**Context of the monologue**

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| **Character selected** | Fleance |
| Setting | 1920’s Prohibition-era Chicago  A cold, damp alleyway behind a speakeasy, shortly after escaping the hit on his father. |
| Positioning in the plot of the original text. For example, in Act 3, prior to Scene 3 where Banquo is murdered. | Immediately after the equivalent of Act 3, Scene 3 where Banquo (his father, a key mob figure) is assassinated and Fleance barely escapes. |
| How the monologue will reinterpret a character or concept | Primarily reinterpreting the character of Fleance by giving him agency and voice immediately after trauma, rather than him just disappearing for a while.  Also reinterpreting concepts like kingship (mob boss), prophecy (street rumours/fortune tellers), loyalty and betrayal within the criminal underworld.  Reinterpreting time and place significantly, going from feudal Scotland to 1920’s Chicago.   * Fleance: From a boy who mostly flees to a young man grappling with immediate grief, terror, and a dawning understanding of the brutal world he's in. * Kingship -> Mob Boss: Power gained through violence and fear, not divine right. * Prophecy -> Rumours/Omens: Less supernatural, more about the psychology of belief and self-fulfilling prophecies in a superstitious environment. * Feudal Scotland -> Prohibition Chicago: Retains the themes of ambition, violence, and precarious power, but in a more modern, urban, and recognizable criminal setting. |
| How the monologue will be set in a different context to the original play | In this new interpretation – a 1920s Prohibition-era Chicago crime syndicate – the language will be different (colloquialisms of the era), the immediate dangers different (gunmen, not swordsmen), and the motivations are rooted in a different social structure (crime family vs. feudal kingdom). |
| How the monologue will invite the audience to question or reflect on the dominant cultural assumptions, attitudes, values and beliefs that underpin the original play and/or the new cultural context | The original play explores themes of legitimate rule (Divine Right) versus tyranny, and the corrupting nature of ambition. In the 1920s gangster context, 'legitimate rule' is absent, power is explicitly through violence. The monologue will invite reflection on:   * Whether ambition is inherently destructive, or if it is the context that shapes its outcome. * If the 'prophecy' or 'rumour' simply gives individuals an excuse for actions they already desired. |

**Further considerations before you plan your monologue**

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| Which other characters will be mentioned in the monologue and why? | Dad (Banquo):   * Central to the monologue. His murder is the inciting incident. Fleance mourns him, recalls his positive attributes, and his final words ("Run, Fleance!") become a driving force.   Macbeth ("Uncle Mac"):   * The suspected orchestrator of Banquo's murder. He represents betrayal, ambition, and the new, dangerous power structure Fleance must navigate.   Mr. Duncan:   * Briefly mentioned as the previous "Don" whose demise allowed Macbeth to rise, setting the context for Macbeth's paranoia and actions.   "Those old women with their cards" (Witches equivalent):   * The source of the "whispers" (prophecy) that fuelled Macbeth's fear and provide Fleance with a dawning understanding of his own potential significance.   The Murderers (generically):   * The agents of violence, representing the immediate physical threat. |
| What part thought and/or actions will the character reflect on in the monologue and why? | The assassination of his father:   * The "flash," the "noise," his father falling. It's the immediate, visceral trauma he's trying to process and make sense of.   His father's character and their relationship:   * Memories of his father teaching him, his kindness. To highlight the depth of his loss and grief, and to establish the goodness that has been destroyed.   His father's final words ("Run, Fleance!"):   * Repeatedly. It's a direct command that shifts from a purely fearful imperative to a motivator for survival and future purpose.   The "whispers" (prophecies) his father heard:   * And his father's reaction to them. This is key to Fleance understanding Macbeth's motive and his own potential role/danger.   His own narrow escape:   * Scrambling away, being seen. To establish his current hunted status and ongoing fear.   Macbeth's rise to power and Banquo's previous loyalty:   * To emphasize the shock and pain of the suspected betrayal from a trusted figure. |
| How does your character feel about the past events? | * Shock and disbelief regarding the sudden, brutal violence against his father. * Intense grief and loss for his father, a sense of the world being "tilted" and empty. * Terror and fear for his own life, realizing he's being hunted. * Confusion initially, about who would do this and why. * Dawning horror and betrayal as he suspects Macbeth's involvement. * Anger and a sense of injustice at the senselessness of his father's death and the cruelty of the "Family." * Growing resolve and nascent purpose fuelled by his father's memory and the implications of the "whispers." |
| Will the character be represented as empowered or disempowered? | Starts disempowered; he is a victim, terrified, alone, and physically on the run. He has lost his protector and his world has shattered.  Transitions towards empowerment:   * He moves from pure reactive fear to active internal processing and questioning. * He finds strength in his father's memory and command to "run" (survive). * The "whispers" become a source of potential significance, rather than just a death sentence. * He develops a cold anger and a vow to survive and remember, suggesting a future where he might seek justice or reclaim something. * He ends with a sense of "fire inside," indicating an internal shift towards agency, even if his external circumstances remain perilous. |

Write notes only but include specific examples of aesthetic features and stylistic devices you will include.

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|  | **Script (notes only)** *What language devices will you use?* | **Performance techniques – movement, tone, gesture,** | **Justification – how is the audience invited to question or reflect on the dominant cultural assumptions, attitudes, values and beliefs that underpin the original play and/or the new cultural context** |
| **Opening/orientation**  Introduce character – how this is done will vary depending on character.  Establish setting  Provide context – how does the monologue fit into the wider context of the original play?  Provide context – reveal how your monologue is set in a different context to the original play  Position your audience to view your character in a particular way | Character (Fleance):   * Internal monologue. * Lang Devices: Short, fragmented sentences ("Air… I just need air."). * Sensory details ("lungs… feel like fire," "cold," "rough brick"). * Similes ("hammer its way out," "like a coat dropped"). * Rhetorical questions ("was that real?"). * Exclamations.   Setting (Alleyway):   * Implied through sensory details of discomfort, fear, and Fleance’s reactions. * Lang Devices: Olfactory imagery ("Gunpowder," "garbage").   Original Context (Post-Banquo Murder):   * Direct recall of the traumatic event ("The flash… the noise… Dad… folded."). Mention of father’s cry ("Run, Fleance! Run!").   New Context (1920s Chicago):   * Implied by situation (assassination, escape from gunmen). Vocabulary like "gunpowder" (vs. swords).   Audience Positioning:   * Elicit immediate sympathy/empathy for Fleance. * Lang Devices: First-person perspective, focus on raw fear and shock. | Movement:   * Looking wildly around, eyes darting.   Tone:   * Ragged, panicked, breathless. * Disbelieving, confused. * Underlying terror.   Gesture:   * Wincing while recalling events. | Original Play Reflection:   * Fleance's Voice: The original gives Fleance little direct voice after his escape. This monologue immediately offers his perspective, inviting reflection on the silenced victims or those on the periphery of power struggles.   New Context Reflection:   * Vulnerability of Youth: Fleance's terror highlights the vulnerability of children caught in adult conflicts, a theme resonant across contexts. The audience questions the "rules" of this new world that allow such brutality to affect the young. |
| **Body**  Demonstration of understanding of the plot, characters, and concepts (marginalisation, gender roles, power etc.) of the original play  Insight into the selected character’s thoughts, feelings, hopes, fears  Tension built through the character’s dilemma or inner conflict  Development on how the character or concepts in the original text have been reinterpreted  Ensure you consider:   * cultural assumptions, values and beliefs * aesthetic features and stylistics devices * mode-appropriate narrative techniques | Grief & Father's Character:   * "He’s gone. Isn’t he?... He taught me..." * Lang Devices: Anecdotes, contrast (positive memories vs. loss).   Suspicion of Macbeth (Power):   * "Uncle Mac... The Don now... He wouldn’t… could he?" * Lang Devices: Internal address, hesitant questions, irony.   "Whispers" (Prophecy / Marginalisation):   * "Whispers Dad heard... about me... Macbeth wouldn’t want that." * Lang Devices: Reported speech, foreshadowing, linking self to Macbeth’s paranoia.   Thoughts / Feelings / Fears:   * Fear/Isolation - "They know I got away... Where can I go?" * Lang Devices: Metaphor, desperate questions, imagery of being hunted. * Anger/Betrayal/Lost Innocence - "Good man!... This 'Family.'... All rotten." * Lang Devices: Exclamations, sarcasm, declaratives.   Tension/Inner Conflict:   * Shift - grief/fear -> suspicion -> anger/resolve. * Internal debate about Macbeth.   Reinterpretation:   * Fleance's Agency: Actively processing, not just fleeing. * Kingship -> Mob Boss: "Don," "Family." Replace feudal terms. * Prophecy -> Street Rumours: "Whispers," "old women." |  | Original Play Reflection:   * Brutality of Ambition: Fleance’s processing of "Uncle Mac's" betrayal links personal devastation to Macbeth’s ambition, showing the human cost and shattering of a child's world. His fear highlights the collateral damage.   New Context Reflection:   * Universality of Violence for Power: The "Family" loyalty vs. Macbeth's betrayal mirrors feudal corruption. Fleance as a target of "whispers" (prophecy) in this gangster world shows how ambition and paranoia drive similar violent impulses across eras to secure power, with "Don" replacing "King." |
| **Ending/conclusion**  Call to action? - what is the character going to do now, or try to do? What do they hope or fear for the future? | Call to Action/Future:   * Resolve to Survive - "Run, Fleance, run!'... He didn’t say 'give up.' He said 'run.' Survive." * Lang Devices: Repetition of father's command, direct address to self, imperative. * Reclaiming "Whispers": "The whispers... I’m still here. The whispers are still alive as long as I am." * Lang Devices: Metaphorical connection of his life to the prophecy. * Vow/Hope/Fear - "I won’t let them win... I will live... For him. And maybe… one day… they’ll all understand." * Lang Devices: Strong declarative statements, future tense, sense of duty, a hint of future retribution/justice. |  | Original Play Reflection:   * Legacy & Cycles: Fleance's survival and resolve ("I am Banquo's son") directly address the prophecy and hint at the continuation of Banquo's line, inviting reflection on fate, legacy, and the potential for future challenges to Macbeth's reign. The audience questions if violence will simply beget more violence or if a different future is possible through Fleance.   New Context Reflection:   * Survival in a Brutal World: Fleance’s resolve to "get smart" and "disappear" reflects the harsh realities of survival in the criminal underworld. The audience considers what it takes to endure such an environment and what kind of person Fleance might become. |