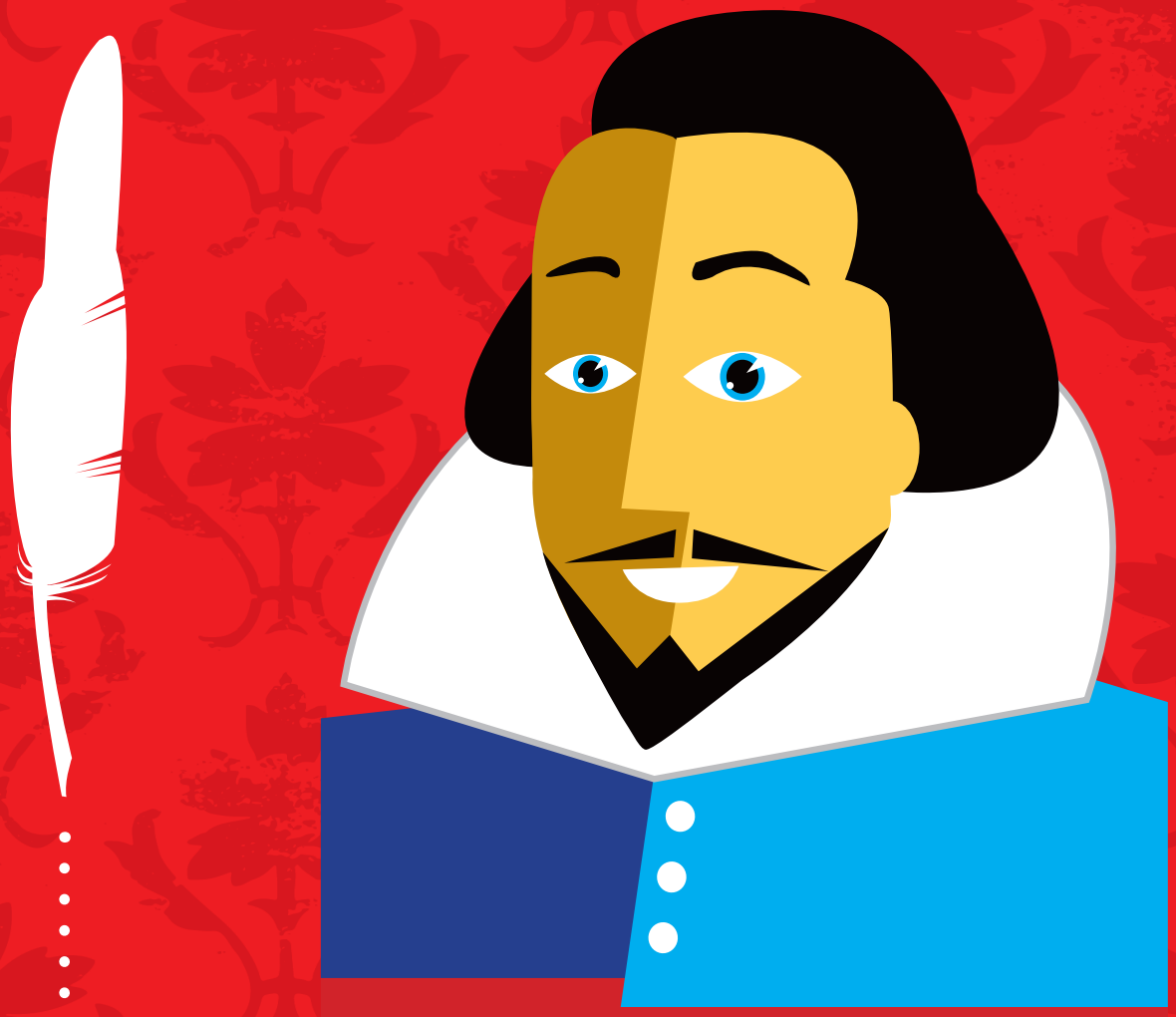
The English-Speaking Union NATIONAL SHAKESPEARE COMPETITION 2019

Teacher Handbook



The English-Speaking Union
English in Action
www.esuus.org

English in Action

The English-Speaking Union
National Shakespeare Competition

2019 Teacher Handbook

Table of Contents

Clicking the hyperlinked text will allow you to jump directly to the named section.

Content	Page
Letter to Teachers	4
For School Coordinators	
Program Overview ● What is the Competition? ● Competition History ● Competition Structure ● Awards ● National Competition Dates	5-6
Conditions of School Participation ● School/Home School Eligibility ● Contestant Eligibility ● Selection Eligibility ● School Competition Rules ● Additional Rules (for the Branch & National Competitions)	7-8
Registration Information	9
Organizing the School Competition ● Selecting a Date ● Partnering Events ● Picking a Venue ● Inviting an Audience ● Classroom Competitions	10
Publicity Tips ● Prior to the School Competition ● Following the School Competition	11
Staffing the School Competition ● Staff Positions ● Volunteer Positions	12
Judges	13

• Soliciting Judges • Preparing Judges • Guidelines for Judges • After the Competition	
School Competition Supplies • For Participating Students • For Judges • For General Audience • For Competition Volunteers • School Competition Sample Schedule	14-15
For Participating Teachers	
The Competition: In the Classroom & Beyond • Competition Preparation in the Classroom • Classroom Benefits • Competition Preparation as an Extracurricular or After-School Program	16
Monologue Selection & Preparation • Selecting a Monologue • Understanding the Monologue • Tasks for Students • Preparing the Monologue	17-18
Sonnet Selection & Preparation • Selecting a Sonnet • Understanding the Sonnet • Reciting the Sonnet	19-20
Judges' Evaluation Form	21
Monologue Scoring Rubric	22
Sonnet Scoring Rubric	23
Suggested Class Schedule & Lesson Plans (Monologues)	24
Monologue Lesson Plans • Week 1: Getting to Know Monologues and the ESU National Shakespeare Competition • Week 2: Taking the Monologue Out for a Walk • Week 3: Going in Circles: Exploring the Monologue's Reach • Week 4: Unpacking the Monologue's Center • Week 5: Workshopping the Monologues • Week 6: Completing a Competition Dress Rehearsal	25-43
Sonnet Lesson Plans • Week 1: Getting to Know Shakespearean Sonnets • Week 2: Taking the Sonnet Out for a Walk • Week 3: Going in Circles: Exploring the Sonnet's Reach • Week 4: Unpacking the Sonnet's Center • Week 5: Workshopping the Sonnets • Week 6: Holding a Sonnet Recitation Festival	44-58

English Language Arts Standards & Competition	59-60
Theater Education Standards & Competition	61-62
Appendices	
Checklist for Teachers & Schools	63
List of Competition Forms	64
Sample Memo to Teachers	65-66
Sample Memo to Principals & Administrators	67-68

Fall 2018

Dear Teachers,

The English-Speaking Union is pleased to invite you to participate in the 36th annual **English-Speaking Union (ESU) National Shakespeare Competition**!

This project, a performance-based education program that unites high school students and teachers with ESU Branches nationwide, reaches over 20,000 teenagers in over 1,000 schools across the United States. In the competition, students read, analyze, perform and recite Shakespearean monologues and sonnets in three qualifying stages: school, ESU Branch, and national. Approximately sixty branches participate in the program annually. We encourage you to become one of the many teachers involved in the competition. And to those dedicated teachers who continue to participate, we look forward to another year of celebrating the Bard with you.

Since 1982, the **ESU National Shakespeare Competition** has helped teachers make Shakespeare's work come alive. Students nationwide read, analyze, perform and recite Shakespearean monologues and sonnets. In a competitive, yet friendly atmosphere, students engage with material that transcends past and present, distance and differences. They practice the essential skills you've taught them, such as critical thinking and close reading. Students connect with like-minded peers and increase their self-confidence. In its thirty-six year history, the ESU National Shakespeare Competition has empowered more than 325,000 students to create and convey their own unique perspectives to an audience.

Additionally, this program is aligned with national and state curriculum standards.

This handbook includes everything you need to hold a competition at your school. We especially want to highlight our free Monologue (pg. 25-43) and Sonnet (pg. 44-58) Lesson Plans (created by a NBCT Shakespeare Competition veteran educator), as well as program connections to current curriculum standards (ELA and Theater).

Important Information:

- There is a fee of $75 per school to participate in the 2018-19 ESU National Shakespeare Competition. Included in this fee is a School Membership with the ESU, discounts on TLab programs, ESU National Shakespeare Competition publicity materials and access to special webinars. In order to participate in the competition, your school must register with the closest participating ESU Branch. A list of 2019 participating branches will be posted online in late September at www.esuus.org.
- All students, regardless of past participation, are eligible to participate in both the Branch and National Competitions, including previous Branch and National Winners.
- Students at all levels (school, ESU Branch, national) are required to select their monologue from the new *2019 Monologue Packet* . The packet has been updated for the 2018-2019 season and now includes 250 monologues from more than 120 characters in all 38 plays. Students who edit these monologues or perform monologues other than those listed in the packet will be disqualified.

Please join us as we celebrate Shakespeare in your classroom!

With regards,

Carol Losos
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Program Overview

What is the Competition?

The English-Speaking Union (ESU) National Shakespeare Competition is a nationwide competition in which high school students read, analyze, perform and recite Shakespearean monologues and sonnets in three qualifying stages: school, ESU Branch, and national.

Competition History

The ESU National Shakespeare Competition began thirty-six years ago with 500 students in New York City. Now the competition involves approximately sixty ESU Branch communities nationwide. Thousands of high school students and their teachers, from Honolulu to Boston, participate in the program each year. Over the competition's history, more than 325,000 young people of all backgrounds have rediscovered Shakespeare's writings and learned to earn to express his words with understanding, feeling and clarity.

The ESU National Shakespeare Competition has been recognized by the Globe Center (USA), the Children's Theatre Foundation of America, and the American Academy of Achievement. Judges for the competition have included: Andre Braugher, Kate Burton, Maurice Charney, Blythe Danner, Barry Edelstein, Lisa Gay Hamilton, Helen Hayes, Edward Herrmann, Dana Ivey, Peter Francis James, Kristin Linklater, Peter MacNicol, Jesse L. Martin, Cynthia Nixon, Tina Packer, Annie Parisse, Sarah Jessica Parker, Nancy Piccione, Phylicia Rashad, Christopher Reeve, Louis Scheeder, Carole Shelley, Jean Simmons, Richard Thomas, Courtney B. Vance, Sam Waterston, Dianne Wiest, Gene Wilder, and Irene Worth.

Competition Structure: School → Branch → National

The program begins in the classroom as an integral component of a Common Core-aligned ELA, Humanities and/or Theater curriculum, affording teachers the opportunity to use performance as a learning tool. Then, a school-wide competition is held in the Fall/Winter semester, in which students perform a monologue from one of Shakespeare's plays. The School Competition Winner advances to the ESU Branch (Community) Competition in the winter. There, the student performs their monologue *and* one of Shakespeare's sonnets. The Branch Competition Winner advances to the National Competition held in New York City in the spring; all of the winners perform a monologue and a sonnet at Lincoln Center in front of their fellow contestants from across the country. Seven to ten of those contestants are chosen for the final round of the competition. The finalists perform their selections along with a cold reading of a monologue later in the day for another panel of judges.

Awards

Branch Awards: Each Branch Winner receives the opportunity to travel to New York City to compete and perform on stage in New York City alongside their peers from across the country. Additional prizes at this level vary by branch. Some branches also provide awards for the winners' teachers.

National Awards: The winners of the ESU National Shakespeare Competition receive scholarships and cash awards. Exact prizes to be determined. In 2018, the prizes were:

1st place: A scholarship to the Young Actor's Summer School at the Royal Academy of Dramatic Art in London.

2nd place: A scholarship to the American Shakespeare Center's Theatre Camp in Staunton, VA.

3rd place: $500

National Competition Dates

The National Competition usually takes place in New York City on the Monday closest to Shakespeare's birthday (celebrated on April 23). **This year the program is tentatively scheduled from Sunday, April 29 to Monday, April 30, 2019.** National Semi-Finalists must arrive in New York City no later than the afternoon of Sunday April 29, and will perform on Monday, April 30. They are expected to fully participate in all ESU-organized events during the competition.

Conditions of School Participation

In order for a school to participate in the ESU National Shakespeare Competition, it must meet the following criteria.

School/Home School Eligibility

- The school must register with its local ESU Branch via the *School Participation Form*.
  - Includes $75 School Registration Fee.
- The School Competition must be open to all students enrolled in the 9th, 10th, 11th, and 12th grades or the equivalent for home school students.
- The School Competition must involve a minimum of three students. Home school students must also advance from a competition of three or more students.
- School and home school competitions must be judged by a panel of at least three individuals familiar with Shakespeare's works.

Please use the *Sample Memo to Principals & Administrators* (pg. 67-68) if you need to propose the program to your principal or other administrators.

All students participating in the competition must meet the following criteria.

Student Eligibility

- Students must be enrolled in the 9th, 10th, 11th, or 12th grade or the equivalent for home school students.
- Students *may not* act for pay on television, the stage, or in film during the 2018-2019 school year.
- Students should be available to represent their school at the Branch Competition. If, for any reason, the School Winner is unable to participate, the school should send the First Runner-Up.
- Previous School and/or Branch Winners may participate each year they are eligible (regardless of results in past competitions). Schools and/or branches may not limit student participation except for the above mentioned eligibility requirements.

Selection Eligibility: Monologue and Sonnet

The selections that your students perform must meet the following criteria. The School Coordinator should check that students' selections meet these criteria.

Students must select their monologues from the *2019 Monologue Packet*, provided by the ESU. The packet has been updated for the 2018-2019 season and now includes 250 monologues from more than 120 characters in all 38 plays. The selections offer a variety of monologues, of 15 to 22 lines a piece; students may select any monologue, regardless of gender. Selections have been taken from the Folger Digital Texts resource (folgerdigitaltexts.org).

No alterations may be made to the monologues. They must be performed as written in the packet.

Sonnets must come from Shakespeare's 154 sonnet cycle. These are all listed in the *2019 Sonnet Packet* and are available at folgerdigitaltexts.org. Students must perform the complete sonnet; **no alterations are allowed.**

School Competition Rules

The school must adhere to the following rules at their competition

- Each student must select, memorize and perform one monologue from a Shakespeare play.
- Students' order of performance should be determined by lot.
- Students should introduce themselves by name *only*.
- Students should identify their selection before they begin their performances.
- Students *may not* wear costumes or use props of any kind (including chairs, jewelry, items of clothing, and hair/hair clips). The use of props is grounds for immediate disqualification.
- Students should speak naturally in their own voice (rather than affect a British accent).
- Students are expected to memorize their pieces. If necessary, however, prompting is allowed. If a student requires prompting, they must say "Line."
    - A prompter must be available to students during the competition. Another student (one who is not participating in the competition) may fulfill this role.

Additional Rules for the Branch & National Competitions

These rules apply only to the Branch and National Competitions.

- In addition to their monologue, each contestant must select, memorize, and perform one sonnet.
- Contestants may perform their pieces (monologue and sonnet) in whatever order they prefer.
- If the student has documented hearing, learning, physical and/or visual disabilities, please advise your local ESU Branch **prior** to the Branch Competition, so that appropriate accommodations may be made.

NoteonColdReadings

Branch Competition (optional): Some ESU Branches with a large number of contestants also include a cold reading of a monologue in the final round of their Branch Competition. Cold reading options are chosen by ESU Branch representatives.

National Competition: National Semi-Finalists will perform a monologue, sonnet and a cold reading of a monologue. Cold reading options are chosen by ESU Education staff and assigned at random.

If you are prepared to participate in the 2019 program, please complete the *2019 School Participation Form*.

Registration Information

Schools must register with their local English-Speaking Union Branch to participate in the Competition. *Approximately 60 ESU Branches across the country participate in the program annually; this is a list of ESU Branches that participated in 2017-2018. To find out if an ESU Branch near your school is participating this year, please check online in late September 2018 at* www.shakespearecompetition.org. *If you are unsure which branch to apply to, or would like the contact information for your local ESU Branch Coordinator, please email* shakespeare@esuus.org.

Note: If there is only one ESU Branch in your state, this branch may serve the entire state.

ARIZONA Phoenix Tucson	**GEORGIA** Atlanta Savannah	**MISSOURI** Kansas City St. Louis	**PENNSYLVANIA** Central PA Philadelphia
CALIFORNIA Los Angeles Palm Springs (Desert) San Diego San Francisco	**HAWAII** Honolulu	**NEW JERSEY** Monmouth County Princeton	**RHODE ISLAND**
COLORADO Denver	**ILLINOIS** Chicago	**NEW YORK** Albany Buffalo (Niagara Frontier) New York City Rochester Syracuse	**TENNESSEE** Memphis Nashville
CONNECTICUT Greenwich	**INDIANA** Indianapolis	**NORTH CAROLINA** Charlotte Colonial NC (New Bern) Greensboro Research Triangle (Raleigh) Sandhills	**TEXAS** Austin Dallas/Fort Worth Houston
DELAWARE	**KENTUCKY** Louisville	**OHIO** Cincinnati Cleveland Columbus	**VIRGINIA** Charlottesville Lexington Southwest Virginia (Roanoke)
WASHINGTON, D.C.	**LOUISIANA** New Orleans	**OKLAHOMA** Tulsa Oklahoma City	**WASHINGTON** Seattle
FLORIDA Central Florida Fort Lauderdale Jacksonville Naples Palm Beach	**MASSACHUSETTS** Boston	**OREGON** Portland	

Organizing the School Competition

Hold your school competition as an individual event or combine it with another program (see below). If you hold the competition as a stand-alone event, we recommend that your school hold the competition during an assembly or on a weekday after school.

Selecting a Date

The majority of School Competitions take place during the Fall/Winter semester. Dates vary depending on the availability of your school venue and any Branch Competition deadlines and dates. Branch Competitions usually take place from January to early March (and must be held by March 6). School Competitions must be held at least **one week prior to the date of your local Branch Competition**.

When selecting a date, please be mindful of:

- School Breaks
- Holidays (Religious and National)
- State and Standardized Testing Days (SAT, ACT, etc.)
- Teacher/Professional Development Days
- Competing Education Programs
- Other Community Events

Partnering Events

Some schools combine their School Competition with another event or activity at their school. These events need not be about Shakespeare and his works, but they should connect in some way to language, literature, drama and/or education. An ideal event will complement your School Competition.

Here are some suggestions for events that might complement your School Competition:

- Shakespeare Festival
- Theater Production
- Assembly
- Student Group or Club Meeting
- Student Workshop
- Speech Competition

Securing a Venue

Reserve a local theater, auditorium, library, school theater or other appropriate space. Use existing school contacts within the community to find a venue or use the program to make connections with new organizations within the community. The ideal setting should have a raised platform or stage with thrust or proscenium seating. No sound system is required; contestants are expected to perform without amplification.

Inviting an Audience

We recommend that the event be open to the entire student body and staff. If possible, please invite:

- Students (Especially Grades 8-12)
- School Faculty
- School Administrators (Principals, Assistant or Vice Principals, Etc.)
- School Board Officials
- Contestants' Families and Friends
- Prominent Members of the Community

Classroom Competitions

The ESU only requires that you hold a School Competition. Some schools with a large number of students may decide, however, that they need an additional round of competition prior to their school-wide event. If necessary, hold classroom competitions at your school. **Again, this is an optional step.**

Publicity Tips

Boost school spirit and generate positive visibility for your school! Advertise the competition to students and faculty, hold a great School Competition, and then celebrate and share your students' achievements with the local community.

Prior to the School Competition

- Distribute the *Student Handbook* and *2019 Monologue Packet* to your students.
- Post an announcement about the competition on bulletin boards throughout your school.
- Mark your school calendar with the competition date.
- Publicize the competition on your school website, announcements, newsletter and/or newspaper.
- Announce the competition at your school/department meetings and share this handbook with your colleagues.
- Encourage your colleagues to forward information about the competition to other teachers and distribute competition materials to their students.

Following the School Competition

- Post results, photos and videos of the competition to your school website.
- Publicize the results of the competition on your school website, announcements, newsletter and/or newspaper.
- Encourage participating students and teachers to post about the competition on social media outlets (Facebook, Twitter, Tumblr, Instagram, etc.).
    - The official hashtag for this year is #ESUNSC2019 - please include it in all of your social media posts!
- Encourage the School Winner to perform their selections at other community events/locations (such as Shakespeare festivals, libraries, public spaces, etc.).
- Send any coverage, as well as photos and videos, to ESU National Headquarters.
- Support the School Winner at the local ESU Branch Competition.

Staffing the School Competition

The School Competition is open to all eligible students, regardless of enrollment in a Shakespeare or drama course. Therefore, we encourage the entire school to be involved in the program. Send out information to all your colleagues (include English, drama and speech/debate) and administrators informing them about the competition and the different volunteer positions. If needed, enlist help from sources outside your school community.

Staff Positions

- **School Coordinator**: A current English or drama teacher at your school. This person acts as a liaison between the school and the local ESU Branch. We recommend that each School Coordinator have at least one Co-Coordinator.
- **Master of Ceremonies** (at least 1): The MC will narrate the School Competition to the audience (provide introductory remarks, introduce judges, and announce the winners).
- **Judges** (at least 3): Judges should be professionals with expertise in Shakespeare studies, production or education. The School Coordinator and/or Co-Coordinator may invite teachers, actors, directors and school officials to judge the competition. You are allowed to use your school's faculty.
- **Judges' Liaison** (1): This person should be familiar with the judges and the *Judge Handbook*. This role may be filled by the School Coordinator or one of the Co-Coordinators.

Volunteer Positions

Students don't need to be onstage in order to make an impact. Even those who prefer to stay behind the scenes can and should be involved in your School Competition.

- **Prompter** (1): Responsible for the prompting book and for prompting the students during the School Competition. The prompter follows along with the text as the students recite their selections.
- **Photographer**
- **Videographer**

Judges

Judges are obviously essential elements of your School Competition. ***You require at least 3 judges. Please be mindful and sensitive to any conflicts of interest (actual or perceived) within your judging panel.*** *This may include (but is not limited to) judges who are past or present teachers, relatives or friends of participating students.*

Soliciting Judges

- Your judging panel should be diverse in background. Try to strike a balance between judges with an **academic** background (English teacher/professor, Shakespeare educator), **artistic** background (Drama teacher/professor, director, teaching artist, actor), and another person familiar with Shakespeare (casting director, theater critic, administrator, etc.).
- Contact prospective judges and describe the program. Mention other judges who will be on the judging panel (if known) or people who have judged in the past.
    - Inform them of the details of the School Competition (date, time, place and time commitment).
    - Request a short biography to include in the School Competition program.

Preparing Judges

- Send your judges the *Judge Handbook* (which includes competition rules/guidelines and instructions for judging at the school level). Copies of the *Monologue Scoring Rubric*, and *Judges' Evaluation Form* are included in this handbook.
    - Familiarize yourself with the *Judge Handbook* so that you may better answer any questions.
- Encourage your judges to view videos of the National Competition Finalists' performances online at www.YouTube.com/EnglishSpeakingUnion. Suggest that your judges practice scoring these performances in order to prepare themselves for the School Competition.

Guidelines for Judges

- Judges should not interact with the students or with the audience until the winners are announced at the end of program.
- Judges should not see a copy of the School Competition program until the winners are announced at the end of the program.
- Judges should be made aware of the fact that the *Monologue Scoring Rubrics* and *Judges' Evaluation Forms* will be shared with the students and their teachers at the end of the program.
- If possible, separate the judges from the rest of the audience, so that they are not distracted by anyone.
    - Do not allow audience members to sit behind the judges. This ensures that no audience member can see the judges' evaluations as they score and take notes on contestants' performances.
- Judges should be informed by the Judges' Liaison of any issues with a contestant's performance (i.e. an ineligible monologue, added or dropped lines from a sonnet and/or monologue or use of a prop).
- Have a *Judge Handbook* on hand during the competition, for reference.

After the Competition

- Some judges like to speak to the students after the competition. They are welcome to offer constructive feedback.
- Collect the completed *Monologue Scoring Rubrics* and *Judges' Evaluation Forms* and share the results with the students and their teachers.
    - *Review all forms and take necessary steps to omit feedback that is not constructive.*
- Thank the judges. Acknowledge them in the school newsletter, paper, etc.

School Competition Supplies

For Students

- ***Student Handbook***
  - Distribute this handbook prior to the competition to help students prepare. This handbook also contains pertinent information for whichever student advances to the Branch Competition.
- ***School Winner Entry Form*** **(School Winner Only)**
  - The link to this online registration form should be given to your School Winner as soon as your School Competition has concluded. It can be completed by the School Winner and/or their teacher.
- ***2019 Sonnet Packet*** **(School Winner Only)**
  - This document should be given to your School Winner as soon as your School Competition has concluded. It is necessary in order for a student to participate in the Branch Competition.
- ***Photo Release Form*** **(School Winner Only)**
  - This document should be given to your School Winner as soon as your School Competition has concluded. However, it is *not necessary* in order for a student to participate in the Branch Competition.

For Judges

- **Scoring Book (1 : Judge)**
  - Compile a binder or notebook with *Monologue Scoring Rubrics* and *Judges' Evaluation Forms* for each contestant in the order of performance.
- ***Judge Handbook*** **(1:Judge, 1:Judges' Liaison)**
  - A copy of this handbook (available for download online) should be given to all judges. Please point out the sections on rules, rubrics and evaluations.

For the General Audience

- **Program (Optional)**
  - Contestants' Names
  - Participating Teachers
  - Contestants' Monologue Selections
  - Judges' Names and Biographies
  - Awards
  - Local Funders/Donors

For Volunteers

- ***Teacher Handbook*** **(1):** Have a *Teacher Handbook* on hand during the competition, for reference
- **Prompt Book (1):** A prompt book consists of large-font copies of the contestants' monologues in order of performance.

School Competition Sample Schedule

Length of Time	Description
5 minutes	Welcome remarks and an explanation of the ESU National Shakespeare Competition. Introduce the judges and summarize the School Competition rules and criteria.
3-4 Minutes : Student	Student performances (approximately3-4 minutes : student). Judges should take no more than 1 minute to write notes between performances.
15-30 minutes	Student performances conclude. Judges retire to another room to deliberate.
5 minutes	Deliberations conclude. Judges return to the theater/auditorium. The Student Winner and Runner-Up(s) are announced. Closing remarks.

Following the Conclusion of the School Competition

- Give the School Winner access to the *School Winner Entry Form* and *Photo Release Form*. Check that there is no conflict with the date of the Branch Competition. If, for any reason, the School Winner is unable to participate in the Branch Competition, the school should send the First Runner-Up.
- Give the School Winner a copy of the *2019 Sonnet Packet.* Instruct them to select and rehearse a sonnet for the Branch Competition.

The Competition: In the Classroom & Beyond

Competition Preparation in the Classroom

A Note on Teacher Instruction: We encourage you to mentor your participating students during the selection, analysis and rehearsal processes. Students should be empowered by your teaching and guidance to choose their own material and make interpretive decisions. Although this process culminates in a competition, this should be a student-centered learning and growth opportunity for your school community. We ask that you encourage your students to closely examine the text for themselves, ask questions that will expand their comprehension, and decide how to best express themselves through the text. This competition supports your efforts to teach necessary academic and life skills by providing a forum for their use. The benefits of participation should outlast the competition. Review advice from veteran teachers on how to coordinate a successful competition for your students.

This program is designed to complement your established curriculum. As such, we encourage you to incorporate the competition into your classroom practice. To support you efforts, we have provided a Sample Class Schedule (pg. 24); it does not require full class periods and can be adapted to fit your established curriculum. The program is structured to take place over six weeks; however, it may be adjusted according to your needs. Lesson Plans (pg. 25-58) that correspond with this proposed schedule are also provided.

Classroom Benefits

- Provides a fully student-centered learning platform
- Stimulates group discussion
- Encourages peer collaboration and review as well as self-assessment.
- Implements both text-based *and* performance-based teaching approaches.
- Responds well to UDL and differentiation providing multiple points of entry
- Structured and easily adapted method for you and your students.
- Aligns with national, state and local standards for English, Drama, and Humanities classes
- Engages exceptional learners: ENL/ELL/ESL and special education students.
- Employs skills that require rigorous cognitive demands thereby reaching DOK 4 and Bloom's Level 6.

The easiest way to incorporate the competition into your school community is to hold classroom competitions prior to the School Competition. These classroom rounds could be considered practice sessions (see the Lesson Plan: *Completing a Competition Dress Rehearsal*, pg.42) or the first round of eliminations for the School Competition. To encourage participation, teachers have used the competition as unit assessments or as extra-credit assignments.

Competition Preparation as an Extracurricular, Extension or After-School Program

If your curriculum map does not lend itself to the competition, an alternative is to offer the competition as an extracurricular or extension activity (free period/zero hour, lunch period or after school) open to all eligible students. Competition preparation can be incorporated into one or more of the following clubs:

- Drama Club
- Speech/Forensics Club
- National English Honors Society
- Shakespeare Club

The provided lesson plans are useful in this setting as well. We encourage you to review the lesson plans and utilize any and all activities that may benefit your students.

Monologue Selection & Preparation

Each student in your School Competition must memorize and perform one monologue from the 2019 Monologue Packet. Additional resources include the Monologue Scoring Rubric and Judge's Evaluation Form.

Selecting a Monologue

Student's Aim: To select a monologue from one of Shakespeare's plays that interests them.

Have your students choose a monologue to memorize and perform. You may assign them a specific part or have them pick their own. We strongly recommend the latter because it engages students in an active learning process (read, debate, decide). Please offer them guidance and assistance as needed.

Make copies of the *2019 Monologue Packet* available to your students. They may pick any role regardless of gender. When selecting their monologue, your students should:

- **Read the script**: Actors research their roles; it would be a rare thing to perform a monologue convincingly without knowing the character inside and out. Therefore, your students should have read the play(s) from which their selections are taken and know the plot and characters. Free online editions of the plays are available at: folgerdigitaleditions.org.
- **Play the casting director**: When your students play their selections, they will need to be actors and casting directors at the same time. Your students should ask themselves if they would be a more convincing Viola or Olivia, Othello or Iago, Macbeth or Lady Macbeth.
- **Consider:** Advice from a teacher: "I see so many students looking for a piece to set them apart, but a speech we know, done with command of the language and brave choices behind it, is JUST AS EXCITING for those of us who know and love these works."

Understanding the Monologue

Student's Aim: To understand the play, their chosen character and their selected monologue.

A monologue is a speech performed by a single character set within the context of a play. Remind your students that actions (whether implied, reported, or performed) have both preceded and/or will proceed from each monologue.

The words spoken by each character fit within the larger framework of the play in one or more of these ways:

- They reveal the character's personality or goals.
- They are used by the character to incite others into action and move the plot forward.
- They set the scene or close the action (as in prologues and epilogues, respectively).

Tasks for Students

Once your students have selected their monologues, they should:

- Become their character!
    - As they read the play, your students will imagine themselves in the circumstances of their character. If necessary, suggest that your students make a chart of their character's emotional journey over the course of the play, highlighting high and low points. Have them pay particular attention to what happens immediately before the monologue begins.
- Be a Textual Investigator!
    - Using textual evidence, have your students answer the following questions:

1. Who is my character?
2. In what situation do I (the character) find myself?
3. What decisions and discoveries am I (the character) making?
4. What do I (the character) want to happen as a result of this speech?
5. Given my past and my personality, how will I (the character) act to bring about the desired effect?
6. What is my character's mood at the beginning of the speech?
7. Has it (my character's mood) changed by the end of the speech? If so, how?

Suggestion: Incorporate a Research Element (fulfills Common Core Standard RL.9-10.9). Examine the sources which influenced how Shakespeare expressed themes or topics in the chosen play (such as the Bible or works by classical authors.) How are the characters and events incorporated and transformed in Shakespeare's version? Students may also analyze multiple interpretations (fulfills Common Core Standard RL 11-12.7) of the chosen play by researching past productions, adaptations and differences in media (live theatre, films, cartoons, etc.).

Preparing the Monologue

Student's Aim: To thoughtfully interpret the character on stage. The student must understand their role in the play and accurately interpret the meaning of the character's actions.

Our advice to your students comes from Shakespeare himself: "Suit the action to the word, the word to the action" (*Hamlet* 3.2). Students should discover which movements and gestures best fit with the words of their monologue and vice versa. Great actors are praised for their "natural" performances (i.e. performances that naturally fit and flow with the text and character). Actors do this by mastering the tools of vocal and physical expression so completely that they *seem* natural.

Students become "natural" actors with Shakespeare through on-their-feet trial and error. Your students should explore the words—the character's thoughts and feelings—with their voices and bodies. This helps them make their characters come alive on stage. In doing so, your students convince the audience to accept them as those characters and to believe in the message they deliver. As students discover their own interpretation of Shakespeare's works, guidance and feedback from both you and their fellow classmates are encouraged.

Your students should avoid the temptation to "blow the audience away" with an excess of emotion. In acting, more is often less. An actor who "doth protest too much" (*Hamlet* 3.2) rarely convinces.

Tasks for Students:

As your students work on their monologues, they should:

- Perform with their **whole bodies**.
- **Explore** a range of expressive possibilities, both physically and vocally.
- **Experiment** with emphasis and volume as well as gesture and facial expression.
- Allow their work to naturally **grow and change**.
- **Decide** what means of expression best fits the tone and character of the monologue.

Sonnet Selection & Preparation

The winner of your School Competition is required to memorize and perform a sonnet, in addition to their monologue, at the Branch Competition. Additional resources include the Sonnet Scoring Rubric and Judges' Evaluation Form.

Selecting a Sonnet

Student's Aim: To select a sonnet that serves as a counterpoint to their monologue and demonstrates interpretive range.

You may assign your student a specific sonnet or have them pick their own. We strongly recommend the latter because it engages the student in an active learning process (read, debate, decide.) Please offer them guidance and assistance as needed.

Provide your School Winner and First Runner-Up with the *2019 Sonnet Packet*.

Please remind your student that the sonnet should serve as a counterpoint to their monologue. For example, if their monologue features a character in love, they might want to pick one of Shakespeare's poems about death, morality, art, beauty or the passage of time, to name a few.

When selecting their sonnet, the student should:

- **Decide what's missing:** Have them look at their monologue and think about their character's emotions and situation in the play at that moment. Suggest they ask themselves questions about their character's mood and tone in this scene. Point them toward sonnets that contain the opposite emotions, moods, tones, etc.
- **A whole not a half:** Remind them to think of the sonnet and monologue *not* as two separate pieces, but as *one complete performance*. Have them use the sonnet as an opportunity to expand upon and highlight their interpretive range. If necessary, offer them guidance and assistance.
- **Put in the time:** Urge them to read at least 5 sonnets. Explain that the sonnet and monologue are equally weighted (i.e. the sonnet is worth 50% of their overall score). Encourage them to put the same time and attention into selecting their sonnet as they did with their monologue.

Understanding the Sonnet

Student's Aim: To understand the sonnet's form, rhythm and content.

Please review the following elements of a sonnet with the student:

- **Form:** A sonnet is a fourteen-line poem written in iambic pentameter, made up of three quatrains and a couplet. A quatrain is four lines of verse. The couplet is the final two lines of verse. The rhyme scheme is ABAB CDCD EFEF GG.
- **Rhythm:** Shakespearean sonnets are written in iambic pentameter, which is a line made up of ten syllables or five iambic feet – an unstressed syllable followed by a stressed syllable.
- **Theme:** In his sonnets, Shakespeare touches on the themes of love, death, morality, art, beauty and the passage of time, to name a few.
- **Progression:** A sonnet explores and resolves a thought or an experience, and it frequently contains a "turn" or change of thought. Lines 1-12 often develop an argument or give examples. The couplet (lines 13 and 14) draws a conclusion (sometimes witty) or acts as a zinger (points out a paradox or contradicts the preceding twelve lines).

Once the student has selected their sonnet, they should:

- Be a Textual Investigator!
    - Using textual evidence, have the student answer the following questions:

        1. What is the central idea of the sonnet?
        2. How do the lines break down into an introduction, development of the theme and conclusion?
        3. Is there a turning point in the sonnet?
        4. How do the meaning and delivery of these words differ from my monologue?
        5. Can I strengthen the contrast?
        6. How should the examples and arguments be emphasized?
        7. How should the tone of the couplet be interpreted? Ironic? Witty? Contradictory?
- Summarize, summarize, summarize!
    - Make sure the student understands the sonnet's language with this exercise:
        1. Have the student summarize the sonnet in the shortest sentence possible.
        2. Have the student summarize each line of the sonnet.
        3. Have the student work on achieving this same clarity when delivering the sonnet.

<u>Reciting the Sonnet</u>

Student's Aim: To incorporate an understanding of the sonnet's form, rhythm and content into the recitation.

The student must fully understand the sonnet and its language and clearly convey that understanding to the judges. They should:

- Be aware of the sonnet's **form** as they study and interpret the piece.
- Keep the **rhythm** of the speech in mind as they practice.
- Always be aware of the **content** of the language.

As your student works on their recitation, they should:

- **Recognize the difference:** A sonnet is not the same as a monologue; one is a dramatic text (a speech performed by a single character set within the context of a specific play) and the other is a poem (a verbal composition designed to convey experiences, ideas or emotions though the use of language and literary techniques). Thus, the monologue and sonnet should not be approached in the same way. A monologue requires a *performance* (i.e. embodying the character), but the sonnet requires a *recitation* (i.e. vocalizing the words on the page). **Alert your student to this difference.**
- **Explore the language:** Have your student sit down and recite the language out loud (focusing on the rhythm). Instruct them to articulate every word. If your student is unsure of a pronunciation, offer your assistance. If there are multiple pronunciations for a word, let them decide which pronunciation best fits the sonnet.
- **Speed check:** Every line of a sonnet contains a line break (when the line of a poem ceases to extend, and a new line starts). Not all line breaks are the same, however. Your student should decide if a line break requires a pause, and, if so, for how long.
    - We advise the student to avoid extended pauses that may detract from the recitation.
- **Stand up for sonnets:** Once the student is comfortable with the language, stand up and practice!

Movement and gesture as part of the sonnet recitation are permitted if it will *enhance* the student's delivery of the sonnet. Excessive movement that distracts from the language and rhythm of the selection, however, is discouraged.

English-Speaking Union National
Shakespeare Competition Judges'
Evaluation Form

The monologue and sonnet are equally weighted as two parts of a whole performance.
Students are expected to show evidence of the following criteria.
SCALE: 1 = LOW to 4 = HIGH

STUDENT NAME: _____

MONOLOGUE Character: _____ Play: _____	**SONNET** Sonnet #: _____
UNDERSTANDING	**UNDERSTANDING**
MEANING: understands the speech and its context in the play. 1 2 3 4	***MEANING:*** understands the sonnet's content (any messages, allusions, ironies, etc.) 1 2 3 4
LANGUAGE: understands Shakespeare's use of language in the monologue. 1 2 3 4 ***CHARACTER:*** an accurate portrayal of character point of view, status, and emotion. 1 2 3 4	***LANGUAGE:*** understands the sonnet's literary and poetic elements (rhythm, imagery, antithesis, etc.) 1 2 3 4
EXPRESSION&COMMUNICATION	**EXPRESSION&COMMUNICATION**
***VOCAL*:** clearly, naturally spoken at an effective volume and pace; reflects the character. 1 2 3 4	***VOCAL*:** clearly, naturally spoken at an effective volume attuned to the poetic elements. 1 2 3 4
***PHYSICAL*:** clear, appropriate movement expressing the character and their intentions. 1 2 3 4 ***VOCAL*:** confidence, poised, energies, fully in character, captivates the audience. 1 2 3 4	***PHYSICAL*:** an economy of movement that subtly enhances the sonnet. 1 2 3 4 ***OWNERSHIP*:** confident, poised, energized, fully committed to sonnet, captivates the audience. 1 2 3 4
MONOLOGUE SCORE:	SONNET SCORE:
NOTES:	NOTES:

English in Action

The English-Speaking Union
National Shakespeare Competition

Monologue Rubric

UNDERSTANDING	1	2	3	4
MEANING	- misunderstands the meaning of the speech and/or its context in the play.	- understands the general meaning of the speech (i.e. it is comedic). - does not understand the context of the speech in the play.	- clearly understands the meaning of the speech. - clearly understands the context of the speech in the play.	- sophisticated understanding the meaning of the speech. - detailed understanding of the context of the speech in the play.
LANGUAGE	- does not understand certain words, metaphor or imagery in the speech. - misunderstands poetic elements (rhythm, rhyme, etc.).	- understands most words, metaphor or imagery in the speech. - understands some poetic elements (rhythm, rhyme, etc.).	- understands all words, metaphor or imagery throughout the speech. - understands all the poetic elements (rhythm, rhyme, etc.).	- excellent understanding of all words, metaphor or imagery in speech. - nuanced understanding of poetic elements (rhythm, rhyme, etc.).
CHARACTER	- does not portray the character accurately in context of the play. - misunderstands the character's point of view, status or emotional state.	- portrays the character accurately in context of the play. - misunderstands some aspect of the character's point of view, status or emotional state.	- portrays the character accurately and clearly in context of the play. - understands the character's point of view, status and emotional state.	- portrays the character accurately and with detailed understanding of context. - sophisticated understanding the character's point of view, status and emotional state.
EXPRESSION & COMMUNICATION	**1**	**2**	**3**	**4**
VOCAL	- vocal expression unclear or ineffective (related to articulation, volume, pace, naturalness) - vocal choices do not reflect the character	- vocal expression somewhat unclear or ineffective (related to articulation, volume, pace, naturalness) - vocal choices do not accurately reflect the character	- vocal expression clear and effective (related to articulation, volume, pace, naturalness) - vocal choices reflect the character	- excellent vocal expression, clear and effective (related to articulation, volume, pace, naturalness) - vocal choices fully reflect the character
PHYSICAL	- physical expression unclear or inappropriate (related to use of space, and body movement) - physical choices do not reflect the character or his/her intentions	- physical expression somewhat unclear or inappropriate (related to use of space, and body movement) - physical choices reflect the character or his/her intentions	- physical expression clear and appropriate (related to use of space, and body movement) - physical choices clearly reflect the character or his/her intentions	- excellent physical expression, clear and appropriate (related to use of space, and body movement) - physical choices expertly reflect the character or his/her intentions
OWNERSHIP	- lacks confidence or poise - lacks energy - not fully in character - does not engage the audience.	- minimal confidence or poise - low energy - mostly in character - somewhat engages the audience.	- confident and poised - has energy - fully in character - engages the audience.	- impressive confidence and poise - performance level energy used skillfully - fully in character throughout - captivates the audience.

English in Action

The English-Speaking Union
National Shakespeare Competition

Sonnet Rubric

UNDERSTANDING	**1**	**2**	**3**	**4**
MEANING	- misunderstands the meaning of the poem - misunderstands the content of the poem (messages, allusions, ironies, tonal shifts, etc.)	- understands the general meaning of the poem (i.e. it is about love) - does not understand the content of the poem (messages, allusions, ironies, tonal shifts, etc.)	- clearly understands the meaning of the poem - clearly understands the context of the poem (messages, allusions, ironies, tonal shifts, etc.)	- sophisticated understanding of the meaning of the poem - detailed understanding of the context of the poem (messages, allusions, ironies, tonal shifts, etc.)
LANGUAGE	- does not understand certain words, metaphor or imagery in the poem. - misunderstands poetic elements (rhythm, rhyme scheme, etc.).	- understands most words, metaphor or imagery in the poem. - understands some poetic elements (rhythm, rhyme scheme, etc.).	- understands all words, metaphor or imagery throughout the poem. - understands the poetic elements (rhythm, rhyme scheme, etc.).	- excellent understanding of all words, metaphor or imagery in poem. - nuanced understanding of poetic elements (rhythm, rhyme scheme, etc.).
EXPRESSION & COMMUNICATION	**1**	**2**	**3**	**4**
VOCAL	- vocal expression unclear or ineffective (related to articulation, volume, pace, stress, etc.) - vocal choices do not reflect the poem and its structure	- vocal expression somewhat unclear or ineffective (related to articulation, volume, pace, stress, etc.) - vocal choices somewhat reflect the poem and its structure	- vocal expression clear and effective (related to articulation, volume, pace, stress, etc.) - vocal choices accurately reflect the poem and its structure	- excellent vocal expression that's clear and effective (related to articulation, volume, pace, stress, etc.) - vocal choices fully reflect the poem and its structure
PHYSICAL	- physical expression unclear or inappropriate (related to use of space and body movement) - physical choices overpower the poem and its language	- physical expression somewhat unclear or inappropriate (related to use of space and body movement) - physical choices somewhat reflect the poem and its language	- physical expression clear and appropriate (related to use of space and body movement) - physical choices clearly reflect the poem and its language	- excellent physical expression that's clear and appropriate (related to use of space and body movement) - physical choices expertly enhance and illuminate the poem and its language
OWNERSHIP	- lacks confidence or poise - lacks energy - not connected to the poem - does not engage the audience	- minimal confidence or poise - has low energy - mostly connected to the poem - somewhat engages the audience	- confident and poised - has moderate energy - fully connected to the poem - engages the audience	- impressive confidence and poise - performance level energy used skillfully - exceptionally connected to the poem throughout - captivates the audience.

Suggested Class Schedule & Lesson Plans

Week1

- Pass out Competition materials, including the *Student Handbook* and *2019Monologue Packet*. Have students look over the list and choose 2-3 monologues that interest them.
- Have students explore the plays in which these monologues appear and research the characters.
- Students select one (1) monologue to perform at the school competition.

Week2

- Read and discuss 2-4 monologues in class (preferably a mixture of comedic and dramatic ones). Select pieces from plays your students are already studying in class Students begin reading the play in which their monologue appears (if they have not already done so) outside of class; they should finish by the end of Week 3. Note: Depending on which play they select and what your curriculum covers, this may intersect with your current class reading schedule.

Week3

- Model effective and ineffective performance practices for your students. You can do this by modeling these techniques yourself or even better by showing various video clips of performances (stage productions, films, etc).
- Have students get up on their feet and practice good performance techniques with a printed copy of their monologue. Offer advice and guidance (if needed).
- Students begin memorizing their monologues and finish reading the plays in which their monologue appears.

Week4

- Students work separately (on their feet) exploring their own interpretation of the monologue with their body and voice both in and outside of class.
- Have them also practice their monologues in pairs with various partners in class.
- Students continue to work on their memorization. They should have their monologues completely memorized and be able to recite without using a printed copy by the end of the week.

Week5

- Hold practice competitions: Break up the class into groups. One student at a time performs for the group, which acts as a body of judges. Encourage positive discussion about the interpretation and presentation. Have each classmate comment on what they noticed about the student's performance; what they liked about it (with examples); and what the student might change or add to the presentation.

Week6

- Hold the classroom competition. Each student presentation is approximately 3 minutes with an additional minute or so for you to judge the performance. (You may break up the competition into multiple days.)
- Hold the school-wide competition.
- A school winner and school runner-up are chosen. The school winner advances to the local ESU Branch competition.

MORE ABOUT THE CREATOR OF THESE LESSON PLANS:
Susan Biondo-Hench is our Competition Teacher Liaison. A participant at the first Folger Teaching Shakespeare Institute in 1984, Sue helped edit the Folger Shakespeare Library's *Shakespeare Set Free* series. She now works for them as a Folger Master Teacher, presenting workshops to teachers across the country. Sue is also a National Board Certified Teacher, who currently teaches at Carlisle High School in Pennsylvania (where her students annually participate in the ESU National Shakespeare Competition). In her home state, she established the Central Pennsylvania Shakespeare Festival and annually runs the Carlisle Shakespeare Troupe for students. Sue is also a recipient of the Folger's Shakespeare Steward Award.
Questions? Email Sue at biondohs@carlisleschools.org.

English in Action

The English-Speaking Union
National Shakespeare Competition

Monologue Lesson Plans

Developed by Susan Biondo-Hench, NBCT

Week 1: *Getting to Know Monologues and the ESU National Shakespeare Competition*

This lesson will take 2 x 50 minute class periods.

What's On for Week 1 and Why?
This first week is all about inspiration and groundwork. Key goals: introduce students to the English-Speaking Union National Shakespeare Competition, share several videos of successful monologues from the Competition, and have the students select and begin to explore their own monologues.

Students will:
- Watch several videos of monologue presentations from the competition
- Explore and discuss the competition's format and guidelines
- Select and research several monologues (in order to choose one for the competition)
- Develop a working relationship with the chosen monologue and the play from which it comes

Which Standards Are Highlighted?
- Common Core English Language Arts:
  - CCSS.ELA-Literacy.RL.9-12.1, 4, & 10
  - CCSS.ELA-Literacy.SL.9-12.1
  - CCSS.ELA-Literacy.L.9-12. 3, 4, & 5
- NCCAS National Theatre Education:
  - NCCAS.NSTE.9-12.7

What Will You Need?
- A computer with internet access
- A projector
- ESU National Shakespeare Competition videos on YouTube
  - Videos of competition winners from the last few years may also be found by searching "ESU Shakespeare Competition" on YouTube. Select three to five videos to show the students. Be sure to include a diverse section of presentations (male and female, comic and tragic, etc.)
- *Monologue Viewing Guide* (a copy for each student)
- *Student Handbook*
- *2019 Monologue Packet* (a copy for each student)

Day 1: Class Activities

What Will You and Your Students Do?

Warm-Up/Briefing
1. Pass out copies of the *Monologue Viewing Guide*.

2. Inform the students that they are going to watch videos of several students presenting monologues from Shakespeare. While watching the videos, instruct them to note on the handout:
    a. what elements they thought did (and did not) make each presentation successful;
    b. identify the monologue they liked best and reasons why they liked it.
3. Show the students at least three videos from the ESU National Shakespeare Competition.
4. Allow a few minutes to finish completing Part A on the *Monologue Viewing Guide*.

Group Activity

1. Divide the class up in small groups of three to five students.
2. Discuss responses to the videos.
3. Draw some conclusions as a group about the videos.
4. Allow time to finish completing Part B on the *Monologue Viewing Guide*.

Class Activity

1. Together make a class list of the top five traits that the students think are characteristic of a successful monologue presentation.
2. Inform students that these monologues were presented at the national level of ESU National Shakespeare Competition. Explain that they will have a chance in the coming weeks to participate in a school level event for this competition.
3. Pass out copies of the *Instructions for Students* and the *2019 Monologue Packet*.
4. Discuss the competition's rules and guidelines and answer any questions.
5. Provide students with a link to the *2019 Monologue Packet*. This resource will be used in tonight's homework.

How Did It Go?

To assess this lesson plan in your classroom, ask yourself:

1. Did most students stay engaged while viewing the videos?
2. Did each student thoughtfully complete the *Monologue Viewing Guide*?
3. Did each student participate in the group and class discussions?
4. Did the class as a whole develop an effective list of presentation traits the students hope to develop throughout the monologue process?

What's for Homework?

Ask the students to complete the following assignments for the next class:

1. Review the *Student Handbook*.
2. Review the *2019 Monologue Packet*.
3. Select a minimum of three to five monologues to explore.

Day 2: Independent Research

What Will You and Your Students Do?

1. Read online synopses of the plays.
    a. Recommendation: Excellent synopses can be found online at: www.folgerdigitaltexts.org.
2. Reread their monologue options.
3. Select the one monologue that interests and excites them the most.
4. Print several copies of this monologue. Give one copy (with their name on it) to you.
    a. The student needs several copies of the monologue for notes. You need one for reference and (if necessary) for prompting them during the workshops in upcoming weeks.
5. Reread the synopsis of the play that includes their selected monologue. Begin writing a 200-words or less summary (in their own words) of that play.
    a. This summary helps the student own a quick but clear overview of the play from the very beginning of the monologue process. It is also a helpful pre-reading activity for them (as they begin reading their plays that evening).
6. Share the monologue they have selected with their peers. They can do this by:

a. Stating it during a class discussion session.
b. Posting it on a class blog or bulletin board.

Once the choices are announced, some students may prefer to choose a different monologue (rather than work on a monologue that another student has chosen as well). Since the selection process is a very individual and personal one, always give them the option of moving forward with this second choice. In addition, some students may ask to change monologues at different points through the process; please allow them that option as well.

How Did It Go?

To assess this lesson plan in your classroom, ask yourself:

1. Did each student take advantage of this opportunity to research the plays?
2. Did reading the play synopsizes allow them to more easily come to a decision about their monologue?
3. Did each student select a monologue for performance and print several copies of it?
4. Did each student begin their summary of the play?

What's for Homework?

Ask the students to complete the following assignments for next week:

1. Complete the 200-words or less summary of the play (which was started in class).
2. Begin to read the selected play.
3. Begin the exercise entitled: *Become Your Character* (found in Monologue Selection & Preparation, pg. 17-18).
4. Reread their chosen monologue. Break it down into three sections that seem to represent a logical beginning, middle, and end for the passage. Mark these divisions on one of the copies of the text that they printed earlier in class.
5. Work on fully understanding the monologue's text (focusing on the beginning section).
    a. Write a one-sentence summary (in their own words) of the beginning third of the monologue. Place this sentence summary in the margin of their working copy of the text.
    b. Begin memorizing the monologue (especially the first third of the text).

English in Action

The English-Speaking Union
National Shakespeare Competition

Monologue Viewing Guide

Part A: Complete this side of the handout on your own.

- Paying Attention: Watch three to five videos of monologue presentations, and make notes about each one's strengths and weaknesses.

	Strengths	Areas for Improvement
Monologue #1		
Monologue #2		
Monologue #3		
Monologue #4		
Monologue #5		

- Drawing Conclusions: Which monologue do you like best? Why?

NOTE: This handout connects to Week 1: *Getting to Know Monologues and the ESU National Shakespeare Competition*

English in Action

The English-Speaking Union
National Shakespeare Competition

Monologue Viewing Guide

Part B: Complete this part of your handout with your group.

- Comparing Your Responses: Share your answers to Part A with your group.
- Developing Some Standards: Make a list of the top five traits that your group believes are important for a successful monologue presentation.

    1.
    2.
    3.
    4.
    5.

Part C: Complete this part of your handout with the class.

- Comparing the Group's Responses: Share your group's answers to Part B with the rest of the class.
- Developing Some Class Standards: Create a class list of the five most important traits for a successful monologue presentation.

    1.
    2.
    3.
    4.
    5.

NOTE: This handout connects to Week 1: *Getting to Know Monologues and the ESU National Shakespeare Competition*

Week 2: *Taking the Monologue Out for a Walk*

This lesson will take 1 x 50-minute class period.

What's On for Week 2 and Why?
This week students continue to research the monologue and begin the physical work of putting the monologue up on its feet. This type of close study helps each student explore the thought process/meaning behind the monologue and start making their chosen monologue their own.

Students will:
- Explore physically presenting their monologues
- Recite the beginning third of their monologues for each other
- Explore the specific scenes from which their monologues comes
- Sharpen their focus and understanding of their monologue.

Which Standards Are Highlighted?
- Common Core English Language Arts:
  - CCSS.ELA-Literacy.RL.9-12.1, 5, 6, & 10
  - CCSS.ELA-Literacy.L.9-12. 3, 4, & 5
- NCCAS National Theatre Education:
  - NCCAS.NSTE.9-12.2

What Will You Need?
- An open workspace (that can comfortably accommodate the whole class)
- *Student Handbook* (Students should already have this handout from Week 1)

What Will You and Your Students Do?
Collect homework from Week 1 (each student's 200-words or less summary of the play).

Warm Up
1. Play a few warm-up games with the students (those which ideally warm-up up their bodies and voices and allow them to relax). Check online for theater games and tongue twisters you can use.

Class Activity
1. Students complete a "punctuation walk," an activity developed by the Royal Shakespeare Company's Voice Director, Cicely Berry:
   a. Ask the students to spread out throughout the workspace (with a copy of their text in hand).
   b. All at once, have them read their entire monologue aloud while walking around the workspace.
   c. At every mark of punctuation, they should stop, change directions, and then continue reading and walking.
   d. Once all students are finished, bring them together in a circle and process the activity. Keep the students standing, so that their energy doesn't dissipate. Ask them: How many of them needed to frequently change direction? How many were able to walk in one direction for an extended amount of time? What happened to the pace of their reading and walking? What might these differences indicate about the frame of mind of the character?

Group Activity
1. Divide up into smaller circles. Students share the beginnings of their monologues with each other. One at a time, each student reads their summary sentence of the opening section of their monologue (homework from Week 1). Then they recite that first section of the monologue from memory.

If the class is small enough, you can also do the recitations one at a time with everyone standing in the same circle. During this first effort at memorization, be encouraging. Some students will be excited and ready to show their work. Others will be nervous, and some will have avoided the work. Always be clear, efficient, and supportive.

Keep the recitations moving, and the students focused (especially if nervous laughter begins to bubble up). Prompt them as needed. At the conclusion of the recitations, let the students know that a level of risk-taking (which is different for each student) is important and worthwhile. Students who are unprepared will be aware that they have let themselves down and missed an important opportunity; comments in this situation generally are not necessary.

How Did It Go?

To assess this lesson plan in your classroom, ask yourself:

1. Did each student thoughtfully complete a 200-word summary of the monologue's play?
2. Did each student participate in the physical exercises, especially the "punctuation walk"?
3. Did each student participate in the class discussion about the "punctuation walk"?
4. Did they as a class make connections between text and their movements in this exercise?
5. Did each student write a clear summary sentence for the beginning third of their monologue?
6. Did each student present the beginning of their monologue for their peers?

What's for Homework?

Ask each student to complete the following assignments for next week:

1. Continue to read the play (especially the specific scene that includes their monologue).
2. Continue the *Become Your Character* exercise. (This need not be completed until Week 4.)
3. Write a 100-words or less summary paragraph (in their own words) of the monologue's scene.
4. Answer the questions in the exercise entitled: *Be a Textual Investigator* (found in Monologue Selection & Preparation, pg. 17-18). Write the answers to these questions on one of their copies of their monologue.
5. Continue working on fully understanding the monologue's text (focusing on the middle section).
    a. Write a one-sentence summary (in their own words) of the middle third of the monologue. Place this sentence summary in the margin of their working copy of the text.
    b. Continue memorizing the monologue (especially the middle third of the text).

Week 3: *Going in Circles: Exploring the Monologue's Reach*

This lesson will take 1 x 50-minute class period.

What's On for Week 3 and Why?
This week students refine their understanding of their monologues and expand their physical engagement with the text.

Students will:
- Complete a "three-circle" reading of their monologues, an activity developed by Patsy Rodenburg, Director of Voice at the Guildhall School of Music and Drama.
- Recite the middle third of their monologues for each other.

Which Standards Are Highlighted?
- Common Core English Language Arts
    - CCSS.ELA-Literacy.RL.9-12. 1, 2, 3, 4, 5, 6, & 10
    - CCSS.ELA-Literacy.L.9-12. 4 & 5
- NCCAS National Theatre Education
    - NCCAS.NSTE.9-12.2 & 3

What Will You Need?
- An open workspace (that can comfortably accommodate the whole class)
- *Student Handbook* (Students should already have this handout from Week 1)

What Will You and Your Students Do?
Collect homework from Week 2 (each student's 100-word scene summary and the *Be a Textual Investigator* exercise).

Warm-Up:
1. Students warm-up by completing a "three-circle" presentation of their monologues:
    a. Circle 1: Students walk around the workspace in a private, introspective way. When you ask them to stop, instruct them to recite their monologues aloud (but quietly to themselves) in as deeply a personal and reflective way as possible.
    b. Circle 2: Students pick up their pace. Ask them to run throughout the workspace as though trying to catch an important bus. When they stop, instruct them to recite their monologues as loudly and physically as possible. They should deliberately overact (like they were performing the monologue for the entire universe).
    c. Circle 3: Students walk around the room again, but this time in a confident, centered manner. When they stop, instruct them to perform their monologues again. For this round, they should become their characters by both reaching inward for emotional truth and extending outward to connect with the audience.
2. After the students have finished these three circles, discuss the exercise as a class. Remind them that they should aim for Circle 2 in their presentations—a clear, organic, and rich performance that is neither so private nor introspective that it doesn't connect with the audience nor so overacted that it lacks depth and truth.

Class Activity:
1. Students share the beginning and the middle sections of their monologues with each other. One at a time, each student should read their summary sentences for the beginning and middle sections of their monologue. Then they recite those sections of the monologue from memory.
    a. If the class is small enough, do the recitations one at a time with everyone standing in the same circle. If the class is larger, break the students up into smaller circles.

How Did It Go?

To assess this lesson plan in your classroom, ask yourself:

1. Did each student thoughtfully complete a 100-word summary of the monologue's scene and the *Be a Textual Investigator Handout*?
2. Did each student participate in the physical exercises, especially the "three circle" reading?
3. Did each student participate in the class discussion about the "three circle" reading?
4. Did the class as a whole come to a conclusion about what circle displays the most effective delivery?
5. Did each student write a clear summary sentence for the middle third of their monologue?
6. Did each student present the beginning and middle sections of their monologues for their peers?

What's for Homework?

Ask the students to complete the following assignments for next week:

1. Finish reading the play.
2. Complete the *Become Your Character* exercise (homework since Week 1).
3. Continue working on fully understanding the monologue's text (focusing on the final section).
    a. Write a one-sentence summary (in their own words) of the final third of the monologue. Place this sentence summary in the margin of their working copy of the text
    b. Finish memorizing the monologue.

Week 4: *Unpacking the Monologue's Center*

This lesson will take 1 x 50 minute class period.

What's On for Week 4 and Why?
This week focuses completely on performance. Activities continue to deepen the students' work with the monologues and build their confidence in presenting their monologues in front of others.

Students will:
- Complete a "backpack recitation," an exercise based on Royal Shakespeare Society's Director of Voice, Cicely Berry's displacement strategies.
- Recite their entire monologue.
- Achieve a more authentic manner of delivery.
- Practice their introduction to the monologue.

Which Standards Are Highlighted?
- Common Core English Language Arts
    - CCSS.ELA-Literacy.RL.9-12. 1, 2, 3, 4, 5, 6, & 10
    - CCSS.ELA-Literacy.L.9-12. 4 & 5
- NCCAS National Theatre Education
    - NCCAS.NSTE.9-12.2 & 4

What Will You Need?
- An open workspace (that can comfortably accommodate the whole class)
- Student backpacks (Each student should bring their backpack to class.)
- *Monologue Scoring Rubric* (a copy for each student)
- *Judges' Evaluation Form* (a copy for each student)

What Will You and Your Students Do?
Collect homework from Week 3 (each student's *Become Your Character* exercise).

Class Activity:
1. Students complete a "backpack recitation" :
    a. Students spread out throughout the workspace (with their backpack and a copy of their text).
    b. Each student quickly empties the contents of their backpack.
    c. While they thoughtfully and carefully return these contents to their backpack, they recite their complete monologue. They may use their copy of the text for reference. (Note: Having the students focus on a physical activity while reciting their monologue can help them achieve a more authentic manner of delivery.)
2. Once all students have completed this activity, they form a class circle and discuss their responses to this exercise together. Ask them: What did they notice about their presentations? Were their changes to their delivery? What do these differences indicate about how to present their selections?

Group Activity:
1. Divide up into smaller circles. Students share the beginning, middle and end sections of their monologues with each other. One at a time, each student should read their summary sentences for the beginning, middle and end sections of their monologue. Then they recite the entire monologue from memory.
    a. Again, if the class is small enough, do the recitations one at a time with everyone standing in the same circle.

Class Activity:
1. Return to the class circle structure. Have the students (one at a time) practice their introductions to the monologue. (Example: "Hello. My name is _____, and I will be performing _____). Then they should pause to step into character, and then immediately present the first few lines of the monologues.

2. Pass out copies of the *Monologue Scoring Rubric* and the *Judges' Evaluation Form*.

How Did It Go?

To assess this lesson plan in your classroom, ask yourself:

1. Did each student thoughtfully complete the *Become Your Character* exercise?
2. Did each student participate in the "backpack recitation"?
3. Did each student participate in the class discussion about the "backpack recitation"?
4. Did the class as a whole come to conclusions about how this exercise affected their delivery?
5. Did each student have their monologue completely memorized?

What's for Homework?

Ask the students to complete the following assignments for next week:

1. Review the *Monologue Scoring Rubric* and the *Judges' Evaluation Form*.
2. Prepare to perform their complete monologues for each other next week.
3. Prepare to both give and receive feedback (based on the criteria on the *Judges' Evaluation Form*).

English-Speaking Union National
Shakespeare Competition Judges'
Evaluation Form

The monologue and sonnet are equally weighted as two parts of a whole performance.
Students are expected to show evidence of the following criteria.
SCALE: 1 = LOW to 4 = HIGH

STUDENT NAME: _____

MONOLOGUE Character: _____ Play: _____	**SONNET** Sonnet #: _____
UNDERSTANDING	**UNDERSTANDING**
MEANING: understands the speech and its context in the play. 1 2 3 4	***MEANING:*** understands the sonnet's content (any messages, allusions, ironies, etc.) 1 2 3 4
LANGUAGE: understands Shakespeare's use of language in the monologue. 1 2 3 4 ***CHARACTER:*** an accurate portrayal of character point of view, status, and emotion. 1 2 3 4	***LANGUAGE:*** understands the sonnet's literary and poetic elements (rhythm, imagery, antithesis, etc.) 1 2 3 4
EXPRESSION&COMMUNICATION	**EXPRESSION&COMMUNICATION**
***VOCAL*:** clearly, naturally spoken at an effective volume and pace; reflects the character. 1 2 3 4	***VOCAL*:** clearly, naturally spoken at an effective volume attuned to the poetic elements. 1 2 3 4
***PHYSICAL*:** clear, appropriate movement expressing the character and their intentions. 1 2 3 4 ***OWNERSHIP*:** confidence, poised, energies, fully in character, captivates the audience. 1 2 3 4	***PHYSICAL*:** an economy of movement that subtly enhances the sonnet. 1 2 3 4 ***OWNERSHIP*:** confident, poised, energized, fully committed to sonnet, captivates the audience. 1 2 3 4
MONOLOGUE SCORE:	SONNET SCORE:
NOTES:	NOTES:

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The English-Speaking Union
National Shakespeare Competition

Monologue Rubric

UNDERSTANDING	1	2	3	4
MEANING	- misunderstands the meaning of the speech and/or its context in the play.	- understands the general meaning of the speech (i.e. it is comedic). - does not understand the context of the speech in the play.	- clearly understands the meaning of the speech. - clearly understands the context of the speech in the play.	- sophisticated understanding the meaning of the speech. - detailed understanding of the context of the speech in the play.
LANGUAGE	- does not understand certain words, metaphor or imagery in the speech. - misunderstands poetic elements (rhythm, rhyme, etc.).	- understands most words, metaphor or imagery in the speech. - understands some poetic elements (rhythm, rhyme, etc.).	- understands all words, metaphor or imagery throughout the speech. - understands all the poetic elements (rhythm, rhyme, etc.).	- excellent understanding of all words, metaphor or imagery in speech. - nuanced understanding of poetic elements (rhythm, rhyme, etc.).
CHARACTER	- does not portray the character accurately in context of the play. - misunderstands the character's point of view, status or emotional state.	- portrays the character accurately in context of the play. - misunderstands some aspect of the character's point of view, status or emotional state.	- portrays the character accurately and clearly in context of the play. - understands the character's point of view, status and emotional state.	- portrays the character accurately and with detailed understanding of context. - sophisticated understanding the character's point of view, status and emotional state.
EXPRESSION & COMMUNICATION	**1**	**2**	**3**	**4**
VOCAL	- vocal expression unclear or ineffective (related to articulation, volume, pace, naturalness) - vocal choices do not reflect the character	- vocal expression somewhat unclear or ineffective (related to articulation, volume, pace, naturalness) - vocal choices do not accurately reflect the character	- vocal expression clear and effective (related to articulation, volume, pace, naturalness) - vocal choices reflect the character	- excellent vocal expression, clear and effective (related to articulation, volume, pace, naturalness) - vocal choices fully reflect the character
PHYSICAL	- physical expression unclear or inappropriate (related to use of space, and body movement) - physical choices do not reflect the character or his/her intentions	- physical expression somewhat unclear or inappropriate (related to use of space, and body movement) - physical choices reflect the character or his/her intentions	- physical expression clear and appropriate (related to use of space, and body movement) - physical choices clearly reflect the character or his/her intentions	- excellent physical expression, clear and appropriate (related to use of space, and body movement) - physical choices expertly reflect the character or his/her intentions
OWNERSHIP	- lacks confidence or poise - lacks energy - not fully in character - does not engage the audience.	- minimal confidence or poise - low energy - mostly in character - somewhat engages the audience.	- confident and poised - has energy - fully in character - engages the audience.	- impressive confidence and poise - performance level energy used skillfully - fully in character throughout - captivates the audience.

Week 5: *Workshopping the Monologues*

1-2 x 50 minute class periods (depending on the number of students in the class).

What's On for Week 5 and Why?
This week you hold a monologue workshop, where the students recite their complete monologues in front of each other and offer feedback to their peers. This type of activity allows the students to: assess their progress, benefit from seeing their classmates' work, and set personal goals for their formal presentations at the school competition rehearsal next week.

Students will:
- Present their complete monologues to each other
- Actively observe each other's presentations
- Provide constructive feedback to their peers
- Write goal-setting notes to themselves about what they want to work on before the formal presentation next week.

Which Standards Are Highlighted?
- Common Core English Language Arts
    - CCSS.ELA-Literacy.RL.9-12.4
    - CCSS.ELA-Literacy.L.9-12.5
- NCCAS National Theatre Education
    - NCCAS.NSTE.9-12.2 & 7

What Will You Need?
- An open workshop (that can comfortably accommodate the whole class)
- *Monologue Feedback Handout* (enough copies so that every student can complete one form for themselves and one form for each of their classmates)
- *Monologue Goals Handout* (a copy for each student)
- A set of numbered cards (enough for every student in the class to choose one)

What Will You and Your Students Do?
1. Gather the students in a circle. Remind them that the purpose of this class is to provide each other with feedback on their monologue presentations, which will help them take their work to the next level. This feedback session also helps prepare them for next week's school competition dress rehearsal.
2. Pass out copies of the *Monologue Feedback Handout* (enough so that each student has one sheet for each of their classmates). Review the directions on the handout. Remind them to provide two pieces of feedback for each classmate:
    a. one specific comment about a strength of the performance
    b. one specific and constructively worded suggestion for a way to improve the performance.
3. Encourage the students to address areas that are identified on the *Monologue Scoring Rubric*.
4. Play a few warm-up games with the students (those which ideally warm-up up their bodies and voices and allow them to relax). Note: Check online for theatre games and tongue twisters you can use.
5. Students sit back down and randomly draw the numbered cards to determine students' order of presentation.
6. Each student introduces and performs their complete monologue for the class. (If the class is large, break it down into two or more smaller groups.) While the student performs, the others each fill out a *Monologue Feedback Handout* on this presentation.
7. Allow the audience a minute or two between presentations to complete their feedback sheets.
8. Students share their feedback on the presentations with each other.
    a. If time permits, have the students share some of the feedback aloud (both strengths and suggestions) at the conclusion of each presentation. It is helpful for everyone to hear the comments, as the students learn from each other's feedback. Then have the students give each other the written feedback at the end of class.

    b. If time does not permit the spoken feedback, simply have the students give each other the written feedback at the end of the session.
9. Pass out the *Monologue Goals Handout*.

How Did It Go?

To assess this lesson plan in your classroom, ask yourself:

1. Did each student present their complete monologue for their peers?
2. Was growth evident in each student's presentation?
3. Did each student provide positive, constructive feedback for their classmates?

What's for Homework?

Ask each student to complete the following assignments for next week:

1. Review all peers' written feedback.
2. Complete the *Monologue Goals Handout*.
3. Incorporate constructive peer feedback into their monologue presentation.
4. Prepare for the school competition rehearsal next week.

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The English-Speaking Union
National Shakespeare Competition

Monologue Feedback Form

Directions: The responder should complete the sentence starters below by providing at least two specific, concrete pieces of feedback for the presenter. The feedback should be based on one or more of the evaluation criteria on the *Judge's Evaluation Form* for the ESU National Shakespeare Competition; this includes Understanding (*Meaning & Language)* and Expression & Communication *(Vocal, Physical*, and *Ownership*).

Presenter:

Responder:

Responder's Feedback:

<u>What Did the Presenter Do Well?</u>

I believe that you did an especially effective job of:

<u>What Could the Presenter Improve?</u>

I would encourage you to strengthen your work with:

Remember: Give this paper to the presenter at the conclusion of the monologue workshop.

English in Action

The English-Speaking Union
National Shakespeare Competition

Monologue Goals Form

Congratulations! Completing the monologue workshop is a huge step in the process of preparing your monologue for the competition dress rehearsal and for the school-wide competition.

Here's your next step:

1. Carefully review all of the feedback provided by your classmates and your teacher on the *Monologue Feedback Forms*.

Note the following:

- **similarities** among the comments
- **differences** among the comments
- comments you **expected**
- comments that **surprised** you
- the comment that **pleased** you the most
- the comment that **concerned** you the most
- any other responses

2. In the space below (and on the back if you choose), write a letter to yourself in which you set some goals about how you would like your monologue to evolve before the final presentation.

Dear Self,

Break a leg at the competition dress rehearsal!

All the best,

Week 6: *Completing a Competition Dress Rehearsal*

1-2 x 50 minute class periods (depending on the number of students in the class).

What's On for Week 6 and Why?
This week students draw their work with their monologues to a close by participating in a dress rehearsal for the school competition, assessing and reflecting on their progress. At this dress rehearsal, they complete final presentations of their monologues, and each monologue presentation is assessed for a grade.

Students will:
- Present their monologues for a final grade.
- Provide constructive feedback to their peers.
- Reflect on their experiences.

Which Standards Are Highlighted?

- Common Core English Language Arts:
    - CCSS.ELA-Literacy.RL.9-12.4
    - CCSS.ELA-Literacy.L.9-12.5
- NCCAS National Theatre Education:
    - NCCAS.NSTE.9-12.2 & 7

What Will You Need?
- An open workshop (that can comfortably accommodate the whole class)
- *Judges' Evaluation Form* (enough copies so that every student can complete one form for themselves and one form for each of their classmates)
- A set of numbered cards (enough for every student in the class to choose one)

What Will You and Your Students Do?
Collect homework from Week 5 (each student's *Monologue Goals Handout*).

Warm-Up:
1. Play a few warm-up games with the students (those which ideally warm-up up their bodies and voices and allow them to relax). Check online for theatre games and tongue twisters you can use.

Class Activity:
1. Students sit back down and randomly draw the numbered cards to determine the students' order of presentation. Remind them that this class is a formal dress rehearsal, which simulates the actual school-level competition. It provides them with a final assessment opportunity for their monologue work.
    a. Encourage the students to be focused and committed to their monologues. They should own their characters!
2. Have each student introduce and recite their monologue for the entire class. Pause between presentations to let the students complete their feedback sheets. Omit oral comments after the presentations.
3. Students complete an evaluation form for every student in the class, including themselves.
4. Students begin writing a journal entry reflecting on their process, progress and presentation. Note: This step may be completed for homework.
5. Celebrate! Take some time to honor the class as a whole. Monologue presentations take bravery and nerves of steel; every student has taken some degree of risk and grown during the process.
6. Provide each student with feedback on their presentation. Although this task need not be done today, please provide it to them prior to the school competition.

    Notes and Suggestions about Evaluation:

    Providing feedback on the formal presentations can be uncomfortable because:

- The process makes some of the students feel very vulnerable.
- Each student is at a different place in terms of risk-taking.
- No matter how airtight the rubric is, there is still a degree of subjectivity involved.

A method of assessment that both satisfies the students and works for you is involving the students in the assessment process. Each student completes a formal rubric for every other student, and each student completes a formal rubric for their own presentation as well. You also complete a rubric for each student. Then average the scores, and give the students a final rubric that summarizes those scores.

We recommend this format for a number of reasons:

- The students give each other incredible feedback.
- More eyes, ears and minds involved in the process help bring more ideas to light.
- The averaged score provides a more objective analysis.
- The student scores and comments help you assess your own efforts at evaluation.

How Did It Go?

To assess this lesson plan in your classroom, ask yourself:

1. Did each student turn in a thoughtfully completed *Monologue Goals Handout*?
2. Did each student present their complete monologue for their peers?
3. Was growth evident in each student's presentation?
4. Did each student provide positive, constructive feedback for their classmates?

What's for Homework?

Ask each student to complete the following assignments for the next class:

1. Finish writing their journal entry, explaining how they felt about their process, progress, and presentation. (If time permits, this entry may be developed into a full reflection paper.)
2. Review all peer feedback.
3. Set new goals based on this feedback.
4. Continue preparing for the school competition.

English in Action

The English-Speaking Union
National Shakespeare Competition

Sonnet Lesson Plans

Developed by Susan Biondo-Hench, NBCT

Week 1: *Getting to Know Shakespearean Sonnets*

This lesson will take 2 x 50 minute class periods.

What's On for Week 1 and Why?
This first week is all about introductory work. Key goals: introduce students to the format of a Shakespeare sonnet, get the students on their feet and speaking text aloud, and have the students select and begin to explore their own sonnets.

Students will:
- Work in groups to unscramble a sonnet
- Present a choral reading of an sonnet
- Discuss which of the sonnet's qualities helped them to unscramble it
- Read and discuss Shakespeare's version of the sonnet
- Identify the characteristics of a Shakespearean sonnet

Which Standards Are Highlighted?
- Common Core English Language Arts
  - CCSS.ELA-Literacy.RL.9-12. 1, 2, 3, 4, 5, 6, &10
  - CCSS.ELA-Literacy.SL.9-12. 1
  - CCSS.ELA-Literacy.L.9-12. 4, 5, & 6
- NCCAS National Theatre Education
  - NCCAS.NSTE.9-12.4

What Will You Need?
- A computer
- A projector
- One scrambled sonnet (enough copies for each group of students)
  - A scrambled sonnet is a sonnet cut up into fourteen lines and scrambled.
- The original sonnet (one copy for each student)
- *Teacher Handbook* (a copy for the teacher)
- *2019 Sonnet Packet* (a copy for each student)

Day 1

What Will You and Your Students Do?
Group Activity:
1. Place the students in groups. Give each group a scrambled version of the same sonnet.
2. Have each group read through the lines and put them into what they believe is the correct order of the original sonnet. Then each make a copy of this sonnet for themselves.
3. Ask each group to prepare a choral reading of its version of the sonnet. Inform them that every person in the group must say at least part of the sonnet out loud, and at least one of the lines should be spoken together by everyone in the group.

a. Encourage the students to experiment and be creative. They may repeat, echo, and/or whisper lines. They may add movement to their presentation as well.

How Did It Go?

To assess this lesson plan in your classroom, ask yourself:

1. Did each student participate in unscrambling the sonnet?
2. Did each student begin working on their group's choral reading of the unscrambled sonnet?
3. Were students fully engaged and using their creativity during their preparations?

What's for Homework?

Ask each student to complete the following assignments for the next class:

1. Reread their group's unscrambled version of the sonnet several times (focusing on the lines that have been assigned to them for the group's choral reading).
2. Prepare to deliver their group's choral reading at the next class.

Day 2

What Will You and Your Students Do?

Group Activity:

1. Divide the students up into their groups from last class.
2. Allow each group five minutes to practice its recitation of their unscrambled sonnet.

Full Class Activity:

1. Groups share their sonnets with each other.
    a. If their unscrambled versions aren't 100% true to the original sonnet, that's wonderful; the purpose at this point in the process is discovery and experimentation.
2. Acknowledge one positive aspect of each group's sonnet recitation.
3. Discuss what clues the text gave them and how that helped them unscramble their sonnet.
4. Draw some conclusions as a class about the sonnet format:
    a. Give each student a copy of the original version of the sonnet.
    b. Project a copy of that sonnet on the board.
    c. Ask one or more students to read the sonnet aloud.
    d. Once you have finished reading the complete sonnet, discuss it together. Ask the students to identify anything that they noticed (a word they don't know, a line they really liked, etc.) Throughout the conversation, add the students' comments to the projected version of the sonnet, so the class can visually follow the annotation process.
    e. Let them guide the discussion first. Establish as a class a list of key elements of a Shakespearean sonnet (see Sonnet Selection & Preparation, pg. 19-20). Then begin to introduce some additional questions included on the Sonnet Selection & Preparation handout. When the discussion begins to wind down, ask the students to draw the discussion to a close by summarizing the content of this sonnet in one sentence.
5. Review the sonnet selection guidelines (found in Sonnet Selection & Preparation)
6. Provide students with a link to the *2019 Sonnet Packet*. This resource will be used in tonight's homework.

How Did It Go?

To assess this lesson plan in your classroom, ask yourself:

1. Did each student creatively present a group version of the sonnet?
2. Did you provide at least one piece of positive feedback on each recitation?
3. Did the students thoughtfully participate in the class discussion of the sonnet?
4. Did the students come up with one clear sentence summary of the sonnet?
5. Did the class develop an effective list of sonnet characteristics?

What's for Homework?

Ask each student to complete the following assignments for next week:

1. Review the *2019 Sonnet Packet*.
2. Identify five sonnets that appeal to them (and reflect the guidelines discussed in class).
3. Reread their sonnet choices.
4. Select one of the five sonnets for recitation.
5. Print several copies of this sonnet (and bring to the next class).
    a. The student needs several copies of the sonnet for notes. You'll need one for reference and (if necessary) for prompting them during the workshops in upcoming weeks.
6. Begin to explore their sonnet:
    a. Write the complete sonnet in the middle of a large sheet of paper.
    b. Annotate the sonnet (in the same way that the class as a whole annotated their sonnet).
    c. Answer the following questions on their annotated copy:
        i. What is the central idea of the sonnet?
        ii. How do the lines break down into an introduction, development of the theme and conclusion?
        iii. Is there a turning point in the sonnet?
        iv. How do the meaning and delivery of these words differ from my sonnet?
        v. Can I strengthen the contrast?
        vi. How should the examples and arguments be emphasized?
        vii. How should the tone of the couplet be interpreted? Ironic? Witty? Contradictory?
7. Memorize the first four lines of their sonnet.

Week 2: *Taking the Sonnet Out for a Walk*

This lesson will take 1 x 50 minute class period.

What's On for Week 2 and Why?
This week students continue to research the sonnet and begin the physical work of putting the sonnet up on its feet. This type of close study helps each student explore the thought process/meaning behind the sonnet and start making their chosen sonnet their own.

Students will:
- Explore physically presenting their sonnets
- Recite the first four lines of their sonnets for each other
- Begin a paraphrase of their lines.

Which Standards Are Highlighted?
- Common Core English Language Arts
    - CCSS.ELA-Literacy.RL.9-12.1, 5, 6, & 10
    - CCSS.ELA-Literacy.SL.9-12.1 & 3
    - CCSS.ELA-Literacy.L.9-12. 3, 4, & 5
- NCCAS National Theatre Education
    - NCCAS.NSTE.9-12.2

What Will You Need?
- An open workspace (that can comfortably accommodate the whole class)
- A computer
- A projector

What Will You and Your Students Do?
Collect homework from Week 1 (each student's clean and annotated copy of their sonnet).

Warm Up:
1. Play a few warm-up games with the students (those which ideally warm-up up their bodies and voices and allow them to relax). Check online for theatre games and tongue twisters you can use.

Class Activity:
1. Students complete a "punctuation walk," an activity developed by the Royal Shakespeare Company's Voice Director, Cicely Berry:
    a. Ask the students to spread out throughout the workspace (with a copy of their text in hand).
    b. All at once, have them read their entire sonnet aloud while walking around the workspace.
    c. At every mark of punctuation, they should stop, change directions, and then continue reading and walking.
    d. Once all students are finished, bring them together in a circle and process the activity. Keep the students standing, so that their energy doesn't dissipate. Ask them: How many of them needed to frequently change direction? How many were able to walk in one direction for an extended amount of time? What happened to the pace of their reading and walking? What might these differences indicate about the frame of mind of the speaker in each sonnet?
    e. Students recite their first four lines of their sonnet to each other.

    If the class is small enough, do the recitations one at a time with everyone standing in the same circle. If the class is larger, break the students up into smaller circles. During this first effort at memorization, be encouraging. Some students will be excited and ready to show their work. Others will be nervous and some will have avoided the work. Always be clear, efficient, and supportive. Keep the recitations moving and the students focused (especially if nervous laughter begins to bubble up). Prompt them as needed. At the conclusion of the recitations, let the students know that a level of risk-taking (which is different for each

student) is important and worthwhile. Students who are unprepared will be aware that they have let themselves down and missed an important opportunity; comments in this situation generally are not necessary.

2. Demonstrate the process of paraphrasing a sonnet for the class:
    a. Project first four lines of one of Shakespeare's sonnets (ex. Sonnet 91).
    b. Paraphrase these first four lines (i.e. restating the meaning of the lines in different words).
    c. Have the students offer input during the demonstration.
    d. Tell them they will be doing a paraphrase of their sonnets for homework.
    e. Remind them to avoid the temptation to look for any online paraphrases for this first round; you want their initial work with paraphrasing the text to be their original and unique personal responses

How Did It Go?

To assess this lesson plan in your classroom, ask yourself:

1. Did each student thoughtfully select and annotate a copy of their sonnet?
2. Do the annotations reveal that the student is heading in a productive direction?
3. Did each student participate in the physical exercises, especially the "punctuation walk"?
4. Did they as a class make connections between text and their movements in this exercise?
5. Did each student recite their first four lines to their peers?
6. Did they as a class participate in your demonstration of paraphrasing?

It is very easy for students, especially those new to Shakespeare's language, to run into difficulties with the sonnets. Be supportive, and help them stay on track.

What's for Homework?

Ask each student to complete the following assignments for next week:

1. Paraphrase their complete sonnet.
2. Memorize the next four lines. (By next week, they should have lines 1-8 memorized.)

Week 3: *Going in Circles: Exploring the Sonnet's Reach*

This lesson will take 1 x 50 minute class period.

What's On for Week 3 and Why?
This week students refine their understanding of their sonnet sand expand their physical engagement with the text.

Students will:
- Complete a "three-circle" reading of their sonnets, an activity developed by Patsy Rodenburg, Director of Voice at the Guildhall School of Music and Drama.
- Compare and contrast their first paraphrases with online paraphrases.
- Write a new version of the paraphrase (which refines their understanding of sonnets).

Which Standards Are Highlighted?
- Common Core English Language Arts
  - CCSS.ELA-Literacy.RL.9-12. 1, 2, 3, 4, 5, 6, & 10
  - CCSS.ELA-Literacy.L.9-12. 4 & 5
- NCCAS National Theatre Education
  - NCCAS.NSTE.9-12.2 & 4

What Will You Need?
- An open workspace (that can comfortably accommodate the whole class)

What Will You and Your Students Do?
Check to see that each student has brought their homework from Week 2 (a first draft of their paraphrase of their sonnet).

Warm-Up:
1. Students warm-up by completing a "three-circle" presentation of their sonnets:
   a. Circle 1: Students walk around the workspace in a private, introspective way. When you ask them to stop, instruct them to recite their sonnets aloud (but quietly to themselves) in as deeply a personal and reflective way as possible. It's as though they are the poet themselves.
   b. Circle 2: Students pick up their pace. Ask them to run throughout the workspace as though trying to catch an important bus. When they stop, instruct them to recite their sonnets as loudly and physically as possible. They should deliberately overact (like they were reciting the sonnet for the entire universe).
   c. Circle 3: Students walk around the room again, but this time in a confident, centered manner. When they stop, instruct them to recite their sonnets as though they are sharing them with their friends and want to make sure that their friends clearly understand the content of the sonnet.
2. After the students have finished these three circles, discuss the exercise as a class. Remind them that they should aim for Circle 2 in their presentations—a clear thoughtful recitation that is neither too intensely personal nor too performed; it is as though they are a vessel for the sonnet.

Class Activity:
1. Students recite the first eight lines of their sonnets to each other.
   a. If the class is small enough, do the recitations one at a time with everyone standing in the same circle. If the class is larger, break the students up into smaller circles.

How Did It Go?
To assess this lesson plan in your classroom, ask yourself:
1. Did each student thoughtfully complete a paraphrase of their sonnet?
2. Did each student participate in the physical exercises, especially the "three circle" reading?
3. Did each student participate in the class discussion about the "three circle" reading?
4. Did the class as a whole come to a conclusion about what circle displays the most effective delivery?

5. Did each student present the first eight lines of their sonnets for their peers?

What's for Homework?

Ask the students to complete the following assignments for next week:

1. Lookup and print a paraphrase of their sonnet online.
2. Compare and contrast the online paraphrase with their own paraphrase (focusing on points of discrepancy).
3. Put both paraphrases away.
4. Write a new paraphrase that incorporates both their instincts and the insights gleaned from the online paraphrase.
5. Finish memorizing their sonnet (Lines 9-14).

Week 4: *Unpacking the Sonnet's Center*
This lesson will take 1 x 50 minute class period.

What's On for Week 4 and Why?
This week focuses completely on recitation. Activities will continue to deepen the students' work with the sonnets and build their confidence in presenting their sonnets in front of others.

Students will:
- Complete a "backpack recitation," an exercise based on Royal Shakespeare Society's Director of Voice, Cicely Berry's displacement strategies.
- Recite their entire sonnet.
- Achieve a more authentic manner of delivery.
- Recite their couplets for each other.

Which Standards Are Highlighted?
- Common Core English Language Arts
  - CCSS.ELA-Literacy.RL.9-12. 1, 2, 3, 4, 5, 6 & 10
  - CCSS.ELA-Literacy.L.9-12. 4 & 5
- NCCAS National Theatre Education:
  - NCCAS.NSTE.9-12.2 & 4

What Will You Need?
- An open workspace (that can comfortably accommodate the whole class)
- Student backpacks (Each student should bring their backpack to class.)
- *Sonnet Scoring Rubric* (a copy for each student)
- *Judges' Evaluation Form* (a copy for each student)

What Will You and Your Students Do?
Collect homework from Week 3 (each student's final copy of their sonnet paraphrase).
1. Students complete a "backpack recitation" :
   a. Students spread out throughout the workspace (with their backpack and a copy of their text).
   b. Each student quickly empties the contents of their backpack.
   c. While they thoughtfully and carefully return these contents to their backpack, they recite their complete sonnet. They may use their copy of the text for reference. (Note: Having the students focus on a physical activity while reciting their sonnet can help them achieve a more authentic manner of delivery.)
2. Once all students have completed this activity, they form a class circle and discuss their responses to this exercise together. Ask them: What did they notice about their presentations? Were their changes to their delivery? What do these differences indicate about how to present their selections?
3. Students stand in a line and simultaneously recite their sonnets.
4. Return to the class circle, where students (one at a time) recite their closing couplets for each other.
   a. Note: There is always a temptation for students to trail off at the end of the sonnet, which weakens the overall impact. Encourage them to make sure these last two lines count!
5. Pass out copies of the *Sonnet Scoring Rubric* and the *Judges' Evaluation Form*.
6. Provide students with the link to sonnet recitation videos on the English-Speaking Union's YouTube channel: http://www.YouTube.com/englishspeakingunion. This resource will be used in tonight's homework. Inform students to avoid watching any recitations of their own sonnets; they want to share their own work, not someone else's work.

How Did It Go?
To assess this lesson plan in your classroom, ask yourself:
1. Did each student thoughtfully complete a clear, final paraphrase of their sonnet?
2. Based on their paraphrase, is it evident that the student has an accurate grasp of the sonnet's content?
3. Did each student participate in the "backpack recitation"?

4. Did each student participate in the class discussion about the "backpack recitation"?
5. Did the class as a whole come to conclusions about how this exercise affected their delivery?
6. Did each student have their sonnet completely memorized?

What's for Homework?

Ask the students to complete the following assignments for next week:

1. Review the *Sonnet Scoring Rubric* and the *Judges' Evaluation Form*.
2. Prepare to recite their complete sonnet for each other next week.
3. Prepare to both give and receive positive, constructive feedback (based on the criteria on the *Judges' Evaluation Form*).
4. Watch several sonnet recitations from past ESU National Shakespeare Competition winners.

Week 5: *Workshopping the Sonnets*

1-2 x 50 minute class periods (depending on the number of students in the class).

What's On for Week 5 and Why?
This week you hold a sonnet workshop, where the students recite their complete sonnets in front of each other and offer feedback to their peers. This type of activity allows the students to: assess their progress, benefit from seeing their classmates' work, and set personal goals for their formal recitations.

Students will:
- Present their complete sonnets to each other
- Actively observe each other's presentations
- Provide constructive feedback to their peers
- Write goal-setting notes to themselves about what they want to work on before the formal presentation next week.

Which Standards Are Highlighted?
- Common Core English Language Arts
    - CCSS.ELA-Literacy.RL.9-12.4
    - CCSS.ELA-Literacy.L.9-12.5
- NCCAS National Theatre Education
    - NCCAS.NSTE.9-12.2 & 7

What Will You Need?
- An open workshop (that can comfortably accommodate the whole class)
- *Sonnet Feedback Handout* (enough copies so that every student can complete one form for themself and one form for each of their classmates)
- *Sonnet Goals Handout* (a copy for each student)
- A set of numbered cards (enough for every student in the class to choose one)

What Will You and Your Students Do?
1. Gather the students in a circle. Remind them that the purpose of this class is to provide each other with feedback on their sonnet presentations, which will help them take their work to the next level. This feedback session also helps prepare them for next week's school competition dress rehearsal.
2. Pass out copies of the *Sonnet Feedback Handout* (enough so that each student has one sheet for each of their classmates). Review the directions on the handout. Remind them to provide two pieces of feedback for each classmate:
    a. one specific comment about a strength of the recitation
    b. one specific and constructively worded suggestion for a way to improve the recitation.
3. Encourage the students to address areas that are identified on the *Sonnet Scoring Rubric*.
4. Play a few warm-up games with the students (those which ideally warm-up up their bodies and voices and allow them to relax). Check online for theatre games and tongue twisters you can use.
5. Students sit back down and randomly draw the numbered cards to determine students' order of presentation.
6. Each student introduces and recites their complete sonnet for the class. (If the class is large, break it down into two or more smaller groups.) While the student recites, the others each fill out a *Sonnet Feedback Handout* on this presentation.
7. Allow the audience a minute or two between presentations to complete their feedback sheets.
8. Students share their feedback on the presentations with each other.
    a. If time permits, have the students share some of the feedback aloud (both strengths and suggestions) at the conclusion of each presentation. It is helpful for everyone to hear the comments, as the students learn from each other's feedback. Then have the students give each other the written feedback at the end of class.
    b. If time does not permit the spoken feedback, simply have the students give each other the written feedback at the end of the session.

9. Pass out the *Sonnet Goals Handout*.

How Did It Go?

To assess this lesson plan in your classroom, ask yourself:

1. Did each student present their complete sonnet for their peers?
2. Was growth evident in each student's presentation?
3. Did each student provide positive, constructive feedback for their classmates?

What's for Homework?

Ask each student to complete the following assignments for next week:

1. Review all peers' written feedback.
2. Complete the *Sonnet Goals Handout*.
3. Incorporate constructive peer feedback into their sonnet presentation.
4. Prepare for the formal recitation next week.

English in Action

The English-Speaking Union
National Shakespeare Competition

Sonnet Feedback Form

Directions: The responder should complete the sentence starters below by providing at least two specific, concrete pieces of feedback for the presenter. The feedback should be based on one or more of the evaluation criteria on the *Judge's Evaluation Form* for the ESU National Shakespeare Competition; this includes Understanding (*Meaning & Language)* and Expression & Communication *(Vocal, Physical*, and *Ownership*).

Presenter:

Responder:

Responder's Feedback:

What Did the Presenter Do Well?

I believe that you did an especially effective job of:

What Could the Presenter Improve?

I would encourage you to strengthen your work with:

Remember: Give this paper to the presenter at the conclusion of the sonnet workshop.

English in Action

The English-Speaking Union
National Shakespeare Competition

Sonnet Goals Form

Congratulations! Completing the sonnet workshop is a huge step in the process of preparing your sonnet for the formal recitations next week.

Here's your next step:

1. Carefully review all of the feedback provided by your classmates and your teacher on the *Sonnet Feedback Forms*.

Note the following:

- **similarities** among the comments
- **differences** among the comments
- comments you **expected**
- comments that **surprised** you
- the comment that **pleased** you the most
- the comment that **concerned** you the most
- any other responses

2. In the space below (and on the back if you choose), write a letter to yourself in which you set some goals about how you would like your sonnet to evolve before the final presentation.

Dear Self,

Break a leg at the formal sonnet recitation!
All the best,

Week 6: *Holding a Sonnet Recitation Festival*

1-2 x 50 minute class periods (depending on the number of students in the class).

What's On for Week 6 and Why?
This week students draw their work with their sonnets to a close by participating in formal recitations, assessing and reflecting on their progress. At this celebration or festival of Shakespeare's sonnets, they complete final presentations of their sonnets, and each sonnet recitation is assessed for a grade.

Students will:
- Present their sonnets for a final grade.
- Provide constructive feedback to their peers.
- Reflect on their experiences.

Which Standards Are Highlighted?
- Common Core English Language Arts
  - CCSS.ELA-Literacy.RL.9-12.4
  - CCSS.ELA-Literacy.L.9-12.5
- NCCAS National Theatre Education
  - NCCAS.NSTE.9-12.2 & 7

What Will You Need?
- An open workshop (that can comfortably accommodate the whole class)
- *Judges' Evaluation Form* (enough copies so that every student can complete one form for themself and one form for each of their classmates)
- A set of numbered cards (enough for every student in the class to choose one)

What Will You and Your Students Do?
Collect homework from Week 5 (each student's *Sonnet Goals Handout*).
1. Play a few warm-up games with the students (those which ideally warm-up up their bodies and voices and allow them to relax). Check online for theatre games and tongue twisters you can use.
2. Students sit back down and randomly draw the numbered cards to determine the students' order of presentation. Remind them that this class is a formal recitation, which simulates part of the community-level Competition (where students are also asked to recite sonnets in addition to monologues). It provides them with a final assessment opportunity for their sonnet work. Encourage the students to be focused and committed to their sonnets.
3. Have each student introduce and recite their sonnet for the entire class. Pause between presentations to let the students complete their feedback sheets. Omit oral comments after the presentations.
4. Students complete an evaluation form for every student in the class, including themselves.
5. Students begin writing a journal entry reflecting on their process, progress and presentation. Note: This step may be completed for homework.
6. Celebrate! Take some time to honor the class as a whole. Sonnet presentations take bravery and nerves of steel; every student has taken some degree of risk and grown during the process.
7. Provide each student with feedback on their presentation. Although this task need not be done today, please provide it to them prior to the community-level competition.

   Notes and Suggestions about Evaluation:

   Providing feedback on the formal presentations can be uncomfortable because:
   - The process makes some of the students feel very vulnerable.
   - Each student is at a different place in terms of risk-taking.
   - No matter how airtight the rubric is, there is still a degree of subjectivity involved.

A method of assessment that both satisfies the students and works for you is involving the students in the assessment process. Each student completes a formal rubric for every other student, and each student completes a formal rubric for their own presentation as well. You also complete a rubric for each student. Then average the scores, and give the students a final rubric that summarizes those scores.

We recommend this format for a number of reasons:

- The students give each other incredible feedback.
- More eyes, ears and minds involved in the process help bring more ideas to light.
- The averaged score provides a more objective analysis.
- The student scores and comments help you assess your own efforts at evaluation.

How Did It Go?

To assess this lesson plan in your classroom, ask yourself:

1. Did each student turn in a thoughtfully completed *Sonnet Goals Handout*?
2. Did each student present their complete sonnet for their peers?
3. Was growth evident in each student's presentation?
4. Did each student provide positive, constructive feedback for their classmates?

What's for Homework?

Ask each student to complete the following assignments for the next class:

1. Finish writing their journal entry, explaining how they felt about their process, progress and presentation. (If time permits, this entry may be developed into a full reflection paper.)
2. Review all peer feedback.
3. Set new goals based on this feedback.
4. Continue developing their relationship with sonnets and recitation.
5. Continue preparing for the community-level competition (school winner only).

English in Action

The English-Speaking Union
National Shakespeare Competition

English Language Arts Standards & Competition

The English-Speaking Union National Shakespeare Competition fulfills the following Common Core State Standards for English Language Arts (Grades 6-12).

ReadingforLiteratureStandards

RL.9-12.1	Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
RL.9-12.2	Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
RL.9-12.3	Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
RL.9-12.4	Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
RL.9-12.5	Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
RL.9-12.6	Assess how point of view or purpose shapes the content and style of a text.
RL.9-12.7	Read and comprehend complex literary and informational texts independently and proficiently.

SpeakingandListeningStandards

SL.9-12.1	Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
SL.9-12.2	Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
SL.9-12.3	Interpret words and phrases as they are used in a text, including determining technical, connotat and figurative meanings, and analyze how specific word choices shape meaning or tone.
SL.9-12.4	Assess how point of view or purpose shapes the content and style of a text.

LanguageStandards

L.9-12.1	Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
L.9-12.2	Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.
L.9-12.3	Demonstrate understanding of word relationships and nuances in word meanings.
L.9-12.4	Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

English in Action

The English-Speaking Union
National Shakespeare Competition

Theater Education Standards & Competition

The Competition fulfills the following National Standards for Theater Education (Grades 9-12, Proficient): 2, 4, 5, and 7.

Standard #1: Script writing through improvising, writing, and refining scripts based on personal experience and heritage, imagination, literature, and history

A. Students construct imaginative scripts and collaborate with actors to refine scripts so that story and meaning are conveyed to an audience.

Standard #2: Acting by developing, communicating, and sustaining characters in improvisations and informal or formal productions

A. Students analyze the physical, emotional, and social dimensions of characters found in dramatic texts from various genres and media.
B. Students compare and demonstrate various classical and contemporary acting techniques and methods.
C. Students in an ensemble create and sustain characters that communicate with audiences.

Standard #3: Designing and producing by conceptualizing and realizing artistic interpretations for informal or formal productions

A. Students explain the basic physical and chemical properties of the technical aspects of theatre (such as light, color, electricity, paint, and makeup).
B. Students analyze a variety of dramatic texts from cultural and historical perspectives to determine production requirements.
C. Students develop designs that use visual and aural elements to convey environments that clearly support the text.
D. Students apply technical knowledge and skills to collaboratively and safely create functional scenery, properties, lighting, sound, costumes, and makeup.
E. Students design coherent stage management, promotional, and business plans.

Standard #4: Directing by interpreting dramatic texts and organizing and conducting rehearsals for informal or formal productions

A. Students develop multiple interpretations and visual and aural production choices for scripts and production ideas and choose those that are most interesting.
B. Students justify selections of text, interpretation, and visual and aural artistic choices.
C. Students effectively communicate directorial
D. choices to a small ensemble for improvised or scripted scenes.

Standard #5: Researching by evaluating and synthesizing cultural and historical information to support artistic choices

A. Students identify and research cultural, historical, and symbolic clues in dramatic texts, and evaluate the validity and practicality of the information to assist in making artistic choices for informal and formal productions.

Standard #6: Comparing and integrating art forms by analyzing traditional theatre, dance, music, visual arts, and new art forms

A. Students describe and compare the basic nature, materials, elements, and means of communicating in theatre, dramatic media, musical theatre, dance, music, and the visual arts.
B. Students determine how the non-dramatic art forms are modified to enhance the expression of ideas and emotions in theatre.
C. Students illustrate the integration of several arts media in informal presentations.

Standard #7: Analyzing, critiquing, and constructing meanings from informal and formal theatre, film, television, and electronic media productions

A. Students construct social meanings from informal and formal productions and from dramatic performances from a variety of cultures and historical periods, and relate these to current personal, national, and international issues.
B. Students articulate and justify personal aesthetic criteria for critiquing dramatic texts and events that compare perceived artistic intent with the final aesthetic achievement.
C. Students analyze and critique the whole and the parts of dramatic performances, taking into account the context, and constructively suggest alternative artistic choices.
D. Students constructively evaluate their own and others' collaborative efforts and artistic choices in informal and formal productions.

Standard #8: Understanding context by analyzing the role of theatre, film, television, and electronic media in the past and the present

A. Students compare how similar themes are treated in drama from various cultures and historical periods, illustrate with informal performances, and discuss how theatre can reveal universal concepts.
B. Students identify and compare the lives, works, and influence of representative theatre artists in various cultures and historical periods.
C. Students identify cultural and historical sources of American theatre and musical theatre.
D. Students analyze the effect of their own cultural experiences on their dramatic work.

Checklist for Teachers & Schools

Late Summer/Early Fall (Pre-Competition)

- ❏ Review the Conditions of School Participation (pg. 7-8) and Registration Information (pg. 9).
- ❏ Find and contact a participating ESU Branch in your area (to indicate your interest).
- ❏ Receive approval to participate in the program from your school administration (if necessary).
- ❏ Appoint a Shakespeare School Coordinator and/or School Competition Committee.
- ❏ Register with your local ESU Branch Coordinator (usually by completing the *School Participation Form*).
- ❏ Pick a date or dates for your school competition.
- ❏ Reserve the venue for your school competition.

Fall (Pre-Competition)

- ❏ Promote the program to fellow teachers (*Sample Memo to Teachers* (pg.65-66), *Teacher Handbook*, etc.)
- ❏ Pass out Competition materials to students (*Student Handbook*, *2019 Monologue Packet*)
- ❏ Additional outreach (personal and electronic) to teachers and students (if necessary).
- ❏ Review Conditions of School Participation (pg. 7-8), including eligibility and rules, with students/teachers.
- ❏ Register students for your school competition.
- ❏ Send out school competition information to participating teachers/students and parents.
- ❏ Start staffing the upcoming school competition (enlist interested teachers and students).

Fall/Winter (Pre-Competition)

- ❏ Recruit judges from your school and/or local community.
- ❏ Send *Judge Handbook* to judges.
- ❏ Collect printed copies of contestants' monologue selections (for prompt book).
- ❏ Compile Prompt Book (with monologues for each student).
- ❏ Randomize the order of contestants' performances.
- ❏ Compile and print Scoring Books for judges.
- ❏ Print out any other materials.

During School Competition

- ❏ Have judges select a School Winner and a School Runner-Up.
- ❏ Confirm with school winner that they are available to participate in the Branch Competition.
- ❏ Equip school winner and parents/guardians with materials for the Branch Competition (*Student Handbook*, *Photo Release Form*, *2019 Sonnet Packet*).

Winter/Spring (Post-Competition)

- ❏ Submit the school winner's *School Winner Entry Form* and *Photo Release Form* to your local ESU Branch Coordinator.
- ❏ Inform your local ESU Branch if your winner has documented disabilities (if applicable).
- ❏ Contact school webmaster to post update about school competition on your website.
- ❏ Send in any press, photos, video of your school competition for ESU website to shakespeare@esuus.org.

List of Competition Forms

Document Name	Recipient
School Participation Form	Completed by School Coordinators, Forwarded to Branch Coordinators
Sample Memo to Teachers	Fellow Teachers, to Invite Them to Join the Competition
Sample Memo to Principals & Administrators	Principal and/or Administrator(s) to Garner Support
Student Handbook ● Invitation/Letter ● Instructions (Monologue and Sonnet) ● Judging Advice ● Rubrics	Students
2019 Monologue Packet	Students & Teachers
Judge Handbook ● Monologue Rubric ● Sonnet Rubric ● Judges' Evaluation Form	Judges
School Winner Entry Form	Completed by School Winner/School Coordinator; Forwarded to Branch Coordinators
Photo Release Form	Completed by School Winners prior to Branch Competition; Returned to Branch Coordinators
2019 Sonnet Packet	Students & Teachers

English in Action

The English-Speaking Union
National Shakespeare Competition

To: High School Educators Across the Country
From: Education Department, ESU

2019 Memo to Teachers Interested in Participating in the ESU National Shakespeare Competition

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Dear Teacher,

The English-Speaking Union invites you, your students and your school community to participate in the **English-Speaking Union (ESU) National Shakespeare Competition**!

Since 1982, the **ESU National Shakespeare Competition** has partnered with teachers to make Shakespeare's work come alive. This unique, performance-based education program provides students with multiple points of entry to engage with rigorous material and practice essential skills such as critical thinking and close reading. High school students from across the country read, analyze, perform and recite Shakespearean monologues and sonnets.They connect with like-minded peers, increase their self-confidence, and relate to classic works. In the thirty-six year history of the competition, the ESU has helped educators empower nearly 350,000 students to create and convey their own unique perspectives to a live audience.

We provide all the necessary resources to begin the competition in your classroom. It then progresses through three qualifying stages.

- Ninth through twelfth graders are eligible to participate in a school-wide competition.
- The school winner then advances to a competition held at your local ESU Branch.
- Branch winners will travel, all expenses paid, to New York City.

In 2018, finalists performed on the stage at the world-famous Lincoln Center Theater. Past national winners have received scholarships to the Young Actor's Summer School at the Royal Academy of Dramatic Art in London, and to the American Shakespeare Center Theatre Camp in Staunton, Virginia, as well as cash prizes. To learn more about this exciting, educational program online, please visit www.shakespearecompetition.org

The English-Speaking Union of the United States was founded in 1920, on the conviction that a shared language could bring individuals together, despite differences in nationality or background. Entering its second century, ESU is dedicated to supporting teachers and learners of English through programs such as the National Shakespeare Competition, our Teachers Learning Abroad (TLab) program, and the ESU Middle School Debate League. Like you, we understand that mastery of the English language is vital to students' success in the 21st century. Please visit our website at https://www.esuus.org/esu/ to learn more.

If your school hasn't taken part in our competition, we hope that you will consider offering this exciting, educational opportunity at your school this year. To past participants we extend our deep appreciation for your dedication, to both your students and to this program. We look forward to working with you to make 2019 our best competition ever!

Please read on to learn more.

English in Action

The English-Speaking Union
National Shakespeare Competition

FAST FACTS

What: A nation-wide competition open to high school students. Please see the *Teacher Handbook* for specific rules and information.

When & Where: You can start your classroom and school competitions as soon as you'd like! Please contact your local branch, visit the website or refer to the *Teacher Handbook* for deadlines, dates and locations.

Why: Because we believe that teachers like you deserve support in your mission to educate and engage students. And because we believe it's never too early to develop their love for reading, analyzing, and speaking the English language, especially Shakespeare! We hope to become an asset to your practice.

Who: For almost 100 years, The English-Speaking Union has been a non-profit organization dedicated to supporting teachers and learners of the English language. The **ESU National Shakespeare Competition** is just one of many programs that help us achieve that goal.

How: Participating in the **ESU National Shakespeare Competition** is easy! Find your local ESU Branch (*Participating Branches*) and fill out the *School Participation Form.*

Visit *ESU National Shakespeare Competition* to review competition materials, including the *Teacher Handbook*. Hold a school-wide competition to determine your school's representative at the Branch Competition. Student monologues **must** be selected from the *2019 Monologue Packet.* Then submit the *School Winner Entry Form* to qualify your student for the Branch Competition.

The *Teacher Handbook* includes everything you need to get your students ready including:

- Conditions of school participation
- Organization of classroom and school competitions and supplies
- Judging materials
- Lesson Plans
- Connection to national standards

Thank you for your interest in the English-Speaking Union National Shakespeare Competition. Please contact shakespeare@esuus.org or your ESU Branch with any questions. We think teachers are the most important people on the planet and we look forward to working with you this year.

English in Action

The English-Speaking Union
National Shakespeare Competition

To: High School Principals & Administrators Across the Country
From: Education Department, ESU

2019 Memo to Administrators Interested in Participating in the ESU National Shakespeare Competition

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Dear Administrator,

The English-Speaking Union is pleased to invite you, your staff, students and school community to participate in the **English-Speaking Union (ESU) National Shakespeare Competition**!

Since 1982, the **ESU National Shakespeare Competition** has partnered with educators and schools to make Shakespeare's work come alive. This unique, performance-based education program provides your students with multiple points of entry to engage with rigorous material and allows them to practice essential, college-readiness skills such as critical thinking and close reading.

The ESU National Shakespeare Competition provides an engaging opportunity for student-centered learning. In a recent poll by Teach-Plus, over 27% of teachers cited student empowerment as the most important condition affecting student learning. In the thirty-six year history of the competition, the ESU has helped educators empower nearly 350,000 students to create and convey their own unique perspectives to an audience. High school students from across the country read, analyze, perform and recite Shakespearean monologues and sonnets. They connect with like-minded peers and increase their self-confidence.

In another Teach-Plus poll, teachers cited the provision of additional classroom resources as the most effective teacher-retention strategy available to administrators. Open to 9th through 12th graders, the ESU National Shakespeare Competition is designed for high school teachers. An easily implemented activity that integrates seamlessly into existing curriculum, it is aligned with state and national standards. Participating schools are provided with lesson plans, judging guides and preselected monologues and sonnets for ease of use. These resources facilitate collaboration across departments, competition across grade-levels and help to create an opportunity for community involvement.

Winners of the branch-level competitions will travel, all expenses paid, to New York City for the finals. Past winners have received full scholarships to attend the Young Actor's Summer School at the Royal Academy of Dramatic Art in London, full scholarships to the American Shakespeare Center Theatre Camp in Staunton, Virginia and cash prizes. To learn more about this exciting, educational program online, please visit at www.shakespearecompetition.org

The English-Speaking Union of the United States was founded in 1920, on the conviction that a shared language could bring individuals together, despite differences in nationality or background. Approaching its second century, ESU is dedicated to supporting educators and learners of English through programs such as the National Shakespeare Competition. Please visit our website at https://www.esuus.org/esu/ for all of the details.

Please read on to learn more!

English in Action

The English-Speaking Union
National Shakespeare Competition

FAST FACTS

What: A nation-wide competition open to high school students. Please see the *Teacher Handbook* for specific rules and information.

When & Where: Classroom and school competitions can begin as soon as you'd like! Please contact your local branch, visit the website or refer to the *Teacher Handbook* for deadlines, dates and locations.

Why: Because we believe that teachers deserve support in their mission to educate and engage students. And because we believe it's never too early to develop their love for reading, analyzing, and speaking the English language, especially Shakespeare!

Who: For almost 100 years, The English-Speaking Union has been a non-profit organization dedicated to supporting teachers and learners of the English language. The **ESU National Shakespeare Competition** is just one of many programs that help us achieve that goal.

How: Participating in the **ESU National Shakespeare Competition** is easy! In order to participate in the program, your school should:

- Sign up with your local ESU Branch.
    - You can find your local ESU Branch by visiting our *Branch Directory*.
    - Fill out the *School Participation Form*.
    - Confirm with your local ESU Branch Shakespeare Coordinator that your school is registered for the program. *Your registration is not complete until you receive this confirmation.*
- Visit *ESU National Shakespeare Competition* to review competition materials, including the *Teacher Handbook*.
- Your teachers will use the provided resources to plan lessons and hold classroom competitions.
- Hold a school-wide competition to determine your school's representative at the Branch Competition. Student monologues **must** be selected from the *2019 Monologue Packet*.
- Submit the *School Winner Entry Form* to qualify your student for the Branch Competition.

The *Teacher Handbook* includes everything your teachers need to get students ready, including:

- Conditions of school participation
- Organization of the school competition
- Judging materials
- Lesson Plans
- Connection to national standards

Thank you for your interest in the English-Speaking Union National Shakespeare Competition. Please contact us at shakespeare@esuus.org or 212-818-1200 ext. 212 with any questions. We look forward to working with you this year.