

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	
<p>INTRODUCTION:</p> <p>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).</p> <ul style="list-style-type: none"> • Differentiate the Content, Process, and Product for Advanced / Gifted and Talented (GT) Learners 	
<p><u>Content</u> refers to the key concepts of the curriculum; what students should know, understand, and be able to do.</p>	
<p><u>Content Differentiation for GT learners</u></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 <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></p> <p><i>Students demonstrate their ability to analyze, evaluate, and synthesize the concept of authenticity.</i></p>
<p><u>Process</u> 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>	
<p><u>Process Differentiation for GT Learners</u></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 <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></p> <p><i>Students take on the roles of literary critics as they analyze and evaluate the historicity of the novel.</i></p>
<p><u>Products</u> are culminating experiences that cause students to rethink, use, and extend what they have</p>	



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learned over a period of time.

Product Differentiation for GT Learners

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

Product Differentiation in this Lesson:

Students 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
 - 9.3 Develop self-assessment and reflection

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

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

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

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



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Essential 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.



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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.