

Teaching Students to Read and Write Monologues

**Welcome to the World of Monologue
A Sample Unit of Lessons for Middle and
High School Teachers**

**Jefferson County Public Schools
Version 2.0**

WELCOME TO THE WORLD OF MONOLOGUE

By all reports from the field, this unit can be a lot of fun for you and your students:

- there's performance
- there's walking in others' shoes and learning empathy

- there's connecting to Farris Bueller, Bill Cosby, Lily Tomlin, Hamlet and even Jay Leno
- there are even places for content area teachers to jump in.

If you choose to use this unit later in the year, students might be more ready than ever to try on different personae or share their empathy about others not like themselves. In fact, monologue writing presents opportunity for students to reflect about themselves, as well as their writing.

In this unit, “monologue” is broadly defined as a speech by one character (person, animal or even object) to self, an imagined other character, or the audience. A monologue should reveal significant information about the character and his or her situation, and might provoke, entertain, persuade or inform. The characters might be invented by the student, be the student, or be adapted from another source.

Monologues are written to be heard; consequently, this unit includes several lessons focusing on fluent oral reading skills, rehearsal, revision-by-rehearsal, and performances, as well as lessons focusing on character development and identification of purpose.

Hopefully, before launching into this unit you will have the opportunity to collect video and audio clips, texts of film scripts, and/or examples of monologues from short stories and novels. (Because of copyright restriction, we have not included “professional” examples in this CCG.) The student models we do include are “works in progress” and should be discussed in terms of their potential growth as well as their strengths.

If you have access to puppets or similar stage props, have some fun with students and let them role play or perform scenes their characters (or potential characters) engage in.

Content area teachers should find this unit extremely helpful as they look for “authentic” writing opportunities for students in their courses. For instance, in a social studies, humanities or science class where students research significant historical events or individuals, students could demonstrate their learning by creating a monologue from the perspective of a character (real or invented) involved in the event. (A Vietnam era nurse would have a unique perspective on that experience). Similarly, an historical character might help the audience understand her world or contributions. (Imagine Georgia O’Keeffe sharing her artistic experiences.)

Below are some additional resources that you can easily access for adapting or creating new lessons:

www.jefferson.k12.ky.us/corecontent

Look at the new file for Example/Sample Texts found in the Middle School Language Arts and the High School English Core Content Guides to find other student models!

www.developingteachers.com/tips/pasttips18.htm

<http://school.discovery.com/lessonplans/programs>

http://www.nycastings.com/writing_your_own_monologue.htm

<http://www.teenink.com>

JCPS English CCG “Short Story Unit” Lesson 44 (Internal Monologue)

Winning Monologues for Young Actors, Peg Kehret, Meriwether Publishing Ltd. (ISBN 0-916260-38-0)

Burning Up the Stage, Vin Morreale, Jr., Dramatic Publishing (ISBN 0-87129-865-1)

Writers Inc. Sourcebook (Grade 10, pp. 85-87)

The Writer’s Craft (McDougal Littell, Inc.) Grades 10 and 11

Exploring Theatre (West Publishing Co.) Chapter 7, Lesson 3: Writing Original Monologues (probably available through the Humanities Department)

Search “monologues” on search engines such as google.com or askjeeves.com

Novels, short stories or plays in your classroom that include monologue passages, such as Glass Menagerie, Harry Potter books, Chicken Soup for the Teenage Soul, You’re a Good Man, Charlie, Brown, Frankenstein, The Outsiders, The Invisible Man, The Color Purple—the possibilities are almost limitless.

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Lesson 6: Drafting the Monologue

Lesson 7: Revisiting Models

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Appendix Extensions/Accommodations for ECE and Other Diverse Learners

UNIT: Monologue

TOPIC: Defining “Monologue,” Lesson 1

LESSON OBJECTIVES: Students will determine qualities of monologue and identify them in models

CORE CONTENT: WR-M-1.3 Literary Writing
WR-H-1.3 Literary Writing

- RD-M-1.0.12 Identify characteristics of short stories, novels, poetry, and plays
RD-H 1.0.9 Analyze critically a variety of genre

VOCABULARY: monologue, concept map

RESOURCES AND MATERIALS:

- Text from 4-5 monologues (novel passages, TV, radio or movie scripts, student models, dramatic excerpts)
- copies of concept map for students
- Overhead definition of “monologue;” student copies optional
- Web sites and sources for monologues:
 - www.whysanity.net/monos (blocked by JCPS, but assessable elsewhere)
 - screenwriting.about.com/cs/availablescripts
 - Winning Monologues for Young Actors (Peg Kehret, Meriwether Publishing, Ltd.)
 - Burning Up the Stage (Vin Morreale, Jr., Dramatic Publishing Co.)

TEACHING STRATEGIES AND ACTIVITIES:

- Select a monologue YOU are comfortable reading aloud to class and give it your best Academy Award quality performance. Before reading, ask students to listen for the following:
 - Who is the speaker?
 - Where and when is this taking place?
 - What’s going on in the scene?
 - What do you learn about the speaker’s personality, emotions, or thinking?
 - What makes this “performance” different from a poem, short story, letter, dialogue or article?

Discuss and record students’ thinking about the above, leading them to discover the traits of a monologue

- Divide class into groups and provide each group with a copy of a different monologue and the **concept map**; invite students to read aloud the monologue in their groups. Next, they should answer the same questions cited above their group monologues. Then, identify qualities in their pieces they believe represent “monologue,” and record them on the concept map.
- Use concept map template to record student responses, then provide the combined definition of monologue provided below.
- Invite students to create their own monologues over the next few weeks after they have a chance to experience many models and create a character to whom they’ll give voice.

EXTENSIONS/ACCOMODATIONS FOR ECE/OTHER DIVERSE LEARNERS:

ENRICHMENT: develop stage directions for monologues that have none written

TECHNOLOGY CONNECTIONS: incorporate video clips of “famous” movie or TV monologues if available and appropriate; see web sites sited above.

ASSESSING THE LEARNING:

Completed concept maps

Monologue

A long speech by one character (human, animal or object) to self, an imagined other character, or audience that:

- reveals (through voice) the speaker's personality, thoughts, emotions and some aspects of his/her perception of life;
- might resolve a conflict, solve a problem, entertain or persuade;
- might require some stage directions and setting.

**Concept:
MONOLOGUE**

Traits always present:

Traits sometimes present:

Traits never present:

Examples:

Nonexamples:

UNIT: Monologue

TOPIC: Reading Monologues Aloud, Lesson 2

LESSON OBJECTIVES: Students will practice fluent oral reading and explore options for monologue topics

CORE CONTENT: WR-M-1.3 Literary Writing
WR-H-1.3 Literary Writing
RD-M-1.0.11 Explain the meaning of a passage
RD-H 1.0.8 Interpret the meaning of passage

VOCABULARY: fluent oral reading, introspection

RESOURCES AND MATERIALS:

Teacher's monologue(s) of choice for modeling
Individual copies of enough monologues for class (see resources, Lesson 1)
Index cards
Copies of Listening Guide for students

TEACHING STRATEGIES AND ACTIVITIES:

- Teacher models fluent oral reading of one or more monologues (Garrison Keillor to Hamlet to Robin Williams will work!)
 - discuss the traits of an effective fluent oral reading: pacing, volume, inflection, evidence of familiarity with the difficult words, eye contact, tone of voice, etc.)
 - with the class, develop a “reading rubric” that will guide their rehearsals
- Divide class into reading/writing partners for the duration of the unit (They will be rehearsing their monologue presentations together as well as giving each other feedback on their own original monologues.)
- Present a wide selection of student-appropriate monologues to class. (See web sites, texts referenced in the introduction of this unit, OR download student models included in web-based version of this CCG located in Example/Sample Texts.) Allow time to skim, share, switch and then lock into a monologue each student will rehearse and perform for the class. (Suggestion: memorizing is OPTIONAL depending on individuals in class.)
- Before students begin “rehearsing,” ask each to note the following on an index card to be attached to their copy of the monologue:
 - Who is the character speaking—name and character traits?
 - Where and when is this taking place?
 - What’s going on in the scene?
 - What do you learn about the speaker’s personality, emotions, or thinking?

- What do I (the reader) want this monologue to convey? (humor, anger, introspection, confusion, determination, etc)
- With partners, student rehearse reading aloud; giving and receiving feedback about the “reading rubric” reading established by class. that reflects traits of fluent oral
- Students present oral readings of monologues. Provide listening guide (see below) to be filled out by each listening classmate

EXTENSIONS/ACCOMODATIONS FOR ECE/OTHER DIVERSE LEARNERS:

ENRICHMENT: If appropriate, use school’s stage area to block and perform monologues.

TECHNOLOGY CONNECTIONS: Videotape or digitize performances

ASSESSING THE LEARNING:

Evaluate quality of fluent oral reading based on “reading rubric” devised by class

Listener: _____

Listening Guide for Monologues

Reader: _____

	Appropriate	Needs Work
Volume		
Pacing		
Fluency		
Tone		

Who is speaking?

What's happening in the scene?

When and where is this happening?

What 3 things do you learn about the character speaking?

What's the purpose of this monologue?

Listener: _____

Listening Guide for Monologues

Reader: _____

	Appropriate	Needs Work
Volume		
Pacing		
Fluency		
Tone		

Who is speaking?

What's happening in the scene?

When and where is this happening?

What 3 things do you learn about the character speaking?

What's the purpose of this monologue?

UNIT: Monologue

TOPIC: Finding a Character, Lesson 3

LESSON OBJECTIVES: Student will identify a suitable character and/or focus for monologue

CORE CONTENT: WR-M-1.3 Literary Writing
WR-H-1.3 Literary Writing

VOCABULARY: empathy, creative visualization

RESOURCES AND MATERIALS: collection of shoes, hats, t-shirts, etc., OR
collection of photos, portraits, art transparencies
lists of media figures students are familiar with
art supplies (markers, construction paper, etc.)

TEACHING STRATEGIES AND ACTIVITIES:

Select one or more of the following activities to help students create, discover and/or develop characters and ideas that will form the center of their monologues.

• **Walk in Their Shoes:**

- With the help of the class, collect a wide variety of pairs of shoes.
- Have students create a list of questions that might be answered by owners of these shoes. (For example: In addition to the vital statistic information, why were the shoes purchased? What “hard times” have they seen? Where have they been? What secrets do they know? Where is the owner now?, etc.)
- Have students select a pair that looks intriguing to them and create a profile of the owner by answering their questions.

• **Step into Their World:**

- Provide students with a collection of photographs, magazine or newspaper portraits, art reproductions, etc.
- Have students create a list of questions the subjects of the photographs might answer. (For example, what’s going on here? What happened yesterday? What will happen tomorrow? Who else is in your family? What secrets do you have? etc.)
- Have students choose a photo or portrait and create a profile of the subject.

• **Walk into Their Words:**

- Reference short stories, movies, television shows or novels students are familiar with and create or provide a list of questions that would reveal information about a character and his/her personality, beliefs, experiences, etc.
- Have students create profiles of characters they choose. Allow freedom to “fictionalize” the information for the sake of a fuller character development

- **Creative Visualization**

- establish an environment in class where students can relax with eyes closed, perhaps listening to soft music. (Consider a yoga relaxation if the situation permits!)
- quietly ask students to begin tuning into their senses by (one-by-one) imagining the following and others of your suggestion
 - Sight**—an empty mall, a stop light changing from red to green to yellow, a glass being filled with Coke as it foams and overflows
 - Sound**—listen to footsteps on a staircase, walking down a hall, in boots and sneakers
 - Taste**—sense a pickle, lemonade, a pencil, and sour milk
 - Touch**—feel warm rain on your head, then wind, a hot hair dryer, hail and snowflakes
 - Motion**—feel a rising elevator that stops, drops, resumes
- create a scene for students to visualize that includes all their senses as well as adding a character for them to encounter. For example:

Imagine you are walking into a nearly-empty mall on a Sunday afternoon. Notice who else is there. Listen to the noises you hear—conversations, air conditioning blowers, footsteps, or music. As you walk past the pretzel shop, smell the dough and salt, and the chocolate chip cookie dough next door. Sit for a moment. Notice the hardness of the bench, the feel of the concrete on your palm. Realize whether your back is tired or your feet are sore because your shoes rub. Notice a person walking towards you—someone who looks familiar but you probably don't know. Who is that person? What does s/he look like? S/he walks slowly up to you and stops. What do you say? How does s/he respond? Visualize how you each sit or stand, what you do with your hands and feet. Imagine the conversation....

- debrief the experience by asking students to describe their imagined characters and conversations in as much detail as you can tease out of them. (Perhaps these characters or the situation might be seeds for monologues.)
- refer to the web-based version of this CCG for a full-length guided imagining for fantasy.
- Writers Notebook entries or lists that help students discover characters:
 - Things I've done or not done...
 - People I've known and loved, hated, feared, almost forgotten, never forgiven...
 - Favorite classic stories or myths...
 - Questions and wonderings I think about...
 - Crazy ways to solve conflicts...

EXTENSIONS/ACCOMODATIONS FOR ECE/OTHER DIVERSE
LEARNERS:
ENRICHMENT:

TECHNOLOGY CONNECTIONS: Use “Inspirations” software to generate and
flesh out a character

ASSESSING THE LEARNING:

Ask students to write, draw or discuss their experiences “discovering” their
characters.

UNIT: Monologue

TOPIC: Fleshing out a Character, Lesson 4

LESSON OBJECTIVES: Student will develop a character by providing personality, motivation, and background

CORE CONTENT: WR-M-1.3 Literary Writing
WR-H-1.3 Literary Writing

VOCABULARY: ancestry, state of mind (from Character Profile)

RESOURCES AND MATERIALS: Character Profile or list of question generated by class

TEACHING STRATEGIES AND ACTIVITIES:

After students have identified or created a character for their monologues, they should work with their writing partner to answer the following interview questions **as if they were the character**. (Perhaps another creative visualization activity would help get students “in the mood” for this activity.)

Either develop an appropriate list of questions as a class, or use the Character Profile that follows.

Encourage students to refer to these traits as they create their monologues, and as they work with their reading/writing partners to rehearse and revise their monologues.

EXTENSIONS/ACCOMODATIONS FOR ECE/OTHER DIVERSE LEARNERS:

ENRICHMENT:

TECHNOLOGY CONNECTIONS:

ASSESSING THE LEARNING:

Students turn in completed Character Profile and/or attach it to developing drafts.

Character Profile: Answer as your invented character!

Name:

Nickname:

Ancestry:

Current state of mind:

Occupation:

Appearance:

Hair style:

Height/weight:

Age:

Distinguishing characteristic:

Favorites:

Color:

Funniest movie:

Place:

Book or magazine:

Sport:

Music group:

Food:

About You:

What's your favorite expression?

What possession do you hold dearest?

What's your greatest fear?

What's your most embarrassing moment?

What irritates you the most in others?

What habit do others associate with you?

What is your greatest regret?

How is your top dresser drawer organized?

How many hours a day do you sleep...and when?

UNIT: Monologue

TOPIC: Finding the Focus, Lesson 5

LESSON OBJECTIVES: Student will identify a suitable situation or issue for their character to focus on in a monologue

CORE CONTENT: WR-M-1.3 Literary Writing
WR-H-1.3 Literary Writing
RD-M-1.0.14 Analyze the relationship between the events in a story and a character's behavior
RD-H 1.0.9 Analyze critically a variety of genre

VOCABULARY:

RESOURCES AND MATERIALS:

- Comic strips, horoscopes, newspaper articles, photographs , fortune cookies

- A book such as Story Starters: How to Jump-Start Your Imagination, Get Your Creative Juices Flowing, and Start Writing Your Story or Novel by Lou Willett Stanek can also provide hundreds of possible “situations” for your characters

TEACHING STRATEGIES AND ACTIVITIES:

Select one or more of the following activities to help students create, discover and/or develop situations that will form the focus of their monologues.

- **What’s Your Sign?** Give students copies of horoscopes out of the daily newspaper or current magazines. Explain to them that you are going to model a method for sparking an idea for a monologue. It is good for the teacher to read the horoscopes ahead of time and choose one for this exercise that will be easy for the students to understand. Now, read a horoscope aloud and show how the “message” in the horoscope can be inflated into a situation that someone (or some character) could find themselves in. Then, explain that the resulting monologue will be that character’s opportunity to speak out about his/her feelings, reveal his/her personality, and possibly take some action based on the situation. They will immediately jump to reading their own, which is fine. However, encourage them to read others too—that horoscopes are like little pieces of fiction and an idea could come from any one of them.

- **Fortune Anyone?** This activity is similar to the horoscope activity in activity one. Give each student a fortune cookie and tell them to break it and read the fortune inside (eating is an option). Explain that each fortune can be the seed for a story or monologue. Students need to pretend that the fortune inside the cookie pertains to his/her created

character. Like with the horoscopes, this is a quick bridge to a full-blown situation or focus for that character's monologue.

• **A Picture is Worth a Thousand Words... or at Least a Short Monologue**

A clue for a monologue can be sparked by a photograph (or even a painting). Collect striking photographs from magazines such as Time or Life, bring in a collection of interesting photographs from your own "family" collection, or encourage students to bring in photographs that the class can share. However you decide to do this, look for pictures that contain strong emotion or emotional situations. From this point students can travel in many directions, so encourage students to be creative. Some may want to "become" someone in the photograph and have that character give a monologue about his/her situation. Others may want to use the emotion or the situation as a springboard for the character they already created to give a monologue. Maybe the photograph can be thought of as a slice from the memory of a student's character and their monologue may be the character's reflection back on those events. The possibilities are great if you encourage students to create the meaning and connection between their character and the photograph.

• **Art Imitates Art** Use the art transparencies provided with most literature, social studies and humanities ancillary teacher materials for textbooks. These might be hidden in bookrooms or on veteran teachers' shelves, but they are worth accessing. Use a transparency to invite students to speculate about the subject, the setting or even the artist's point of view.

• **Get on your Soapbox** Give students copies of current newspapers to read. This could be done individually if enough newspapers or news magazines are available. However, it could be done in groups if fewer were available, or copies of teacher-picked news items could be used with this exercise. The idea here is to get students informed, thinking about, and discussing current issues and events in the community. Instruct students to keep his/her created characters in mind and think about which current issues would affect or excite or bother or infuriate their character. Explain to them that the monologue they write could be that character's reaction to the news item. If students struggle with this idea the teacher may want to stop about 30 minutes in and model with a character of their own or possibly even with themselves as a character.

• **See you in the Funny Papers!** Have students look through comic strips from the Sunday paper, weekly newspaper, or possibly even the editorial page. "Alternative" newspapers with comic strip sections may even be useful for this lesson. In pair or groups of 3 or 4, have students discuss and list the situations and issues the comic characters are placed in. Have students answer the following questions: What issues or ideas are the characters talking about? What makes the characters happy or mad? What funny or even dramatic situations are the characters placed in? Have groups report out and share with the class what they saw in the comics. You might even want to list some of their responses on the blackboard or overhead for future reference. Finally, instruct students to return to their own characters and look for similar issues, ideas, or situations that those characters might speak out about.

EXTENSIONS/ACCOMODATIONS FOR ECE/OTHER DIVERSE LEARNERS:

ENRICHMENT:

TECHNOLOGY CONNECTIONS: Pictures can be gathered from the web for the photograph lesson by searching for something such as “photography contest winners” on a search engine. Those pictures could be turned into a slide show for students to watch and respond to as a springboard for monologue ideas.

ASSESSING THE LEARNING:

At this point students should be able to show that they have created a character and chosen a situation (or possible situations) for that character to give a monologue on. Proof of this could be the day’s exit ticket from class or a brief summary of the student’s idea could be turned in for the teacher to comment on before the drafting stage begins.

UNIT: Monologue

TOPIC: Drafting the Monologue, Lesson 6

LESSON OBJECTIVES: Student will begin drafting his/her monologue, taking into consideration the character's intended audience and purpose, accurate characterization, and possibly stage directions.

CORE CONTENT: WR-M-1.3 Literary Writing
WR-H-1.3 Literary Writing

VOCABULARY:

RESOURCES AND MATERIALS: Character Profiles and ideas for the monologue's focus situation created in previous lessons

TEACHING STRATEGIES AND ACTIVITIES:

- Return to each student the characters and situations s/he created in previous lessons. At this point you may want to also re-pair students with their reading/writing partners created earlier in the unit.
- Give students one or two class periods to complete a draft of their monologue. Encourage students to remember they are “walking in someone else's shoes” during this drafting stage. Caution them that this is just the first draft and that they will have additional lessons that will help them to improve their monologue.
- If you are drafting along with your students, you will want to draft your monologue at home so that you can spend the class periods reading over students' shoulders and being available for assistance.
- Encourage student pairs to read each other's monologues, bounce ideas off of each other, and read their own monologues aloud to each other during this stage.

EXTENSIONS/ACCOMODATIONS FOR ECE/OTHER DIVERSE LEARNERS:

ENRICHMENT: Teachers can use ideas from lessons 37-38, 41, 43, 44, 46, and 50-53 of the *Short Story* unit to help students with writing their monologues.

TECHNOLOGY CONNECTIONS:

Use Inspirations software to continue character development.
Have students draft their monologues using word processing software.

ASSESSING THE LEARNING:

Each night for the remainder of the unit, drafts of student monologues from each class can be taken home for teachers to point out areas of strength and one or two places that need improvement.

UNIT: Monologue

TOPIC: Revisiting Models, Lesson 7

LESSON OBJECTIVES: Student will identify elements in a monologue that make it effective

CORE CONTENT: WR-M-1.3 Literary Writing
WR-H-1.3 Literary Writing
RD-M-x.0.9 Reflect on and evaluate what is read
RD-H 1.0.10 Evaluate the influence of literary elements within a passage
RD-H 1.0.14 Critique the author's word choice, style, content and use of literary elements

VOCABULARY:

RESOURCES AND MATERIALS: Student models found on web-based version of CCG and/or other appropriate texts;
ORQ and appropriate text for each student

TEACHING STRATEGIES AND ACTIVITIES:

Using an appropriate monologue model, have writing partners identify the following and then share responses with entire class:

Who is speaking?

What's happening in the scene?

When and where is this happening?

What 3 things do you learn about the speaker?

What specific word choices did the author use to show traits of the character? How well did this work?

What's the purpose of this monologue?

EXTENSIONS/ACCOMODATIONS FOR ECE/OTHER DIVERSE LEARNERS:

ENRICHMENT:

TECHNOLOGY CONNECTIONS:

ASSESSING THE LEARNING:

To the teacher: provide students appropriate of the question and text below. Scoring “look-fors” (for teacher use) are on the following page.

Open Response Question:

Monologue Artist

A monologue conveys information about the character speaking and his or her situation. Read the monologue provided and follow the directions below:

- A. Describe the character speaking and the situation s/he talks about in the monologue.
- B. Explain how the author has established this impression of the character by considering TWO examples of the author’s word choice, tone, content or purpose, and/or use of other literary devices.

The Artist

I am an artist. People may look down on my line of work; critics may scorn its popularity. Nonetheless, I am creative and expressive. What I do is against the law, but I make a name for myself. People see my name everywhere; they may not know me, but they know I exist. I add color to the dullness of the world. My canvas is the city; my brush is an aerosol can. In my backpack, I carry colors of the rainbow, in my pocket a mask to filter out the iridescent vapors.

Tonight I will find a blank wall. All of the feelings inside will release when I pop the cap. My tensions release with the steady flow of paint to the concrete. My name will take shape in beautiful shades and colors. I will leave a message along with my name, a message to the world about who I am. A message for the critics, the government, and the common people to see. I am not paid for the work I do; I do it for the love. My reasons are pure and not clouded by society’s poisons. It is the ultimate expression, I just hope my expressions don’t catch up with me....

”Monologue Artist” ORQ Look-fors:

- A. graffiti or “tag” artist describing his/her type of art, how and why s/he does it
- B. Word choice: use of art-related term—canvas, brush, iridescent, shades, paint

Content or purpose: description of how name is painted, and the use of artist’s tools

Literary devices: use of metaphor of the city as a canvas; irony in last line of not wanting to get caught

UNIT: Monologue

TOPIC: Revision-by-Rehearsal, Lesson 8

LESSON OBJECTIVES: Students will work collaboratively to evaluate and revise monologues

CORE CONTENT: WR-M-1.3 Literary Writing
WR-H-1.3 Literary Writing

VOCABULARY: rehearsal, revision

RESOURCES AND MATERIALS:

Overhead or handout of revision questions appropriate for monologue
(2-per-page master included below)

TEACHING STRATEGIES AND ACTIVITIES:

Students will work with their reading/writing partners for this revision activity.

Emphasize that “rehearsal” involves practicing aloud the delivery of a monologue, and allows for changes and improvements, especially with the help of “outside ears.”

Partners take turns reading aloud their monologues as they would like them performed. Listening partners complete the Revision Feedback Sheet and discuss responses with the writer.

Writer notes on the Revision Feedback Sheet the suggestions s/he will incorporate. (This sheet gets stapled to the draft and included in writing folder.)

EXTENSIONS/ACCOMODATIONS FOR ECE/OTHER DIVERSE LEARNERS:

ENRICHMENT: Videotape rehearsals and use volunteers’ monologues for group critique

TECHNOLOGY CONNECTIONS:

ASSESSING THE LEARNING:

Have students attach their feedback sheets to drafts of their monologues for inclusion in their writing folders. Assess for evidence of revision and reflection in the final drafts.

Revision Feedback Sheet for monologue written by: _____

- Who is the character speaking—name and 2-3 character traits that are conveyed?
- Where and when is this taking place?
- What’s going on in the scene?
- What ‘s the character’s attitude toward his/her subject matter?
- What do I (the listener) want to know about the situation that DOESN’T come through yet?
- How could the character move about the scene differently to improve the monologue?
- What oral reading qualities should the writer rehearse more (volume, fluency, pace)?

WRITER’S RESPONSE: Three things I will attempt to include in my revision:

Revision Feedback Sheet for monologue written by: _____

- Who is the character speaking—name and 2-3 character traits that are conveyed?
- Where and when is this taking place?
- What’s going on in the scene?
- What ‘s the character’s attitude toward his/her subject matter?
- What do I (the listener) want to know about the situation that DOESN’T come through yet?
- How could the character move about the scene differently to improve the monologue?
- What oral reading qualities should the writer rehearse more (volume, fluency, pace)?

WRITER’S RESPONSE: Three things I will attempt to include in my revision:

UNIT: Monologue

TOPIC: Publishing-by-Presentation, Lesson 9

LESSON OBJECTIVES: Students will present monologues to a real audience

CORE CONTENT: WR-H-1.3 Literary Writing

VOCABULARY: audience

RESOURCES AND MATERIALS:

Stage or other appropriate venue for student performances

TEACHING STRATEGIES AND ACTIVITIES:

Discuss with students appropriate audience behaviors for “theatre” performances. If appropriate, develop a set of guidelines and post it prominently.

Sometimes providing Rating Sheets and /or Feedback Sheets to be used by students as they listen to monologue presentations helps them focus on the performance and provides accountability for the audience as well as the performers.

Invite each student to read aloud his/her monologue (after adequate rehearsal time with partners or at home alone!). Encourage the use of simple props or costumes

EXTENSIONS/ACCOMODATIONS FOR ECE/OTHER DIVERSE LEARNERS:

ENRICHMENT: Perform monologues live for other classes

TECHNOLOGY CONNECTIONS: Videotape or digitize for student portfolios, future classroom use, showing at parent conference sessions or open house.

ASSESSING THE LEARNING:

Have students attach their feedback sheets to drafts of their monologues for inclusion in their writing folders. Assess for evidence of revision and reflection in the final drafts.

Extensions/Accommodations for ECE and other Diverse Learners

Students with disabilities may require additional accommodations.
Refer to IEP (Individual Education Plan)

Organize and Structure

- 1. Establish routines to insure that students have consistent opportunities to process information and to maintain an effective learning climate.**
 1. Activate prior knowledge with a written or verbal review of key concepts at the beginning of class.
 2. Present the agenda for the lesson and task expectations verbally and in written form.
 3. Establish well-defined classroom rules. Have students model and rehearse behavioral expectations.
 4. Set clear time limits. Use a timer to complete tasks.
 5. Utilize student's peak learning times to teach important lessons.
 6. Use verbal/nonverbal cues and frequent breaks to keep students focused.
- 5. Plan and organize classroom arrangement to minimize disruptions and enhance efficiency.**
 - C. Allow adequate space for effective traffic patterns, furniture, and equipment.
 - D. Arrange classroom to limit visual and auditory distractions.
 - E. Provide preferential seating (near teacher, good view of board, special chair or desk) to increase attention and reduce distractions.
 - F. Keep student's work area free of unnecessary materials.
- C. Display and use visuals, posters, objects, models, and manipulatives to increase memory, comprehension and establish connections to core content. Examples include....**
 - G. Mnemonic devices such as COPS (Capitalization, Organization, Punctuation, Spelling).
 - H. A model of the final product before beginning an experiment, project, lab, etc.
 - I. Posters of steps for specific learning strategies (open response, writing process, formulas).
 - **Use varied student groupings to maximize opportunities for direct instruction and participation.**
 - J. Use of one-on-one and small group instruction for students who require additional support.
 - K. Carefully consider student abilities, learning styles, role models, type of assignment, etc., when grouping students for cooperative learning and with peer partners.
 - L. Collaborate, co-teach, or consult with ECE, Comprehensive Teachers, etc.
 - **Prior to instruction, design and organize content to strengthen storage and retrieval of information.**
 - M. Design instruction that incorporates a multi-sensory approach (visual, auditory, tactile/kinesthetic) to insure that all learning styles are accommodated. Include demonstrations, simulations, hands-on activities, learning strategies, and mnemonic devices.

- N. Identify and focus on information critical for mastery. Determine the content students need to know (vs. what is nice to know). Organize instruction around the *big* ideas.
- O. Design an agenda showing exactly what the students will learn.
- P. Sequence presentation of content from easier to more difficult.
- Q. Prepare study guides, a copy of class notes, or graphic organizers ahead of time. Allow some students to use partially completed copies during the lesson.
- R. Provide simplified versions of books and materials with similar content.
- S. Design specific management procedures to insure acquisition of content and task completion using...
- T. Planners, agendas, assignment sheets, homework/personal checklists, folders, notebooks, and/or parent notes.
- U. Written as well as verbal cues/prompts, color-coding, symbols, picture clues.

Instruct Explicitly

- **Present and pace explicit instruction to reinforce clear understanding of new concepts and make connections to prior learning.**
 1. Teach, model and rehearse learning strategies pertaining to the content of the lesson including organizational guides, cooperative learning skills, and memory/mnemonic devices. (KWL, Venn Diagrams, SQRW = Survey Question, Read, Write, etc.).
 2. Introduce new concepts by clearly connecting them to prior knowledge using key vocabulary, chapter review questions, agenda, syllabus, etc. Present in both written and verbal form.
 3. Present assignments/directions in small steps/segments.
 4. Use short phrases, cue words, and signals to direct attention (my turn, your turn, eyes on me).
 5. Adjust the volume, tone, and speed of oral instruction.
- **Frequently monitor students to enhance memory, comprehension, and attention to content.**
 - Use frequent and varied questioning strategies. Target higher order thinking skills.
 - Call on students by name. Restate student responses. Provide positive and corrective feedback.
 - Use and model 'think aloud,' self-questioning, problem solving, and goal setting techniques.

Reduce

- **Condense main ideas and key concepts to avoid overload and allow for developmental mastery.**
 1. Modify requirements of assignments based on information critical for mastery.
 2. Provide clear, visually uncluttered handouts/worksheets.
 3. Adapt assignment and test formats. Use alternate modes such as short answer, matching, drawing, true/false, and word banks.

4. Break tasks into manageable segments. Adjust duration of instruction and independent work.
5. Reduce redundancy and unnecessary practice.
6. Use activities that require minimal writing. Avoid asking students to recopy work.
7. Adjust amount/type of homework and coordinate assignments with other teachers.
8. Provide credit for incremental learning.

Emphasize and Repeat

- **Use repeated practice/targeted cues to increase retention of essential concepts and to develop ability to monitor own learning.**
- Provide frequent, but short, extra practice activities in small groups.
- Have student read/drill aloud to self or peer partner.
- Highlight text or use coding methods for key concepts.
- Use bound notebooks and/or learning logs to store vocabulary, facts, references, and formulas.
- Allow students guided practice and test taking strategies before assessments.
- Frequently restate concepts/directions using short phrases.
- Use computer activities, games, and precision teaching drills for practice activities instead of worksheets.

Motivate and Enable

- **Enhance opportunities for academic success to remediate faulty learning/thinking cycles and to reduce failure.**
2. Create unique learning activities including skills, posters, clay models, panoramas, dramatizations, etc. (see textbook manuals for alternative activities).
 3. Offer students choices of topics/projects and alternative methods to demonstrate knowledge (oral tests/presentations, illustrations, cooperative groups, etc.).
 4. Allow flexible timelines for assignment completion, homework, and testing with retakes.
 5. Consider the students learning styles when designing extent of involvement in a learning activity.
 6. Extend time for students to process ideas/concepts, which are presented in lectures/discussions.
 7. Use technology such as taped text, word processors, scanners, and audio feedback software.
 8. Provide spare material and supplies.
 9. Provide personal word lists/spelling aids for written assignments.
 10. Adjust grading procedures to reflect individual goals, only correct answers, and percent of completed work. Allow extra credit projects to bring up grades.

- **Enhance opportunities for behavioral success to reduce frustration and confusion.**
- 6. Increase positive comments and student interactions (make 3 positive statements for every one negative statement).
- 7. Use positive and specific verbal/nonverbal praise. Provide immediate feedback.
- 8. Review rules regularly. Provide varied rewards and consequences.
- 9. Maintain close physical proximity to students especially during independent work sessions.
- 10. Alert students several minutes before transitions occur.
- 11. Use personal contracts and goal setting which match the student's needs, interests, and abilities.
- 12. Teach self-monitoring skills using progress charts/reports. Gradually wean students from artificial incentives.
- 13. Maintain regular communication with parents.

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Adapted from *Student/Staff Support Teams*, Phillips, McCullough 1993
and *Collaborative Strategies*, Mall (2001)

