



### WRITING & PERFORMING SOCIAL JUSTICE MONOLOGUES

**DURATION:** 5 –1 hr. classes

**ELA:**

Common Core  
National Standards

**THEATER:**

National Core  
Art Standards

See below for details

**BIG IDEA and DESCRIPTION:**

A monologue is a speech given by a single performer that expresses a character’s feelings, point of view, or experiences. The word monologue is derived from Greek, *mónos* means alone or solitary, and *lógos* means speech. Monologues can be part of a larger scene in a play or film, (i.e. *Jacque’s* monologue in *As You Like It* by William Shakespeare), or a structural framework for constructing play (i.e. *for colored girls who have considered suicide / when the rainbow is enuf* by Ntozake Shange.)

### MATERIALS LIST

- Primary/Secondary sources
- Period photographs, paintings, or prints.
- Biographical passages
- Simple costume pieces such as hats, scarves, etc.

**ESSENTIAL QUESTION:**

How can a historical figure’s voice help us understand historical events, feelings, experience, and points of view?

### ESSENTIAL WORDS & CONCEPTS

- monologue
- perspective
- point of view
- biographical
- primary/secondary source
- consider your audience
- empathy towards a character
- legacy

**OBJECTIVE:**

Students will be able to:

- Identify key events of a historical figure using primary and secondary sources.
- Create a monologue in the voice of the historical figure using these key events.
- Present their original monologue.

**SKILLS DEVELOPMENT:**

- |   |   |   |   |
|---|---|---|---|
| <input checked="" type="checkbox"/> Collaboration     | <input checked="" type="checkbox"/> Creative Writing  | <input checked="" type="checkbox"/> Leadership          | <input checked="" type="checkbox"/> Research        |
| <input checked="" type="checkbox"/> Communication     | <input checked="" type="checkbox"/> Critical Thinking | <input checked="" type="checkbox"/> Media Literacy      | <input checked="" type="checkbox"/> Self-Expression |
| <input checked="" type="checkbox"/> Creative Thinking | <input checked="" type="checkbox"/> Empathy           | <input checked="" type="checkbox"/> Project Development | <input checked="" type="checkbox"/> Time Management |

**LESSON SEQUENCE:**

**Step 1:** REVIEW and DISCUSS– Catalyst film about Ida B. Wells.

<https://youtu.be/1diYd18DYBg>

Questions for discussion:

- What were the important details about Ida B. Wells (SJM&S)?
- What creative choices made this presentation interesting?
- What did she(he) do to make the world a better place?



# ENCHANTED CIRCLE

## Arts Inspired Education

### Step 2: SELECTING

- Review the accompanying Social Justice Mover & Shakers (SJM&S) list <https://www.yumpu.com/en/document/read/62598679/social-justice-movers-and-shakers> and have your students select a person to focus on. The SJM&S are organized by ideological categories.
- There are enough people in the collection for every student in a class to choose a different person. It can also be very interesting to have two or three students focus on one person. This strategy provides an opportunity for creative collaboration, a wider view into the chosen character's teachings and experiences, and/or multiple perspectives on their impact on society today.

### Step 3: RESEARCHING

- Gather, select, and read historical documents about your chosen SJM&S and identify key events in person's life.
- Select passages that are especially meaningful, details that you find particularly compelling, and a story from your readings that has particular resonance for you that can be the foundation of your monologue.
- Consider the time period that your SJM&S lived in and any events that had historical significance in their lifetime. Research those events. What was happening around them, possibly influencing or inspiring their actions. Were there other people of historic significance that were important to the story of your SJM&S – either through a direct relationship or a passive connection?

### Step 4: WRITING

- Think about the structure of your monologue – the beginning, middle, and end. What is the main story you want to tell? What are the essential questions you want to address? Where do you want your story to take place?
- Select the passages you want to work with from your readings. Do you want to have a narrator set the stage for the monologue, or do you want the monologue to include the contextual information?
- Consider who the character is talking to? Who is the audience? Do you want the audience to be directly addressed, or are they witnessing or overhearing the passage?
- Create a draft of your monologue and read it aloud to yourself, making adjustments.
- Be sure to keep citations on what is primary source text and what are your creative additions.

### Step 5: REFINING

- Share your written draft with a partner, reading aloud the narrative while they read along with the text. Discuss and refine based on their suggestions.

### Step 6: DEVELOPING YOUR CHARACTER

- Consider you're the character you are portraying? Look at available images of them. How do they carry themselves? What is their posture like? How do they sit/stand/gesture/walk? How do they dress? Gather any props or costumes that you can find to help you embody the character.

### Step 7: REHEARSING

- Practice your monologue on your own to learn your lines. Many people find it helpful to write their monologue out by hand to put it in muscle memory. Work with a partner and rehearse in class in front of each other, sharing constructive (positive) feedback, and suggestions for improvement.
- Practice monologues in front of a larger group and practice constructive feedback, gradually preparing for a larger audience.



# ENCHANTED CIRCLE

## Arts Inspired Education

- Discuss if there are any set pieces needed. Consider digital projections as a backdrop in a classroom (or on a stage.) Discuss where you would like the presentation to take place.
- Discuss who you would like the audience to be. Another classroom? Family and friends? Invited guests? All of the above?

### Step 8: PRESENTING / PERFORMING

- Present/Perform monologues within the classroom.

### ASSESSMENT TOOLS:

- ECT Student Pre Self-Assessment
- ECT Student Post Self-Assessment
- ECT AI Assessment Rubric

### RESOURCES:

- Enchanted Circle's *Social Justice Movers and Shakers*
- *Illustrated Timeline* of Ida B. Wells
- *Digital Accordion Book* of Ida B. Wells

### NATIONAL CORE STANDARDS:

#### ELA:

[CCSS.ELA-LITERACY.RH.6-8.1](#)

[CCSS.ELA-LITERACY.RH.6-8.2](#)

[CCSS.ELA-LITERACY.RH.9-10.1](#)

[CCSS.ELA-LITERACY.RH.9-10.2](#)

[CCSS.ELA-LITERACY.RH.9-10.3](#)

[CCSS.ELA-LITERACY.RH.11-12.1](#)

[CCSS.ELA-LITERACY.RH.11-12.2](#)

[CCSS.ELA-LITERACY.RH.11-12.3](#)

[CCSS.ELA-LITERACY.RH.11-12.9](#)

#### THEATER:

#### NATIONAL CORE ARTS STANDARDS

##### CREATING

TH:Cr1.1.6.

TH:Cr1.1.I. HS Proficient

TH:Cr1.1.7.

TH:Cr1.1.II. HS Accomplished

TH:Cr1.1.8.

TH:Cr1.1.III. HS Advanced

TH:Cr2-6.

TH:Cr2-I. HS Proficient

TH:Cr2-7.

TH:Cr2-II. HS Accomplished

TH:Cr2-8.

TH:Cr2 -III. HS Advanced

TH:Cr3.1.6.

TH:Cr3.1.I. HS Proficient

TH:Cr3.1.7.

TH:Cr3.1.II. HS Accomplished

TH:Cr3.1.8.

TH:Cr3.1.III. HS Advanced

##### PERFORMING

TH:Pr4.1.6.

TH:Cr1.1.I. HS Proficient

TH:Pr4.1.7.

TH:Cr1.1.II. HS Accomplished

TH:Pr4.1.8.

TH:Cr1.1.III. HS Advanced

TH:Pr6.1.6.

TH:Cr2-I. HS Proficient

TH:Pr6.1.6.

TH:Cr2-II. HS Accomplished

TH:Pr6.1.6.

TH:Cr2 -III. HS Advanced