

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

Unit Title: The Search for Authenticity

Unit Overview

Unit Description: 15- 20 days

This unit uses the overarching concept of *authenticity* to analyze and evaluate the historical novel *The Shakespeare Stealer*. Students begin by exploring the concept of authenticity through discussion and writing. While reading the novel, students will research historical information on the setting, Elizabethan England, evaluating elements of the novel for their historicity. Students will participate in a variety of collaborative learning strategies such as Shared Inquiry, Carousel Brainstorming, and Socratic Seminar to discuss the concept of authenticity as it is developed in the novel. Students will use the archetype of the Hero's Journey to understand how an author creates a story that is timeless and authentic. Lessons that focus on the use of language in Shakespeare's monologues and soliloquies will aid in understanding the unit concept as students close read and perform lines from a variety of plays. In the Unit Closure, students will analyze, evaluate, and synthesize the overarching concept of authenticity by putting the author "on trial" for creation of an historically accurate text and by creating an authentic character and scene to insert into the novel.

Essential Question

How do we determine *authenticity*?
What does it mean to be an *authentic* person?

Unit Standards

Reading Literature

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

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

RL.6.3 Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution

RL.5.4 Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes

RL.5.6 Describe how a narrator's or speaker's point of view influences how events are described.

RL.7.9 Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history

RL.6.10 By the end of the year read and comprehend literature, including stories, dramas and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

RI.6.2 Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments

RI.5.9 Integrate information from several texts on the same topic in order to write or speak about the topic knowledgeably

RI.6.10 By the end of the year, read and comprehend literary nonfiction in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range

W.6.1 Write arguments to support claims with clear reasons and relevant evidence (a-e)

W.5.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequence (a-e)

W.6.4 Produce clear and coherent writing in which the development, organization and style are appropriate to task, purpose and audience

W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language Standards 1-3 up to and including grade 5)



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Unit Overview

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

W.6.8 Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources

W.5.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes and audiences.

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

SL.7.3 Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence

SL.7.4 Present claims and findings, emphasizing salient points in a focused, coherent matter with pertinent descriptions, facts, details and examples; use appropriate eye contact, adequate volume, and clear pronunciation

SL.6.5 Include multimedia components (graphics, images, music, sound) and visual displays in presentations to clarify information.

SL.5.6 Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation (see grade 5 Language Standards 1 and 3)

L.5.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking (a-e)

L.5.2 Demonstrate the command of the conventions of standard English capitalization, punctuation, and spelling when writing (a-e)

L.5.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening (a-b)

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

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

a. Interpret figurative language including similes and metaphors, in context

b. Recognize and explain the meaning of common idioms, adages, and proverbs

c. Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words

L.6.6 Acquire and use accurately grade appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension of expression

Student Outcomes

- Students will create a Found Poem to demonstrate understanding of the concept "authenticity."
- Students will conduct short research on the Elizabethan time period.
- Students will participate in a wide range of collaborative learning activities.
- Students will use the archetype of the Hero's Journey to analyze the plot of the novel.
- Students will create and pose higher-level questions.
- Students will analyze artwork based on Shakespeare's plays.
- Students will read and perform a monologue or soliloquy.
- Students will evaluate the historical accuracy of the novel by conducting a mock trial.
- Students will create an authentic character and a mini-scene for *The Shakespeare Stealer*.



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Suggested Texts
<p><i>The Shakespeare Stealer</i> by Gary Blackwood</p> <p>Variety of online informational texts about the Globe Theater: http://tonyaanna.tripod.com/id5.html http://www.enotes.com/william-shakespeare/shakespeares-globe-theater http://shakespearean.org.uk/elizthea1.htm</p> <p>Monologues and Soliloquies from a variety of Shakespeare's plays</p>
Assessments
<ul style="list-style-type: none"> • Pre-Assessment: Carousel Brainstorming on unit essential questions as a way of activating prior knowledge • Formative: Found Poem, creation of research questions to confirm or refute a statement, analysis assessing the effectiveness of language, narrative text on hero's journey, Analysis of essential question, Performance of a monologue or soliloquy, Letter to an artist • Summative: Unit Closure Performance Tasks <ol style="list-style-type: none"> 1. Students will evaluate the historical accuracy of the novel by conducting a mock trial of the author. 2. Students will create an authentic character for <i>The Shakespeare Stealer</i>. Using the text as inspiration, students will select an event from the novel to which they will add their authentic character into the story through the creation of a mini-script.
Lesson Seeds
<ol style="list-style-type: none"> 1. The Concept of Authenticity 2. Short Research on the Elizabethan Time Period 3. Authenticity Shared Inquiry Discussion 4. The Hero's Journey Archetype 5. Close Reading of Polonius' Monologue 6. Performing a Shakespearean Monologue or Soliloquy 7. Analyzing an Artist's Interpretation of Shakespeare's Work 8. Unit Closure: Creating Authenticity
Additional Resources
<p>http://www.wingclips.com/movie-clips/cloudy-with-a-chance-of-meatballs/real-you (Motivator Clip)</p> <p>http://its.guilford.k12.nc.us/act/strategies/carousel_brainstorming.htm (Carousel Brainstorming)</p> <p>http://www.cleanvideosearch.com/media/action/yt/watch?v=SgcdYOljEM0 (Polonius' Monologue)</p> <p>http://www.shakespeareswords.com/Glossary.aspx (Glossary of Shakespeare's Terms)</p> <p>Research on Elizabethan Time Period</p> <ol style="list-style-type: none"> a) http://www.folger.edu/Content/Discover-Shakespeare/Shakespeares-Works/ b) http://www.folger.edu/template.cfm?cid=1256 c) http://www.folger.edu/documents/Hamlet%20Characters2.pdf d) http://www.folger.edu/Content/Discover-Shakespeare/Shakespeares-Theater/ e) http://www.folger.edu/Content/Teach-and-Learn/Shakespeare-for-Kids/Discover-Our-Collection/Open-City/ f) http://shakespeare.palomar.edu/theatre.htm g) http://shakespeare.palomar.edu/timeline/timeline.htm h) http://www.bcps.org/offices/lis/models/meetmrs/studentresources.html i) http://www.laits.utexas.edu/shakespearekids/winedale/globe.html



Instructional Lesson Plan
Grade 5 GT Advanced / Gifted and Talented (GT) English Language Arts
Unit Title: *The Search for Authenticity*
Lesson One: *Exploring the Concept of Authenticity* Length: 2 Days

Lesson Overview

Students will categorize examples in order to make generalizations about the unit concept of authenticity. They will analyze essential questions and multiple texts in order to synthesize the unit concept. Students will answer and pose questions in order to facilitate a teacher-led discussion and a student-led discussion. As an assessment, students create a Found Poem, demonstrating clear understanding of the concept “authenticity.”

Teacher Planning, Preparation, and Materials

INTRODUCTION:

This lesson models instructional approaches for differentiating the CCSS for advanced/gifted and talented students. Gifted and talented students are defined in Maryland law as having outstanding talent and performing, or showing the potential for performing, at remarkably high levels when compared with their peers (§8-201). State regulations require local school systems to provide different services beyond the regular program in order to develop gifted and talented students’ potential. Appropriately differentiated programs and services will accelerate, enrich, and extend instructional content, strategies, and products to apply learning (COMAR 13A.04.07 §03).

- **Differentiate the Content, Process, and Product for Advanced / Gifted and Talented (GT) Learners**

Content refers to the key concepts of the curriculum; what students should know, understand, and be able to do.

<p>Content Differentiation for GT learners</p> <p>The goal is an optimal match: Each student is challenged at a level just beyond the comfort zone. Pre-assess students’ readiness to determine the appropriate starting point. Implement strategies for acceleration: Use more complex texts and materials, above grade-level standards, compacting; or move grade level content to an earlier grade. Implement strategies for enrichment/extension: Use overarching concepts, interdisciplinary connections, the study of differing perspectives, and exploration of patterns/relationships.</p>	<p>Content Differentiation in this Lesson:</p> <p><i>Student understanding of “authenticity” is pre-assessed prior to beginning the novel. Through a short movie clip and Carousel Brainstorming, prior knowledge is activated so that the student may build upon his or her understanding of the concept. Through the examination of “authenticity” in an above-grade level passage such as the passage from Hamlet, students are challenged at an optimal level.</i></p>
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Process refers to how students make sense of information. The teacher designs instructional activities that make learning meaningful to students based on their readiness levels, interests, or learning styles.

<p>Process Differentiation for GT Learners</p> <p>Instructional processes incorporate flexible pacing and opportunities to engage in advanced problem-solving characteristic of professionals in the field. Activities focus on the higher level of each continuum: from simple to complex; from more practice to less repetition; and from dependent to independent. Activities deepen understanding through authentic inquiry, research, and creative production.</p>	<p>Process Differentiation in this Lesson:</p> <p><i>Students generate a working definition of the term “authenticity” through inquiry. Students develop their own understanding of the concept through student-led discussion and Carousel Brainstorming where they have the opportunity to share ideas with peers and build upon understanding.</i></p>
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Products are culminating experiences that cause students to rethink, use, and extend what they have learned over a period of time.

Product Differentiation for GT Learners

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

Product Differentiation in this Lesson:

Students create a Found Poem at the end of the lesson, setting their own goals as they plan and monitor their progress.

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

For more information about how UDL addresses the needs of gifted learners, go to http://www.udlcenter.org/screening_room/udlcenter/guidelines

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

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



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Lesson One: *Exploring the Concept of Authenticity* Length: 2 Days

Essential Question
What is authenticity?
Unit Standards Applicable to This Lesson
<p>Reading Literature RL.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. RL.5.2 Determine a theme of a story, drama, or poem from details from the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects on a topic.</p> <p>Reading Informational Text (N/A)</p> <p>Writing W.6.4 Produce clear and coherent writing in which the development, organization and style are appropriate to task, purpose and audience</p> <p>Speaking and Listening SL.6.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts and issues, building on others' ideas and expressing their own clearly. (a-e)</p> <p>Language (N/A)</p>
Lesson Procedure
<ol style="list-style-type: none"> 1. Introduce the unit concept <i>authenticity</i> using a short 4-7 minute clip demonstrating this concept. Teachers may utilize a clip from <i>Cloudy with a Chance of Meatballs</i> when Sam tells Flint that her real identity is “nerd” (http://www.wingclips.com/movie-clips/cloudy-with-a-chance-of-meatballs/real-you). Ask students to discuss what they think it means to be “authentic” and why “authenticity” is important. For scaffolding, the teacher may have students generate examples and non-examples of the term “authenticity.” 2. Students will participate in Carousel Brainstorming to both activate prior knowledge and build understanding of the unit essential questions (http://its.guilford.k12.nc.us/act/strategies/carousel_brainstorming.htm). Carousel Brainstorming allows students to move around to each chart and add their ideas. <ol style="list-style-type: none"> a) How does one determine authenticity? b) How do our own personal experiences shape our perception of authenticity? c) What does it mean to be an authentic person? d) How does one form an identity that remains true and authentic? 3. Students will participate in a Gallery Walk of the charts to build understanding of the unit essential questions and compare peer responses to their own generated responses. 4. In a student-led discussion, students will generate a working definition of the term “authenticity.” 5. Students will analyze a short teacher-selected text that conveys a theme related to authenticity. Students will use textual evidence in order to infer the theme and determine how it is connected to the class discussion and the essential questions. Students will cite textual evidence in their written explanation. Based on this analysis and explanation, students will create a new essential question that would extend today’s class discussion. Students will conduct a student-led, extended discussion based on these

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questions The teacher may choose to use Carl Sandburg's poem "A Father Sees a Son Nearing Manhood" or Polonius's speech of advice to his son, Laertes, which is an excerpt from Shakespeare's *Hamlet* in Act 1, scene iii. The teacher may choose to share the entire poem and speech with students or just the excerpt that deals with being true to oneself. The teacher may choose to share both pieces and have students compare them.

6. Assessment: Students will create a Found Poem based on the concept of authenticity. To create a Found Poem, students select a short passage from previously discussed text of no more than 50 words. First, students annotate the text, focusing on diction (word choice) and imagery (words that appeal to the senses). Next, with the concept of authenticity in mind, students select key words from the passage and create an original poem based on these words. For more information on Found Poems, visit the website <http://www.readwritethink.org/classroom-resources/lesson-plans/found-poems-parallel-poems-33.html>. The selected words must relate to the concept "authenticity." Students will pay careful attention to rhythm, word order, and phrasing. After students create the poem, students will write a 2-3 sentence metacognitive reflection on their thought process for the poem and how and why certain words were selected. Students will present Found Poems to the class.
7. For enrichment, students may create a Parallel Poem representative of their understanding of the term "authenticity" and its impact on their own lives.
8. After reading Chapter 1 in *The Shakespeare Stealer*, students will make a prediction about how authenticity might impact the plot and theme in *The Shakespeare Stealer*. Students will post their predictions on an online website such as Edmodo (<https://www.edmodo.com/>) or Wikispaces (<http://www.wikispaces.com/>) so that they may respond to their peers' responses.



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Unit Title: The Search for Authenticity

Lesson Plan 2. *Research on Elizabethan Times* Length: 2 Days

Lesson Overview

Students will conduct research to gain background knowledge of Elizabethan England. Students will synthesize and present their findings in small groups in the form of a Jigsaw. Students will read *The Shakespeare Stealer* critically in order to compare the text to historical accounts of the era. Students will draw upon their knowledge of the era and in small group discussions to analyze and evaluate the authenticity of the portrayal of Elizabethan England in the text. Students will develop research questions to confirm or refute the historical authenticity of the text and draw upon multiple resources to answer their questions.

Teacher Planning, Preparation, and Materials

INTRODUCTION:

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- **Differentiate the Content, Process, and Product for Advanced / Gifted and Talented (GT) Learners**

Content refers to the key concepts of the curriculum; what students should know, understand, and be able to do.

Content Differentiation for GT learners

The goal is an optimal match: Each student is challenged at a level just beyond the comfort zone. Pre-assess students' readiness to determine the appropriate starting point. Implement strategies for **acceleration**: Use more complex texts and materials, above grade-level standards, compacting; or move grade level content to an earlier grade. Implement strategies for **enrichment/extension**: Use overarching concepts, interdisciplinary connections, the study of differing perspectives, and exploration of patterns/relationships.

Content Differentiation in this Lesson:

Each student is held accountable for research and is responsible for teaching these findings to peers. The teacher, based on the needs of the students, may include higher-level informational texts to extend student knowledge. Integrating English and History, students discover major themes across time periods.

Process refers to how students make sense of information. The teacher designs instructional activities that make learning meaningful to students based on their readiness levels, interests, or learning styles.

Process Differentiation for GT Learners

Instructional processes incorporate flexible pacing and opportunities to engage in advanced problem-solving characteristic of professionals in the field. Activities focus on the higher level of each continuum: from simple to **complex**; from more practice to **less repetition**; and from dependent to **independent**. Activities deepen understanding through authentic **inquiry**, **research**, and **creative**

Process Differentiation in this Lesson:

As students use the historical approach to analyze literature, they gain understanding in both the historical time period and the universal themes in Shakespeare's works. Using inquiry and research, students discover for themselves how literature often reflects the historical period in which it was written. In this lesson, the teacher acts as the facilitator, while students lead the discussions.



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Products are culminating experiences that cause students to rethink, use, and extend what they have learned over a period of time.

Product Differentiation for GT Learners

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

Product Differentiation in this Lesson:

Throughout the lesson, students set goals, plan, and self-monitor through a variety of group activities. Modeling real-world tasks of historians, students read informational texts to make comparisons to the novel. As closure to the lesson, students create an original multimedia presentation as a way of presenting findings to their peers.

- Apply the CCSS triangle for text complexity and the Maryland Qualitative and Reader and Task tools to determine appropriate placement. *Reading, discussing, and applying informational texts while studying literature aids in not only understanding the work but in assessing its validity as well.*
- Plan with UDL in mind: This lesson applies the Universal Design for Learning Guidelines to remove barriers for advanced/gifted and talented students. In particular, the lesson addresses
 - I. Multiple Means of Representation
 - 3.1 activate or supply background knowledge
 - 3.2 Highlight patterns, critical features, big ideas, and relationships
 - 3.4 Maximize transfer and generalization
 - II. Multiple Means of Action and Expression
 - 5.2 Use multiple tools for construction and composition
 - 6.3 Facilitate managing information and resources
 - 6.4 Enhance capacity for monitoring progress
 - III. Multiple Means of Engagement
 - 7.1 Optimize individual choice and autonomy
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 - 8.2 Vary demand and resources to optimize challenge
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Essential Question

How does literature reflect the time in which it was written?

Unit Standards Applicable to This Lesson

Reading Literature

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

R.L.7.9 Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.

Reading Informational Text

R.I.5.9 Integrate information from several texts on the same topic in order to write or speak about the topic knowledgeably.

R.I.6.2 Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

Writing

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

W.6.8 Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.

Speaking and Listening

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

- a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
- b. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.
- c. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.
- d. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.

S.L.6.5 Include multimedia components (graphics, images, music, sound) and visual displays in presentations to clarify information.

Language

(N/A)



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Lesson Procedure

Day One

1. To activate/build background knowledge about Elizabethan England, students will conduct short research projects in small groups using the Jigsaw strategy. Students are put into small groups or home teams. Each member of the home team is assigned to an expert group in which he/she will work with other experts to learn material to teach to his/her home group members. Students work with members of their expert group to read about and/or research their topic. Students will prepare a short presentation and decide how they will teach their topic to their home team. Students return to their home teams and take turns teaching their team members the material. Home team members will take notes or complete a graphic organizer or chart with the new information.
2. Group students in home teams and provide them with topics relevant to the Elizabethan era. Suggested topics include, but are not limited to, the following:
 - a) The Globe Theater
 - b) Shakespeare's Life
 - c) The Plague
 - d) Queen Elizabeth I
 - e) Living Conditions in Elizabethan England
 - f) Lord Chamberlain's Men
 - g) Fencing
 - h) *Hamlet*
3. Allow students to choose which topics they will be researching in expert groups. Remind students that they will be in charge of teaching their home teams about each topic. Have students meet in expert groups based on their topics. Give expert groups time to decide and brainstorm what they already may know about the topic and what information they want to learn and share with their home teams. Work with expert groups as they develop questions that will effectively guide their research. **(W.6.7)**
4. Provide students with time to research their topics using books, online media resources, and websites. Suggested websites for research include the following:
 - a) <http://www.folger.edu/Content/Discover-Shakespeare/Shakespeares-Works/>
 - b) <http://www.folger.edu/template.cfm?cid=1256>
 - c) <http://www.folger.edu/documents/Hamlet%20Characters2.pdf>
 - d) <http://www.folger.edu/Content/Discover-Shakespeare/Shakespeares-Theater/>
 - e) <http://www.folger.edu/Content/Teach-and-Learn/Shakespeare-for-Kids/Discover-Our-Collection/Open-City/>
 - f) <http://shakespeare.palomar.edu/theatre.htm>
 - g) <http://shakespeare.palomar.edu/timeline/timeline.htm>
 - h) <http://www.bcps.org/offices/lis/models/meetmrs/studentresources.html>
 - i) <http://www.laits.utexas.edu/shakespearekids/winedale/globe.html>
5. As necessary, model for students how to take effective notes while researching. Guide students in quoting and paraphrasing information accurately and model/review appropriate citation of sources. **(W.6.7 and W.6.8)**
6. When students have had sufficient time to research, students return to their expert groups to discuss and synthesize their findings. Expert groups will work collaboratively to discuss and decide what information will most effectively provide their home teams with a deep understanding of the topic. **(R.I.6.2, R.I.5.9, S.L.6.1)**

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Day Two

1. Expert groups will work together to develop a presentation plan to share their topic with their home teams (<http://prezi.com/>, <http://www.glogster.com/>)
2. Students will return to their home teams and share what they learned in their expert groups. Students should take notes on their peers' presentations. **(S.L.6.5 R.I.6.2, R.I.5.9, S.L.6.1)**
3. Explain to students that they will read *The Shakespeare Stealer* critically to judge whether or not the author, Gary Blackwood, wrote a text that is historically authentic. At the end of the unit, they will be creating their own authentic character to add to the novel. **(R.L.7.9)**
4. Building upon students' current understanding of the concept of authenticity, have students work in their home teams to discuss this question: "How will we determine and evaluate the historical authenticity of *The Shakespeare Stealer*?" Have groups share their ideas using the Numbered Heads Strategy. This cooperative learning strategy has students work in a team. Each member of the team is given a number. The teacher asks a question and the group members must discuss the question and develop a response. The teacher calls out a number, and the student assigned to that number must share the group's answer. **(S.L.6.1)**
5. Explain to students that as they read the text, they will reflect on the historical information that is presented and determine whether it is an authentic portrayal of the time period. Explain that new questions about the time period will arise in order for students to determine and evaluate authenticity. **(R.L.7.9)**
6. Have students record their findings on a teacher-created graphic organizer, and model its completion by reading the summary of the book on the back cover. Ask students to determine and explain whether or not this summary is an authentic portrayal of the topic based on their research findings. Ask students if any additional questions need to be answered to confirm the authenticity and record those questions. **(R.L.7.9)**
7. Explain to students that as they read, they will continue to complete research based on the questions that arise in order to determine the authenticity of the novel. Tell students that at the culmination of the book, they will be evaluating the historical authenticity throughout the novel. This lesson will help students build evidence and create strong, well supported claims. **(R.L.7.9, W.6.7, W.6.8)**
8. Students should bring their graphic organizers to small group discussions to collaborate with their home teams in analyzing and evaluating historical authenticity of the text, developing new research questions, and sharing follow up research findings. **(R.L.7.1, R.L.7.9, W.6.7, R.I.5.9, W.6.8, S.L.6.1)**
9. In small group discussions, encourage students to share how the historical information is portrayed in the text and to defend whether the text presents authentic portrayals of the era. Guide students in developing research questions to confirm or refute the historical authenticity and assist them in continuing their research on the Elizabethan era as they read the novel. Student responses during discussions and their graphic organizers may serve as informal assessments to determine their understanding of historical authenticity. **(R.L.7.1, R.L.7.9, W.6.7, R.I.5.9, W.6.8, S.L.6.1)**

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

Unit Title: *The Search for Authenticity*

Lesson Seed 4: *The Hero's Journey*

Length: 2- 3 Days (not consecutive)

Lesson Overview

Students use the archetypal pattern of the Hero's Journey in order to analyze and evaluate the relationship between the purpose and the structure of the text. Students will participate in a Socratic Seminar to discuss the question: *How does an author's use of the Hero's Journey create a story that is both timeless and authentic?* To synthesize the discussion, students will create a narrative text which reflects the stages of a Hero's Journey.

Teacher Planning, Preparation, and Materials

INTRODUCTION:

This lesson models instructional approaches for differentiating the CCSS for advanced/gifted and talented students. Gifted and talented students are defined in Maryland law as having outstanding talent and performing, or showing the potential for performing, at remarkably high levels when compared with their peers (§8-201). State regulations require local school systems to provide different services beyond the regular program in order to develop gifted and talented students' potential. Appropriately differentiated programs and services will accelerate, enrich, and extend instructional content, strategies, and products to apply learning (COMAR 13A.04.07 §03).

- **Differentiate the Content, Process, and Product for Advanced / Gifted and Talented (GT) Learners**

Content refers to the key concepts of the curriculum; what students should know, understand, and be able to do.

Content Differentiation for GT learners

The goal is an optimal match: Each student is challenged at a level just beyond the comfort zone. Pre-assess students' readiness to determine the appropriate starting point. Implement strategies for **acceleration**: Use more complex texts and materials, above grade-level standards, compacting; or move grade level content to an earlier grade. Implement strategies for **enrichment/extension**: Use overarching concepts, interdisciplinary connections, the study of differing perspectives, and exploration of patterns/relationships.

Content Differentiation in this Lesson:

Prior knowledge of the term "hero" is activated at the beginning of class as students share characteristics of a hero. Students explore the complex pattern of the Hero's Journey, an archetype that will be referred to and analyzed in subsequent grade levels.

Process refers to how students make sense of information. The teacher designs instructional activities that make learning meaningful to students based on their readiness levels, interests, or learning styles.

Process Differentiation for GT Learners

Instructional processes incorporate flexible pacing and opportunities to engage in advanced problem-solving characteristic of professionals in the field. Activities focus on the higher level of each continuum: from simple to **complex**; from more practice to **less repetition**; and from dependent to **independent**. Activities deepen understanding through authentic **inquiry, research, and creative**

Process Differentiation in this Lesson:

Students apply knowledge of the Hero's Journey to a variety of texts ranging from simple to complex levels. As enrichment and creative production, students will create an original narrative in the form of a comic strip.



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production.	
Products are culminating experiences that cause students to rethink, use, and extend what they have learned over a period of time.	
Product Differentiation for GT Learners Differentiated products or performance tasks require students to apply learning meaningfully to complex, <u>authentic tasks</u> that model the real-world application of knowledge characteristic of professionals in the field. Products have an authentic purpose and audience, and students participate in <u>goal-setting</u> , <u>planning</u> , and <u>self-monitoring</u> .	Product Differentiation in this Lesson: <i>Prior to the Socratic seminar, students set personal goals, brainstorm for the discussion, and self-monitor.</i>

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

For more information about how UDL addresses the needs of gifted learners, go to http://www.udlcenter.org/screening_room/udlcenter/guidelines

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

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



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

Unit Title: *The Search for Authenticity*

Lesson Seed 4: *The Hero's Journey*

Length: 2- 3 Days (not consecutive)

Essential Question

How does an author's use of the Hero's Journey archetype create a story that is both timeless and authentic?

Unit Standards Applicable to This Lesson

Reading Literature

RL.6.3 Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves towards a resolution.

RL.6.5 Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.

Writing

W.5.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

Speaking and Listening

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

a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

c. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.

Language

L.6.4 Demonstrate or clarify the meaning of unknown and multiple meaning words and phrases based on Grade 6 reading and content

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

L.5.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

b. Form and use the perfect (e.g., *I had walked*; *I have walked*; *I will have walked*) verb tenses.

c. Use verb tense to convey various times, sequences, states, and conditions.

L.5.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

e. Spell grade-appropriate words correctly, consulting references as needed.

Lesson Procedure

Day One

1. Have students brainstorm a list of people whom they would consider heroes. Students may include famous characters as well as real people. The teacher and/or students will create and display a class list of heroes or students will post responses using an online resource such as Wallwisher, a wiki, online polling software, or a Google.doc.
2. Introduce the concept of *archetypes*, or universal patterns in literature, with this question: Have you ever read a story or viewed a film, and thought, "This story line seems familiar, like ones I've read heard before?"
3. Introduce the term archetype, defined as a universal symbol, image, character, or pattern that evokes a



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similar response in all people. The Hero's Journey is one archetype, or universal pattern, that can be used to understand literary text. Share the etymology of *archetype* as a compound of two Greek roots: *arché* (beginning, origin) and *tupos* (pattern, model, type) **(L.6.4 b)**.

4. Introduce the concept of the Hero's Journey as a narrative pattern that appears in many types of literature. Have students view selected clips from *Finding Nemo* that reflect different stages of the Hero's Journey. Have students predict the elements of each stage after viewing the movie clips and discussing varying opinions. The teacher will provide students with a description of each stage of the journey, including the following main components (<http://examples.yourdictionary.com/examples/examples-of-each-stage-of-a-hero-s-journey.html> or <http://www.uky.edu/~aubel2/eng104/myth/hero.pdf>).

As an alternate way of presenting information, students may participate in a Gallery Walk to become familiar with these stages or may research the stages on a county approved website.

Use the Hero's Journey graphic organizer (below) to present these stages:

Stages in the Hero's Journey

1. **The Place of Safety:** This is the ordinary world, where we see the hero in the environment that has shaped them.
 2. **The Call to Adventure:** The hero is presented with a problem, challenge, or adventure. A better word might be "opportunity." The call to adventure is the point where the hero senses that *everything is going to change*.
 3. **Refusal:** The hero balks at the fear of the unknown, only to find that it is impossible to turn back.
 4. **Friend, Foes, and Trials:** The hero enters the new world of the adventure, and there is no turning back. The tests and challenges must be faced and overcome as part of the hero's preparation.
 5. **Ordeal:** The hero faces death.
 6. **Seize the Sword:** The hero takes possession of the treasure he is seeking. It may be a special weapon, or an ongoing conflict may be settled.
 7. **Resurrection:** This is the stage of transformation. There is a final battle and the hero survives.
 8. **Return with the Treasure:** The hero comes back to the ordinary world with the treasure or the lessons learned. Without the treasure, the hero is doomed to repeat the same adventure.
 9. **Return to the Place of Safety:** Nothing is the same, nor will it stay the same.
5. Students will apply the framework of the Hero's Journey to a text previously read that has this structure. Students will identify settings, characters, and events that fit into these components of the Hero's Journey. Prepare students to use the framework fluidly and to be open to differing opinions about which story elements constitute each stage. Students should also note any characters or events not present.

If students are not familiar with a text written in the structure of a Hero's Journey, have students use common fairy tales and films to discuss which settings, characters, and events fit into these components. (Teachers may go to <http://www.mythologyteacher.com/The-Hero's-Journey.php> for more information and examples of the Hero's Journey, such as *Lion King* and *Star Wars*, if needed.) Students might also read a myth or legend in which a hero undertakes a journey. Suggested myths reflecting various cultures and readily available in print and digital sources include the following: *Wishes of Savitri* (Hindu/Indian), *Sigurd* (Norse), *Perseus and the Gorgon's Head* (Greek), and *Momotaro* (Japanese). **(RL.7.1, RL.6.3, RL.6.5)**

6. Discuss with students how the writer's use of the Hero's Journey archetypal pattern gives a narrative a "timeless" and "ageless" quality. For example, films like *Finding Nemo*, *Lion King*, and *Star Wars* appeal to all age groups from children to adults. Myths and legends have held their appeal throughout centuries.



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Lesson Seed 4: *The Hero's Journey*

Length: 2- 3 Days (not consecutive)

7. Discuss with students how the writer's use of the Hero's Journey archetypal pattern gives the narrative an *authentic* quality. Even when the story has fantasy elements, the reader feels that it is somehow "true" because it reflects the conflicts and emotions that all of us experience. We identify with the characters and the plot elements.
8. Introduce the Socratic seminar question: *How does an author's use of the Hero's Journey in The Shakespeare Stealer create a narrative that is both timeless and authentic?*
9. As students read *The Shakespeare Stealer*, have students analyze the text in order to identify the settings, characters, and events that correspond to the components of the Hero's Journey. Students should also note any characters or events omitted by the author. **(RL.7.1, RL.6.3, RL.6.5)**
10. As an extension activity, have students apply the Hero's Journey archetypal pattern to their own lives. The pattern even can be used to describe the events of one day.

Day Two

1. Students will participate in the Socratic seminar in which they analyze and evaluate the author's use of the Hero's Journey pattern and how it affects both the authenticity and the timelessness of the text. To prepare for the discussion, students will write responses to the following questions, citing textual evidence: **(RL.7.1)**
 - What is the author's purpose for writing this text?
 - How did the author's use of the Hero's Journey help achieve this purpose?
 - What elements of the Hero's Journey were not present or fully developed in the text? How would the story change if these elements were fully developed?
 - Explain how the knowledge of a Hero's Journey can help you understand a variety of texts.
 - How does an author's use of the Hero's Journey create a story that is timeless?
 - How does an author's use of the Hero's Journey create a story that seems authentic?
 - Analyze Widge's role as the hero. What are his heroic qualities? Is he authentic?
2. Socratic seminars are student led and teacher-facilitated. Before the seminar, students should set personal goals for their participation as well as their understanding of the question. Afterwards, students should reflect on their experiences in the seminar and discuss aspects that went well and aspects that need improvement.
 - Have students sit in a discussion circle. For a larger class, a Fishbowl discussion might be more appropriate.
 - Pose the Socratic Seminar question: *How does an author's use of the Hero's Journey create a story that is both timeless and authentic?*
 - Students will listen and respond to each other's ideas, citing evidence from the text, *The Shakespeare Stealer*. **(RL.7.1, SL.6.1)**

Day Three or for Homework:

Students will create their own timeless, authentic narratives which apply the Hero's Journey archetype. Students will create a comic strip representation of their narrative by drawing by hand or using software such as Pixie, Chogger, Pixton, Storybird, Kerpoof, [MakeBeliefsComix](#), or [Bitstrips](#), where students can create and share a comic strip. **(W.5.3, L.5.1, L.5.2)**

Students will evaluate their peers' comics for originality in their application of the Hero's Journey archetype and its effect of timelessness and authenticity.



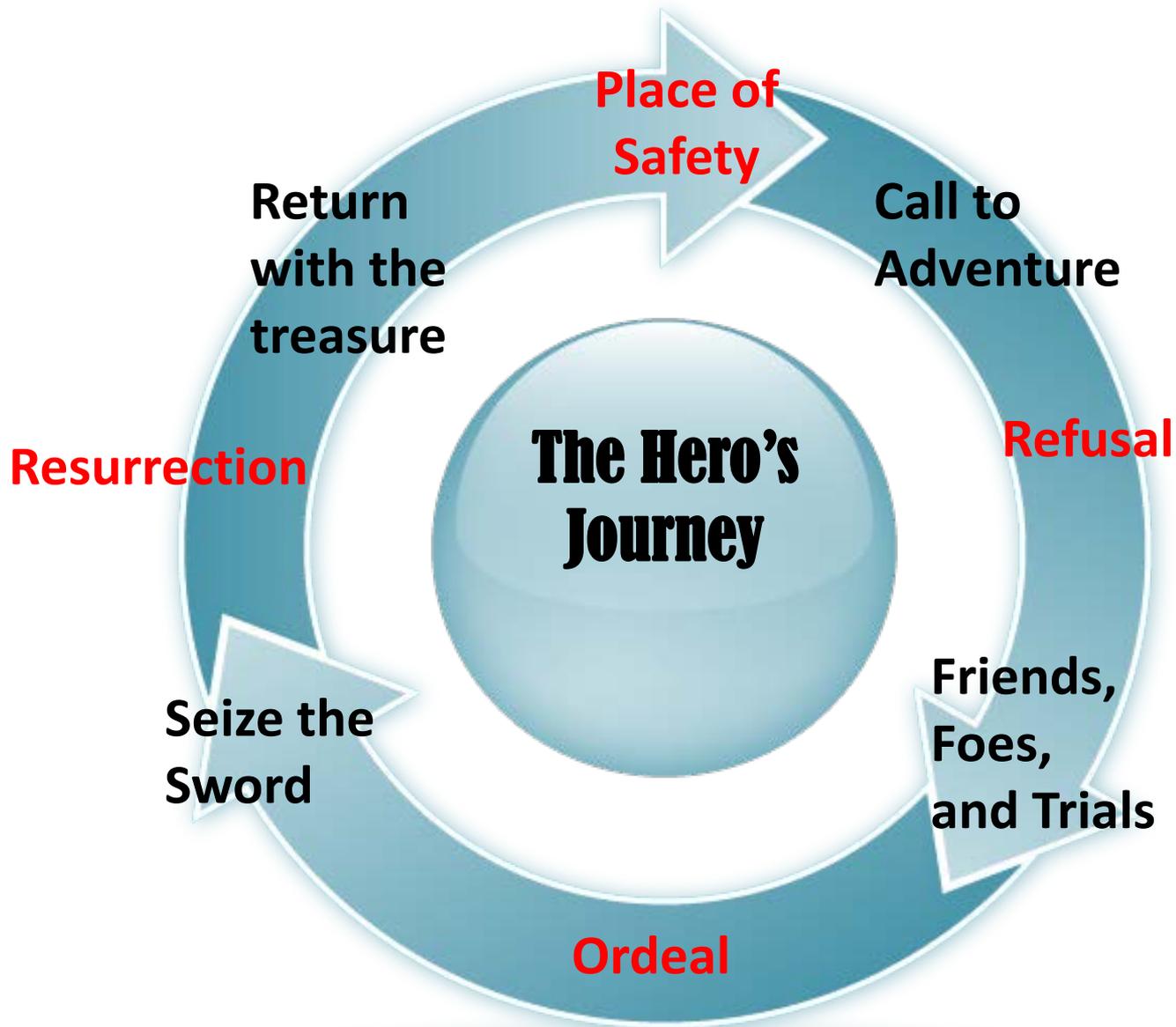
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Grade 5 Advanced / Gifted and Talented (GT) English Language Arts

Unit Title: *The Search for Authenticity*

Lesson Seed 5. Monologue Close Reading

Length: 1 Day

Lesson Overview

Students will complete a close reading of a monologue from Shakespeare's play *Hamlet*. After reading the speech and interpreting the figurative language, diction, key phrases, and vocabulary, students will discuss the essential question: *How is the concept of authenticity developed in Polonius' monologue?*

Teacher Planning, Preparation, and Materials

INTRODUCTION:

This lesson models instructional approaches for differentiating the CCSS for advanced/gifted and talented students. Gifted and talented students are defined in Maryland law as having outstanding talent and performing, or showing the potential for performing, at remarkably high levels when compared with their peers (§8-201). State regulations require local school systems to provide different services beyond the regular program in order to develop gifted and talented students' potential. Appropriately differentiated programs and services will accelerate, enrich, and extend instructional content, strategies, and products to apply learning (COMAR 13A.04.07 §03).

- **Differentiate the Content, Process, and Product for Advanced / Gifted and Talented (GT) Learners**

Content refers to the key concepts of the curriculum; what students should know, understand, and be able to do.

Content Differentiation for GT learners

The goal is an optimal match: Each student is challenged at a level just beyond the comfort zone. Pre-assess students' readiness to determine the appropriate starting point. Implement strategies for **acceleration**: Use more complex texts and materials, above grade-level standards, compacting; or move grade level content to an earlier grade. Implement strategies for **enrichment/extension**: Use overarching concepts, interdisciplinary connections, the study of differing perspectives, and exploration of patterns/relationships.

Content Differentiation in this Lesson:

Students complete a Close Reading of a complex, above grade-level text. Students explore the overarching concept of authenticity through both the Close Reading and the Shared Inquiry. For enrichment, students may analyze a Podcast and participate in a Think-Pair-Share on discussion questions.

Process refers to how students make sense of information. The teacher designs instructional activities that make learning meaningful to students based on their readiness levels, interests, or learning styles.

Process Differentiation for GT Learners

Instructional processes incorporate flexible pacing and opportunities to engage in advanced problem-solving characteristic of professionals in the field. Activities focus on the higher level of each continuum: from simple to **complex**; from more practice to **less repetition**; and from dependent to **independent**. Activities deepen understanding through authentic **inquiry**, **research**, and **creative production**.

Process Differentiation in this Lesson:

Through the participation in a Shared Inquiry, students explore the lesson essential question on a complex level, first developing a response independently and then revising that response based on peer discussion.



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Unit Title: *The Search for Authenticity*

Lesson Seed 5. *Monologue Close Reading*

Length: 1 Day

Products are culminating experiences that cause students to rethink, use, and extend what they have learned over a period of time.

Product Differentiation for GT Learners

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

Product Differentiation in this Lesson:

Students revise initial responses to the essential question based on the Shared Inquiry discussion. Students use textual evidence to support their claims and must reflect on the Shared Inquiry to do so. During the Shared Inquiry, students set their own goals, monitor their progress, and reflect on their classmates' answers.

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

For more information about how UDL addresses the needs of gifted learners, go to http://www.udlcenter.org/screening_room/udlcenter/guidelines

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

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Lesson Seed 5. *Monologue Close Reading*

Length: 1 Day

their local school system.

Essential Question

How is the concept of authentic identity developed in Polonius' monologue?

Unit Standards Applicable to This Lesson

Reading Literature

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

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

RL.5.4 Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

Reading Informational Text

(N/A)

Writing

W.6.4 Produce clear and coherent writing in which the development, organization and style are appropriate to task, purpose and audience.

Speaking and Listening

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

Language

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

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

a) Interpret figurative language including similes and metaphors, in context

b) Recognize and explain the meaning of common idioms, adages, and proverbs

c) Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words

Lesson Procedure

1. Due to the varying interpretations of this monologue and most of Shakespeare's other texts as well, it is important to research the background of the play briefly before settling on an interpretation. This particular monologue is a father (Polonius) providing advice to his son (Laertes) before Laertes leaves. Provide students with a short summary of the play Hamlet before moving forward with the close reading. It is also suggested that students view the video of Polonius delivering the monologue before beginning the close read (<http://www.cleanvideosearch.com/media/action/yt/watch?v=SgcdYOljEM0>).
2. Before completing the activity with students, the teacher will need to develop text-dependent questions to help guide the students in interpreting their section. For examples, See Lesson Resource 1.
3. The teacher will model how to interpret the text, focusing on figurative language, diction, unknown words, and vocabulary. Students may need additional scaffolding due to the style and difficulty of Shakespeare's writing. When reading Shakespeare, it is also important to pay close attention to punctuation, as it will guide the reader and establish a pacing for the speech. Teachers may choose to



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Length: 1 Day

use an online resource such as the Shakespeare Glossary (<http://www.shakespeareswords.com/Glossary.aspx>).

4. After the modeling, students will work in small groups or partners to interpret the remaining portion of the monologue. **(RL.7.1, RL.5.2, RL.5.4, L.6.4, L.5.5)**
5. Have students independently answer the essential question, using textual evidence to support their answers.
6. After students have completed their own analysis, students will participate in a Shared Inquiry, focusing on the meaning of the monologue and the message Polonius is trying to communicate. Have students begin the Shared Inquiry by sharing their answers to the question “How is the concept of authentic identity developed in Polonius’ monologue?” Students must use textual evidence to support their statements. Students will self-monitor their participation in the discussion using a participation rubric. After all students have shared their initial responses, students will then discuss what the monologue means and what message Polonius is trying to communicate. Students may also consider the following questions:
 - a) Are Polonius’ intentions authentic in delivering his advice to his son?
 - b) Why is it important to be true to yourself above all else? How will this prevent you from being false with anyone else?
 - c) How might Laertes use his father’s advice?
7. The teacher will debrief the Shared Inquiry.
8. Have students independently revise their initial answers to the essential question. Students should consider what they learned from their classmates, how their views on the topic were either strengthened or weakened, and what additional textual evidence would best support their opinions.
9. As a follow up, have students compose a reflection on the Shared Inquiry, focusing on their individual participation and what they learned from their classmates.
10. The teacher will collect the revised answers to the essential question as a formative assessment. **(SL.6.1, RL.7.1, RL.5.2, RL.5.4, L.6.4, L.5.5)**



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Lesson Seed 5. Monologue Close Reading

Length: 1 Day

Close Reading Questions

Lesson Resource 1

Text	Questions/ Definitions
<p>POLONIUS ¹ Yet here, Laertes! aboard, aboard, for shame!</p> <p>The wind sits in the shoulder of your sail, And you are stay'd for. There; my blessing with thee!</p> <p>And these few precepts in thy memory</p> <p>⁵ See thou character. Give thy thoughts no tongue, Nor any unproportion'd thought his act. Be thou familiar, but by no means vulgar. Those friends thou hast, and their adoption tried, Grapple them unto thy soul with hoops of steel; ¹⁰ But do not dull thy palm with entertainment Of each new-hatch'd, unfledg'd comrade. Beware Of entrance to a quarrel; but, being in, Bear't that the opposed may beware of thee. Give every man thine ear, but few thy voice: ¹⁵ Take each man's censure, but reserve thy judgment. Costly thy habit as thy purse can buy, But not express'd in fancy; rich, not gaudy: For the apparel oft proclaims the man; And they in France of the best rank and station ²⁰ Are most select and generous chief in that.</p>	<p>What effect does the use of alliteration have on the text in lines 2-3?</p> <p>Shakespeare uses the word blessing in line 3. What does that imply about how Polonius feels about his son's journey?</p> <p>Explain what Polonius is saying in lines 5-7.</p> <p>What is Polonius saying about the value of friends in line 8? Why does he use the term <i>steel</i> in line 9?</p> <p>What is Polonius saying about acquiring new friends in line 10-11?</p> <p>What is Polonius trying to say about taking and giving advice?</p> <p>Why does Polonius remark about the clothes his son should wear?</p> <p>Why does Polonius suggest not lending money to or borrowing money from people in lines 21-23?</p>



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Lesson Seed 5. *Monologue Close Reading*

Length: 1 Day

<p>Neither a borrower nor a lender be: For loan oft loses both itself and friend; And borrowing dulls the edge of husbandry. <i>This above all,—to thine own self be true;</i> <i>²⁵And it must follow, as the night the day,</i> <i>Thou canst not then be false to any man.</i></p>	<p>What is the purpose of starting every sentence in the speech with a verb? Why does Polonius save his advice in lines 24-26 for last?</p>
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Definitions:

Precepts-bits of advice

Unproportioned- inappropriate

vulgar- rude, common

Grapple- fasten

Unfledged-unknown, untried

Quarrel- argument

Censure-advice

Habit- clothing

Gaudy- overly flashy or showy

Proclaims- defines

Husbandry-act of dealing with money



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

Unit Title: *The Search for Authenticity*

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

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



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

Unit Title: *The Search for Authenticity*

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

learned over a period of time.

Product Differentiation for GT Learners

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

Product Differentiation in this Lesson:

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

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

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

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

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

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



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

Unit Title: *The Search for Authenticity*

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

Essential Question

How do actors effectively interpret and perform a script?

Unit Standards Applicable to This Lesson

Reading Literature

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

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

Writing

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

Speaking and Listening

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

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

Language

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

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

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

Lesson Procedure

Day One

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



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

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

Days Two and Three

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

Resources:

Recommended monologues (Act, scene, first lines):

From *Hamlet*:

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

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

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

Act 1 Scene 2 “Yet here, Laertes”

From *Julius Ceasar*

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

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

From *A Midsummer Night’s Dream*

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

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



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From *Macbeth*

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

From *Twelfth Night*

Act 5 Scene 1 “Why should I not...”

From *Romeo and Juliet*

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

Recommended research sites:

Shakespeare Glossary:

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

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

Additional research sites:

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

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

<http://absoluteshakespeare.com/>

Recommended videos for viewing monologues:

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

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

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



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

Unit Title: *The Search for Authenticity*

Lesson 7: *Artist's Interpretation* Length: 1 Day

Lesson Overview

Students will view, analyze, and discuss artwork that was inspired by Shakespeare's plays. Applying knowledge from their close readings of Shakespeare's monologues and soliloquies, students will collaborate to analyze and evaluate whether the artwork is an authentic portrayal of Shakespeare's work. Students will write letters to the artists of the Shakespearean-inspired pieces, arguing why the interpretation does or does not authentically portray Shakespeare's work.

Teacher Planning, Preparation, and Materials

INTRODUCTION:

This lesson models instructional approaches for differentiating the CCSS for advanced/gifted and talented students. Gifted and talented students are defined in Maryland law as having outstanding talent and performing, or showing the potential for performing, at remarkably high levels when compared with their peers (§8-201). State regulations require local school systems to provide different services beyond the regular program in order to develop gifted and talented students' potential. Appropriately differentiated programs and services will accelerate, enrich, and extend instructional content, strategies, and products to apply learning (COMAR 13A.04.07 §03).

- **Differentiate the Content, Process, and Product for Advanced / Gifted and Talented (GT) Learners**

Content refers to the key concepts of the curriculum; what students should know, understand, and be able to do.

Content Differentiation for GT learners

The goal is an optimal match: Each student is challenged at a level just beyond the comfort zone. Pre-assess students' readiness to determine the appropriate starting point. Implement strategies for **acceleration**: Use more complex texts and materials, above grade-level standards, compacting; or move grade level content to an earlier grade. Implement strategies for **enrichment/extension**: Use overarching concepts, interdisciplinary connections, the study of differing perspectives, and exploration of patterns/relationships.

Content Differentiation in this Lesson:

Using above grade-level standards, students analyze non-print text as they examine the overarching concept of authenticity in a different medium.

Process refers to how students make sense of information. The teacher designs instructional activities that make learning meaningful to students based on their readiness levels, interests, or learning styles.

Process Differentiation for GT Learners

Instructional processes incorporate flexible pacing and opportunities to engage in advanced problem-solving characteristic of professionals in the field. Activities focus on the higher level of each continuum: from simple to **complex**; from more practice to **less repetition**; and from dependent to **independent**. Activities deepen understanding through authentic **inquiry**, **research**, and **creative production**.

Process Differentiation in this Lesson:

Students participate in a range of collaborative learning strategies: Carousel Brainstorming, Think-Puzzle-Explore, Discussion, and Numbered Heads. Through authentic inquiry, students discover the relationship between artwork and text as they evaluate authenticity.

Products are culminating experiences that cause students to rethink, use, and extend what they have



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

Unit Title: *The Search for Authenticity*

Lesson 7: *Artist's Interpretation* Length: 1 Day

learned over a period of time.

Product Differentiation for GT Learners

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

Product Differentiation in this Lesson:

Students apply learning meaningfully, writing a letter to the artist, arguing the authenticity in relation to Shakespeare's work.

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

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

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

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

Unit Title: *The Search for Authenticity*

Lesson 7: *Artist's Interpretation* Length: 1 Day

Essential Question

How do visual artists interpret Shakespeare's plays?

Unit Standards Applicable to This Lesson

Reading Literature

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

RL 5.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

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

Reading Informational Text

(N/A)

Writing

W.6.1 Write arguments to support claims with clear reasons and relevant evidence.

W.6.4 Produce clear and coherent writing in which the development, organization and style are appropriate to task, purpose and audience

Speaking and Listening

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

Lesson Procedure

1. Select and display examples of art that have been inspired by Shakespeare's plays. **NOTE:** It is important that these examples illustrate characters from the monologues and soliloquies that the students' performed in the previous lesson, #6. Use the links in the Resources section, below.
2. Have students view and discuss the artwork in a Carousel Brainstorm or Gallery Walk. Post different pieces of Shakespeare-inspired artwork around the room with a piece of chart paper in close proximity. Divide students into groups and have them travel to each piece of Shakespeare inspired artwork, stopping to discuss the art for a specified period of time.

Two suggested approaches to analyzing artwork are OPTIC and Art Theory, which can both be used prior to this lesson. Using OPTIC allows for students to closely examine the meaning behind a work of art, an acronym for Overview, Parts, Title, Interconnections/Interrelationships, and Conclusion.

Using Art Theory allows students to examine the lines, shapes, emotions, and meaning in a work of art. Have students focus on the characters in the artwork specifically, as they will be creating an authentic character for *The Shakespeare Stealer* at the end of this unit.

3. When the time is up, students move on to the next station. At each station, have students activate their background knowledge about the Shakespearean artwork using the Artful Thinking strategy Think/Puzzle/Explore. At each piece of artwork, students will collaborate to respond to the following questions: What do you think you know about this artwork or topic? What questions or puzzles do you



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Unit Title: *The Search for Authenticity*

Lesson 7: *Artist's Interpretation* Length: 1 Day

have? What does the artwork or topic make you want to explore? They should record their responses to Think/Puzzle/Explore on chart paper at each station. **(SL.6.1)**

4. Once students have explored initial reactions to all of the artwork, explain that they will re-examine the artwork inspired by Shakespeare's plays in order to analyze and evaluate its authenticity to the text and to their own interpretation of the texts. **(SL.6.1)**

Pose the following questions to groups and have them work together to respond:

- How does this piece of art illustrate an idea, feeling, or theme from the monologue you read? Use details from both the artwork and the play to support your response.
 - In what ways is the artist's interpretation similar or different to your interpretation?
 - In your opinion, does this piece authentically portray the event, a setting, character, or ideas in the monologue? Use details from both the artwork and the play to support your claim.
5. Give students time to discuss these questions and critically examine and analyze their artwork and their text. Circulate to each group and use follow-up questions to support and stimulate discourse about the artwork and text. Some possible probing questions include the following: Can you explain why you think that? Who else has a similar idea? Who thought something different? What in the painting makes you think that? How might you explore that idea further? Students should be encouraged to ask each other these questions as well. **(SL.6.1, SL.5.4, RL.7.1, RL.5.1)**
 6. Have groups share their ideas with the whole class using the using the Numbered Heads Strategy. This cooperative learning strategy has students work in a team. Each member of the team is given a number. The teacher asks a question and the group members must discuss the question and develop a response. The teacher calls out a number, and the student assigned to that number must share the group's answer. **(SL.6.1, SL.5.4, RL.7.1, RL.5.1)**
 7. After students have thoroughly discussed the artwork and determined whether or not it is an authentic portrayal of Shakespeare's work, have them use their ideas from the discussion to write a letter to the artist arguing why it does or does not authentically portray Shakespeare's work. Students should use details from the artwork and from the text as evidence to support their claims. If necessary, model for students how to write arguments to support claims with clear reasons and evidence. After students have written their letters, they can read and evaluate letters that their peers have written for effective arguments and claims. **(W.6.1, W.6.4, R.L.7.1, R.L.5.1)**

Resources:

Art inspired by Hamlet:

http://shakespeare.emory.edu/illustrated_playdisplay.cfm?playid=7

Art inspired by Macbeth:

http://shakespeare.emory.edu/illustrated_playdisplay.cfm?playid=16

Art inspired by A Midsummer's Night's Dream:

http://shakespeare.emory.edu/illustrated_playdisplay.cfm?playid=20

Art inspired by Julius Caesar:

http://shakespeare.emory.edu/illustrated_playdisplay.cfm?playid=12

Art inspired by Twelfth Night:

http://shakespeare.emory.edu/illustrated_playdisplay.cfm?playid=12



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

Unit Title: *The Search for Authenticity*

Lesson 8: *Unit Closure: Creating Authenticity* Length: 4 Days

Lesson Overview	
In this Unit Closure, students will analyze, evaluate, and synthesize the overarching concept of authenticity as it is developed in the novel <i>The Shakespeare Stealer</i> . In Part I, they will analyze and evaluate the novel's historicity by conducting a mock trial of the author. In Part II, students will synthesize their understanding of the concept of authenticity by creating an original character and scene to insert into the novel.	
Teacher Planning, Preparation, and Materials	
INTRODUCTION: This lesson models instructional approaches for differentiating the CCSS for advanced/gifted and talented students. Gifted and talented students are defined in Maryland law as having outstanding talent and performing, or showing the potential for performing, at remarkably high levels when compared with their peers (§8-201). State regulations require local school systems to provide different services beyond the regular program in order to develop gifted and talented students' potential. Appropriately differentiated programs and services will accelerate, enrich, and extend instructional content, strategies, and products to apply learning (COMAR 13A.04.07 §03).	
<ul style="list-style-type: none"> • Differentiate the Content, Process, and Product for Advanced / Gifted and Talented (GT) Learners 	
Content refers to the key concepts of the curriculum; what students should know, understand, and be able to do.	
<p><u>Content Differentiation for GT learners</u> The goal is an optimal match: Each student is challenged at a level just beyond the comfort zone. Pre-assess students' readiness to determine the appropriate starting point. Implement strategies for <u>acceleration</u>: Use more complex texts and materials, above grade-level standards, compacting; or move grade level content to an earlier grade. Implement strategies for <u>enrichment/extension</u>: Use overarching concepts, interdisciplinary connections, the study of differing perspectives, and exploration of patterns/relationships.</p>	<p><u>Content Differentiation in this Lesson:</u> <i>Students demonstrate their ability to analyze, evaluate, and synthesize the concept of authenticity.</i></p>
Process refers to how students make sense of information. The teacher designs instructional activities that make learning meaningful to students based on their readiness levels, interests, or learning styles.	
<p><u>Process Differentiation for GT Learners</u> Instructional processes incorporate flexible pacing and opportunities to engage in advanced problem-solving characteristic of professionals in the field. Activities focus on the higher level of each continuum: from simple to <u>complex</u>; from more practice to <u>less repetition</u>; and from dependent to <u>independent</u>. Activities deepen understanding through authentic <u>inquiry</u>, <u>research</u>, and <u>creative production</u>.</p>	<p><u>Process Differentiation in this Lesson:</u> <i>Students take on the roles of literary critics as they analyze and evaluate the historicity of the novel.</i></p>
Products are culminating experiences that cause students to rethink, use, and extend what they have	



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

Unit Title: *The Search for Authenticity*

Lesson 8: *Unit Closure: Creating Authenticity* Length: 4 Days

learned over a period of time.

Product Differentiation for GT Learners

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

Product Differentiation in this Lesson:

Students apply knowledge learned about the overarching concept “authenticity” to create an authentic character.

- Apply the CCSS triangle for text complexity and the Maryland Qualitative and Reader and Task tools to determine appropriate placement. *Throughout this unit, students have examined a variety of complex texts.*
- Plan with UDL in mind: This lesson applies the Universal Design for Learning Guidelines to remove barriers for advanced/gifted and talented students. In particular, the lesson addresses
 - I. Multiple Means of Representation
 - 3.1 activate or supply background knowledge
 - 3.2 Highlight patterns, critical features, big ideas, and relationships
 - 3.4 Maximize transfer and generalization
 - II. Multiple Means of Action and Expression
 - 5.2 Use multiple tools for construction and composition
 - 6.3 Facilitate managing information and resources
 - 6.4 Enhance capacity for monitoring progress
 - III. Multiple Means of Engagement
 - 7.1 Optimize individual choice and autonomy
 - 7.2 Optimize relevance, value, and authenticity
 - 8.2 Vary demand and resources to optimize challenge
 - 9.1 Promote expectations and beliefs that optimize motivation
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- Consider the need for Accessible Instructional Materials (AIM) and/or for captioned/described video when selecting texts, novels, video and/or other media for this unit. See “Sources for Accessible Media” for suggestions on Maryland Learning Links: <http://marylandlearninglinks.org>.

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

Unit Title: *The Search for Authenticity*

Lesson 8: *Unit Closure: Creating Authenticity* Length: 4 Days

Essential Questions

- How do we determine authenticity?
- What does it mean to be an authentic person?

Unit Standards Applicable to This Lesson

Reading Literature

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

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

RL.7.9 Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.

Reading Informational Text

RI.6.2 Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments

RI.5.9 Integrate information from several texts on the same topic in order to write or speak about the topic knowledgeably

RI.6.10 By the end of the year, read and comprehend literary nonfiction in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

Writing

W.5.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequence (a-e)

W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language Standards 1-3 up to and including grade 5)

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

Speaking and Listening

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

Language

L.5.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking (a-e)

L.5.2 Demonstrate the command of the conventions of standard English capitalization, punctuation, and spelling when writing (a-e)

L.5.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening (a-b)

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

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

a. Interpret figurative language including similes and metaphors, in context

b. Recognize and explain the meaning of common idioms, adages, and proverbs

c. Use the relationship between particular words (e.g., synonyms, antonyms, homographs) to better understand each of the words

L.6.6. Acquire and use accurately grade appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension of expression.



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

Unit Title: *The Search for Authenticity*

Lesson 8: *Unit Closure: Creating Authenticity* Length: 4 Days

Lesson Procedure

Part I: Two Days

1. The teacher will display the first essential question for the unit: *How do we determine authenticity?* Explain that writers attempt to convince readers that the text is *authentic* (genuine, true, correct, real) using plausible or believable characters, settings, and events. However, the writer's only obligation to the reader is to create *verisimilitude*, which is merely *an appearance of truth* which may not be supported by evidence. Ask students the following question: For what purpose would an author settle for mere *verisimilitude*, an appearance of truth, over historical accuracy? (The writer has other purposes, such as entertainment value).
2. The teacher will introduce the task of "putting the author on trial" with the following question:

Is Gary Blackwood, author of *The Shakespeare Stealer*, guilty or innocent of deceiving the reader? Did the writer use literary elements to create an *appearance* of authenticity (verisimilitude) that actually *deceives* readers and causes them to draw inaccurate conclusions about the time period?
3. During reading, students have already collected textual evidence that attempts to convince the reader that the characters' actions and the plot are plausible or authentic for the historical setting. Students should review that evidence at this time (RL.7.1, RL.7.9). Earlier in this unit, students also examined sources to verify or disprove details which develop the historical context of the story. Students should review their evaluation of these sources at this time (RL.7.1, RL.7.9, W.6.7).
4. The teacher will prepare students for the mock trial by introducing the trial roles. The teacher may choose to have all students complete Step 5 below before assigning the roles, as occurs in debate, or the teacher may assign roles upfront.
 - a. **The prosecution attorneys** will convince the jurors that the writer is guilty of deceiving the reader. They will use details from their research to prove that the reader has not been given an authentic re-creation of the time period and therefore the reader cannot fully understand the historical, cultural, and social issues of that time. For example, in *The Shakespeare Stealer*, Julia is able to learn French and save enough money to move to France to be an actress by working for a short time as a maid in the house of a French wine merchant. This is not authentic.
 - b. **The defense attorneys** will prove that the author is innocent of deception and focus on verifying details which develop *verisimilitude*, an appearance of authenticity, which is sufficient for the writer's purposes. For example, in *The Shakespeare Stealer*, the plotline of an attempt to steal *Hamlet*, is accurate because people often attempted to steal Shakespeare's plays.
 - c. **The witnesses** will analyze character relationships and create testimony in order to supply facts for the prosecution and the defense.
 - d. **The judge** keeps the rule of law.
 - e. **The jurors** hear the evidence and deliver a verdict. The jury must base its verdict on which side (prosecution or defense) presented the most convincing case based on the evidence.
5. Students will prepare for their roles in the **Mock Trial** by citing textual evidence that supports their argument: The author is Guilty of deceiving the reader (inauthentic historicity) or Not Guilty (appears authentic and that is sufficient for the author's purpose).

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In preparing for the trial, students should use the following guide questions:

- a. Are the characters, setting, and events true to their historical context? Do they give the reader an historically accurate picture of the given time period?
 - b. Does the author plausibly address the social roles of characters of the given time period?
 - c. Does the author plausibly portray aspects of the culture of the given time period?
 - d. What historical, cultural, or social characteristics of the time period have been omitted? How does this missing information affect the authenticity of the text?
6. Have students conduct the mock trial and have the jury present the verdict. Based on the verdict, discuss the reasons that an author would want to be historically accurate, and reasons why an author would be content with “verisimilitude” in order to achieve other purposes.
7. As a synthesis for the mock trial and as an introduction to Part II, have students respond individually to this question:

As a writer, would you prefer to write a novel that portrays the historical time period authentically, or would you prefer to write a novel that merely creates verisimilitude? Explain your choice.

Part II. Two Days

1. The teacher will display the second essential question for the unit: What does it mean to be an authentic (real, true, genuine) person? Review this quote from Polonius’ advice to his son which states the importance of being an authentic person: “To thine own self be true, and it must follow, as the night the day, thou canst not then be false to any man.”
2. Have students brainstorm all the examples of characters in *The Shakespeare Stealer* who were at some time in the story *inauthentic* (appeared to be something other than what they were).
3. Introduce a discussion of whether or not Widge has followed Polonius’ advice. Reread the closing paragraph of the novel, beginning with “For every *ken* and *wis* and *aye* I had dropped from my vocabulary...” Is Widge a more authentic person (real, genuine true to himself) as a result of his experiences? Why or why not? Ask students to cite examples when Widge could be considered as “false” (untrue) to his fellow men. Ask students: “Based on his closing statement, do you think that in the future Widge will be more or less “false” to his fellow men?”
4. Introduce the task of creating a new character to insert into *The Shakespeare Stealer*. First, have students revisit their answers to question #7, above. Tell them that they are now going to take on the roles of writers who will create new characters for *The Shakespeare Stealer*. The character will be introduced in a new scene that will be written in the form of a script. The students can decide whether they will create a character and scene that is historically *accurate*, or they can create a character and scene with *verisimilitude*. Either way, the character and scene should appear authentic and reflect research of the time period and the academic vocabulary used throughout the unit. **(W.5.3)**
5. Students will participate in all stages of the writing process for this assignment. For peer revision, teachers may have students participate in a “Garage Sale.” This is a revision strategy that involves both the whole class and partners. The teacher may revise the “Garage Sale” to meet the needs of students. To begin with, the teacher will select an exemplar student sample that is well-written but may need small revisions. Silently, all students read the selected student sample. As they read, students will consider



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what parts of the composition are “Not for Sale,” meaning the parts that should remain in the scene. Students will read and consider which parts of the composition are “In Need of Repair.” Finally, students will consider which parts of the composition belong in the “Garbage.” Students will then discuss their responses with a partner. After a short discussion, a representative from each pair will record their answers onto the whiteboard. The teacher will debrief the comments and ask for clarification and explanation as needed. Next, each student will select a partner to read his/her work and participate in the “Garage Sale” for that composition. **(W.5.5)**

6. Have students present original scripts to their peers.