

Grade 5 Advanced / Gifted and Talented (GT) English Language Arts

Unit Title: *The Search for Authenticity*

Lesson 6: *Performing a Monologue* Length: 2 - 3 Days

Lesson Overview	
Students will analyze and interpret a Shakespearean monologue or soliloquy in order to perform it for the class. Students will then reflect on how reading and performing Shakespeare's work helps them to understand and evaluate the authenticity of <i>The Shakespeare Stealer</i> . Students will use speaking and listening skills as well as critical thinking skills to enhance their understanding of Shakespeare and his plays.	
Teacher Planning, Preparation, and Materials	
INTRODUCTION: This lesson models instructional approaches for differentiating the CCSS for advanced/gifted and talented students. Gifted and talented students are defined in Maryland law as having outstanding talent and performing, or showing the potential for performing, at remarkably high levels when compared with their peers (§8-201). State regulations require local school systems to provide different services beyond the regular program in order to develop gifted and talented students' potential. Appropriately differentiated programs and services will accelerate, enrich, and extend instructional content, strategies, and products to apply learning (COMAR 13A.04.07 §03).	
<ul style="list-style-type: none">• Differentiate the Content, Process, and Product for Advanced / Gifted and Talented (GT) Learners	
Content refers to the key concepts of the curriculum; what students should know, understand, and be able to do.	
Content Differentiation for GT learners The goal is an optimal match: Each student is challenged at a level just beyond the comfort zone. Pre-assess students' readiness to determine the appropriate starting point. Implement strategies for acceleration : Use more complex texts and materials, above grade-level standards, compacting; or move grade level content to an earlier grade. Implement strategies for enrichment/extension : Use overarching concepts, interdisciplinary connections, the study of differing perspectives, and exploration of patterns/relationships.	Content Differentiation in this Lesson: <i>The teacher may select monologues/soliloquies based on students' readiness. Using complex texts and materials, students explore patterns of authenticity in a variety of texts.</i>
Process refers to how students make sense of information. The teacher designs instructional activities that make learning meaningful to students based on their readiness levels, interests, or learning styles.	
Process Differentiation for GT Learners Instructional processes incorporate flexible pacing and opportunities to engage in advanced problem-solving characteristic of professionals in the field. Activities focus on the higher level of each continuum: from simple to complex ; from more practice to less repetition ; and from dependent to independent . Activities deepen understanding through authentic inquiry , research , and creative production .	Process Differentiation in this Lesson: <i>Students select a monologue or soliloquy to analyze independently and then perform. They conduct short research projects before beginning the analysis and engage in creative production when performing the play in front of peers.</i>
Products are culminating experiences that cause students to rethink, use, and extend what they have	



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learned over a period of time.

Product Differentiation for GT Learners

Differentiated products or performance tasks require students to apply learning meaningfully to complex, authentic tasks that model the real-world application of knowledge characteristic of professionals in the field. Products have an authentic purpose and audience, and students participate in goal-setting, planning, and self-monitoring.

Product Differentiation in this Lesson:

Students perform a monologue or soliloquy in front of an audience of peers.

- Apply the CCSS triangle for text complexity and the Maryland Qualitative and Reader and Task tools to determine appropriate placement. *Students analyze complex monologues/soliloquies from a variety of complex, Shakespearean text.*
- Plan with UDL in mind: This lesson applies the Universal Design for Learning Guidelines to remove barriers for advanced/gifted and talented students. In particular, the lesson addresses
 - I. Multiple Means of Representation
 - 3.1 activate or supply background knowledge
 - 3.2 Highlight patterns, critical features, big ideas, and relationships
 - 3.4 Maximize transfer and generalization
 - II. Multiple Means of Action and Expression
 - 5.2 Use multiple tools for construction and composition
 - 6.3 Facilitate managing information and resources
 - 6.4 Enhance capacity for monitoring progress
 - III. Multiple Means of Engagement
 - 7.1 Optimize individual choice and autonomy
 - 7.2 Optimize relevance, value, and authenticity
 - 8.2 Vary demand and resources to optimize challenge
 - 9.1 Promote expectations and beliefs that optimize motivation
 - 9.3 Develop self-assessment and reflection

For more information about how UDL addresses the needs of gifted learners, go to

http://www.udlcenter.org/screening_room/udlcenter/guidelines

- Consider the need for Accessible Instructional Materials (AIM) and/or for captioned/described video when selecting texts, novels, video and/or other media for this unit. See “Sources for Accessible Media” for suggestions on Maryland Learning Links: <http://marylandlearninglinks.org>.

IMPORTANT NOTE: No text model or website referenced in this unit has undergone a review. Before using any of these materials, local school systems should conduct a formal approval review of these materials to determine their appropriateness. Teacher should always adhere to any Acceptable Use Policy enforced by their local school system.



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Essential Question

How do actors effectively interpret and perform a script?

Unit Standards Applicable to This Lesson

Reading Literature

RL.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.5.2 Determine a theme of a story, drama, or poem from details from the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects on a topic.

Writing

W.6.7 Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.

Speaking and Listening

SL.6.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts and issues, building on others' ideas and expressing their own clearly. (a-e)

SL.5.6 Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

Language

L.6.4. Determine or clarify the meaning of unknown and multiple meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies.

c. Use common Greek or Latin affixes and roots as clues to the meaning of a word.

L.5.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. (a-c)

Lesson Procedure

Day One

1. As preparation for this lesson, the teacher should model with the whole class a close reading of a Shakespearean monologue or soliloquy. In this lesson, students will work independently to interpret and perform a Shakespearean monologue selected from the options provided by the teacher. **(RL.5.2, SL.5.6, L.5.5)**
2. The teacher should pre-select texts based on appropriate levels of difficulty and topic. To align with *The Shakespeare Stealer*, texts relating to *Hamlet* and the over-arching concept of authenticity should be chosen. The monologues referenced in this plan all relate to the overarching theme of authenticity. See the "Resources" section below for suggested monologues. **(RL.5.2, RL.5.2)**
3. Review the terms monologue and soliloquy and their differences with students:
 - a) *Monologue*: a speech by one character. A monologue is an important, dramatic moment because all attention is focused on a single character. Discuss the etymology of *monologue*. The Greek prefix *mono-* means *one*. Other examples of *mono* used in a word are *monopoly*, *monocle*, and *monorail*. The Greek root *Log-* means word, speech, or thought. Another example is the word *logic*, which means *reasonable thought*.
 - b) *Soliloquy*: a speech given by a character onstage while alone, intended to provide insight into the inner thoughts of the character. Unlike in a monologue, the character speaks only to himself or the audience; there are no other characters on stage. The root in the word soliloquy comes from the Latin



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word *solus*, which means “alone”, as well as *loqui* which means “to speak”. Words such as *solo* and *solitary* are also derived from the Latin root *solus*. The word *loquacious*, which means very talkative and verbose, is derived from the Latin root *loqui*.

4. Prior to interpreting and performing a monologue/soliloquy, have students conduct short-research on the background and plot of the play from which their monologue/soliloquy came. This allows the students to gain a better understanding of the text and will help with the interpretation. Recommended resource websites can be found in the “Resources” section provided below. **(W.6.7)**
5. The teacher will select a film clip from a Shakespearean play. Suggested film clips can be found in the “Resources” section provided below. Have students observe how a professional actor uses vocal inflections (varying pitch, tone, volume, pace) to interpret Shakespeare’s words. Explain that the playwright provides some support for the vocal interpretation through punctuation and stage directions, but much of the interpretation comes from the actor and director’s close reading of the text.
6. Students will independently interpret their chosen/assigned text. The students should be able to identify the theme of authenticity in their monologues and explain the role it plays in interpreting the piece. Using evidence from the text, students will respond to the following prompt: *How is the concept of authenticity developed in your monologue or soliloquy?* Students should be reminded that authenticity can be interpreted in many ways, not just denoted as historical accuracy. Themes such as being true to oneself, lying, or mistaken identities can be also themes of authenticity.
7. Have students compose a summary or paraphrase of their monologue/soliloquy and complete an analysis of the figurative language and diction used. **(RL.5.2, RL.5.4, RL.7.1, L.6.4, L.5.5)**

Days Two and Three

1. After interpreting the monologue, students should be given time to prepare their performances. Students may develop their own symbols to mark or “score” the script for pauses, words to emphasize, changes in pitch, tone, etc. They will then perform their monologues for their classmates, using appropriate vocal inflections to demonstrate their interpretations. **(SL.6.1, SL.5.6)**
2. During the presentations, audience members will record notes on how the theme of authenticity is demonstrated in the monologue/soliloquy being performed. **(SL.6.1, SL.5.6)**
3. After the presentations, students will participate in a group discussion of the following question: How does Shakespeare develop the concept of authenticity in his plays? Students will support their claim with textual evidence from the monologues/soliloquies presented. **(L.6.4, RL.5.2)**
4. Have students continue their discussion to reflect on how reading and performing selections from Shakespeare’s work helps them comprehend and evaluate the authenticity of *The Shakespeare Stealer*. **(L.6.4, RL.5.2)** Example: After researching the different elements of theater, Shakespeare, and Elizabethan culture throughout this unit, can you justify that *The Shakespeare Stealer* accurately reflects the time period in which it is set?

Resources:

Recommended monologues (Act, scene, first lines):

From *Hamlet*:

Act 2 Scene 2 “I will tell you why...”

Act 3 Scene 2 “Speak the speech I pray you...”

Act 4 Scene 4 “How all occasions do inform...”

Act 1 Scene 2 “Yet here, Laertes”

From *Julius Ceasar*

Act 1 Scene 2 “Well, Brutus, thou art noble...”

Act 3 Scene 2 “Friends, Romans, countrymen, lend me your ears...”

From *A Midsummer Night’s Dream*

Act 5 Scene 2 “If we shadows have offended...”

Act 3 Scene 2 “Lo, she is one of this confederacy...”



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From *Macbeth*

Act 2 Scene 1 “Is this a dagger which I see before me?”

From *Twelfth Night*

Act 5 Scene 1 “Why should I not...”

From *Romeo and Juliet*

Act 2 Scene 2 (Juliet’s balcony monologue) “Romeo, Romeo, wherefore art thou Romeo...”

Recommended research sites:

Shakespeare Glossary:

<http://absoluteshakespeare.com/glossary/a.htm>

<http://www.shakespearewords.com/Glossary.aspx?let=a>

Additional research sites:

<http://www.shakespeare-online.com/plays/>

<http://www.william-shakespeare.info/william-shakespeare-plays.htm>

<http://absoluteshakespeare.com/>

Recommended videos for viewing monologues:

[Hamlet](#) (UK, 1996) [Kenneth Branagh](#) director

[Macbeth](#) (USA and UK, 1971), [Roman Polanski](#) director

[Romeo and Juliet](#) (Italy, 1968), [Franco Zeffirelli](#) director

