

**Lesson Seed 2. The Playwright's Toolkit**  
**Advanced / Gifted and Talented (GT) English Language Arts**

**Grade: 7 GT      Unit Title: The Sociological Approach to Literature: The Concept of Perspectives      Length: 1 Day**

<b>Lesson Overview</b>	
Students will determine how playwrights create conflict in plays, with special emphasis on dialogue and stage directions. Students will demonstrate an understanding of the playwriting process by writing original scenes which develop the various conflicts that they will encounter in <i>The Taming of the Shrew</i> .	
<b>Teacher Planning, Preparation, and Materials</b>	
<b>INTRODUCTION:</b> 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"> <li>• <b>Differentiate the Content, Process, and Product for Advanced / Gifted and Talented (GT) Learners</b></li> </ul>	
<b><u>Content</u></b> refers to the key concepts of the curriculum; what students should know, understand, and be able to do.	
<b><u>Content Differentiation for GT learners</u></b> 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 <b><u>acceleration</u></b> : Use more complex texts and materials, above grade-level standards, compacting; or move grade level content to an earlier grade. Implement strategies for <b><u>enrichment/extension</u></b> : Use overarching concepts, interdisciplinary connections, the study of differing perspectives, and exploration of patterns/relationships.	<b><u>Content Differentiation in this Lesson:</u></b>  <i>This lesson seed is aligned with above-grade level standards in Reading Literature, Writing, Speaking and Listening, and Language. Student knowledge of drama terms is pre-assessed prior to the lesson. Students will explore the relationship between dialogue and conflict.</i>
<b><u>Process</u></b> 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.	
<b><u>Process Differentiation for GT Learners</u></b> 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 <b><u>complex</u></b> ; from more practice to <b><u>less repetition</u></b> ; and from dependent to <b><u>independent</u></b> . Activities deepen understanding through authentic <b><u>inquiry</u></b> , <b><u>research</u></b> , and <b><u>creative production</u></b> .	<b><u>Process Differentiation in this Lesson:</u></b>  <i>Students progress from a simple understanding of play terms to a complex understanding of how dialogue helps create conflict, revealed through their original scenes. Students have the opportunity to perform their scenes creatively through a production, reading, or a Tableau.</i>
<b><u>Products</u></b> are culminating experiences that cause students to rethink, use, and extend what they have learned over a period of time.	



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#### 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 assume the role of playwrights as they apply literary techniques to the development of original scenes. The scenes develop real-world conflicts that they will encounter in Shakespeare's play *The Taming of the Shrew*. Students participate in goal-setting, planning, and self-monitoring throughout the lesson.*

- Apply the CCSS triangle for text complexity and the Maryland Qualitative and Reader and Task tools to determine appropriate placement. Studying patterns of conflict in drama is appropriate for GT 7 students as they will revisit this overarching concept throughout the reading of *The Taming of the Shrew*.
- 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](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 Question**

How does a playwright use literary techniques to develop a conflict? What are the techniques in the playwright's toolkit?

**Unit Standards Applicable to This Lesson**

**Reading Literature**

RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.9-10.5 Analyze how an author's choices concerning how to structure a text, order events with it (e.g., parallel plots) and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

**Reading Informational Text (N/A)**

**Writing**

W.9-10.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured events sequences.

W.9-10.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3.)

W.9-10.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 9-10.)

**Speaking and Listening**

SL.9-10-1. Initiate and participate effectively in a range of collaborative discussions

(one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.

**Language**

L.9-10.6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

**Lesson Procedure**

1. The teacher will preassess student understanding of the following terms: cast of characters, climax, conflict, dialogue, falling action, flashback, monologue, playwright, resolution, rising action, scene, script, soliloquy, stage directions. Provide direct instruction as necessary. Students will keep a vocabulary journal of five to ten tier 2 or 3 words a week throughout this unit. Tier 1 words are usually concrete and in emergent readers' vocabularies. Tier 2 words are more abstract and are used across many domains. They are the most valuable to learn because of their frequent use. Tier 3 words are usually specific to one domain. Teaching tiered vocabulary is explained well and briefly in <http://ezinearticles.com/?Teachers---Vocabulary-Development---Differentiating-Between-and-Among-Tier-1,-2,-and-3-Words&id=1827199> or in-depth in *Bringing Words to Life* by Isabel L. Beck Ph.D. et al. Require inclusion of a few essential words and allow students some choice based on their individual needs. The teacher will determine the vocabulary details to be included in the journal; students may choose the graphic organizers to contain the details from a source such as <http://www.google.com/search?q=word+maps&hl=en&tbo=u&tbm=isch&source=univ&sa=X&ei=EEexUOvAF8W00QH0soD4AQ&ved=0CDMQsAQ&biw=1280&bih=717>. (L.9-10-6, S.L.9-10-1)



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2. The teacher will conduct a mini-lesson on how to write a scene. Choose a short scene that shows a clear conflict and has minimal stage directions. Choose from your school system's materials or from one of the online resources such as [http://www.readerstheaterallyear.com/articles/20101011\\_3](http://www.readerstheaterallyear.com/articles/20101011_3) or <http://www.freereaderstheater.com/free-readers-theater-stories-and-scripts> or <http://www.folger.edu/documents/muchado.pdf>.
  - a. In pairs, students will explain the terms characters, conflict, dialogue, and setting and will share whole group in order for the teacher to clarify how the dialogue reveals and develops conflict.
  - b. In pairs, students will explain plot element(s) in the scene (rising action, climax, and falling action) and then students will discuss whole group. Students will also discuss the playwright's plot choices and their effect on viewers, for example, flashbacks and pacing. Students will discuss if viewers' varying perspectives may lead to multiple interpretations of the plot.
  - c. In pairs, students will read the vocabulary terms and definitions for plays below and discuss any terms with which they are unfamiliar or unsure in a whole class discussion.
  - d. The teacher will explain how the stage directions help but do not give every detail so the reader must make inferences. Using a think-aloud, the teacher will explain what s/he visualizes from stage directions and from inferential thinking to increase understanding of the play.
  - e. The teacher will explain how Shakespeare includes few stage directions but gives hints within the dialogue.
  - f. Explain how writers use dialect, sentence fragments, repetition, and other techniques for effects such as realism, humor, emotion, to speed up or slow down timing, and other effects.
  - g. Pairs or groups of students will read a scene and identify possible stage directions that were omitted from a source within school materials or from online sources listed above. Choose several scenes to differentiate for interest or ability. Students will identify the characters, conflict, dialogue, setting, and plot elements and explain how the dialogue reveals and develops the conflict, and how stage directions increase understanding
  - h. Students will learn how to format a scene. As a model, the teacher can use the script in the Resource Sheet 1. Note the structure, especially stage directions. In pairs or groups, have students identify structure and determine effects the playwright is seeking. In a whole group, students will explain structure and playwright's choices help increase understanding of the scene. **(RL.9-10-5, SL.9-10-1)**
3. Students will write an original scene. The teacher will have students read the prompt and rubric individually. See Resource Sheet 2 "Writing Prompt and Conflicts." Then in a brief whole class discussion, the teacher will verify that students understand the directions. The teacher will explain that these scenes mirror conflicts in the play they will read *Taming of the Shrew* and will be a resource during reading. Scenes could be performed live or electronically, or read. Students may also share their scenes through a Tableau.
  - a. Working in partners or individually, students will choose a conflict from the list related to conflicts in *The Taming of the Shrew*.
  - b. Students will identify the conflict, characters, and setting of their scenes and organize these items in a graphic organizer.
  - c. Students will complete first drafts.
  - d. Students will peer conference and revise.
  - e. After students finish their final revision and self-score their rubric, they may share their scene with others. See suggested resource sheet 3 "Rubrics."  
**(5.a-f addresses W.9-10-3, W.9-10-4, W.9-10-5, SL.9-10-1)**
  - f. The teacher will use student's work to evaluate their understanding of how to write a scene using characters, dialogue, conflict, flashback, and setting; how to add stage directions; and how to structure the scene of a play.
4. Students will complete an exit ticket explaining what they learned about showing plot through dialogue, how



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stage directions affect comprehension, and/or how to structure the scene of a play, and on what they need more instruction.

5. The teacher will assess students' understanding from students' writing scenes and exit tickets. The teacher may group students for re-teaching based on students' writing and exit tickets.

**Text(s)/Materials:**

Online sources are suggestions only. Please review your school system's materials of instruction requirements and obtain necessary approval.

Vocabulary Journals

*Bringing Words to Life* Isabel L. Beck, Ph.D. et al. Complete information about teaching tiered words.

<http://ezinearticles.com/?Teachers---Vocabulary-Development---Differentiating-Between-and-Among-Tier-1,-2,-and-3-Words&id=1827199>

<http://www.google.com/search?q=word+maps&hl=en&tbo=u&tbm=isch&source=univ&sa=X&ei=EEexUOvAF8W00QH0soD4AQ&ved=0CDMQsAQ&biw=1280&bih=717>

Sample Scenes for Mini-Lessons

<http://www.floridastudiotheatre.org/PDF/NIEwritestuff.pdf>

[http://www.readerstheaterallyear.com/articles/20101011\\_3](http://www.readerstheaterallyear.com/articles/20101011_3)

<http://www.freereaderstheater.com/free-readers-theater-stories-and-scripts>

<http://www.folger.edu/documents/muchado.pdf>



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**Resource Sheet 1**

ACT ONE

Scene 1

On a hot summer night in an almost empty dark room lit by a computer monitor, a TEACHER types desperately, planning lessons for gifted and talented students while SHAKESPEARE drifts through the open window behind.

TEACHER

My students know everything – nothing left to teach them. (Sobs.)

SHAKESPEARE

Do your students read and write plays?

TEACHER

What? Who's here?

SHAKESPEARE

Bill – do not call me The Bard.

TEACHER

(Pause) I have reached another life level where I can dream, read, and write all at the same time.

SHAKESPEARE

No, you're awake, and yes, I can help you. Let me turn your sly students into saucy playwrights. Their lives are fraught with conflicts and characters. They know dialogue because they text, twitter, and talk constantly. And setting – well, the one they're in now is ideal.

TEACHER

So they could just begin by writing 'ACT ONE, Scene 1' as it is on this page, give the stage directions on the far right side, and write the dialogue?

SHAKESPEARE

Center and capitalize each character's name and type his or her lines of dialogue underneath the name, starting at the left margin.

TEACHER (laughing)

They don't even need quotation marks! It just seems too easy. Will their work be any good?

SHAKESPEARE

If they study good plays, plan their writing, choose conflicts they know, places they've lived, and people they've loved, hated, cherished, despised –

TEACHER

This is a dream come true – you, here, now ... (Smiling, the teacher nods off)

SHAKESPEARE (drifts to window)

To tread another hour upon the earth

Creates again midsummer midnight mirth!



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### Writing Prompt and Conflicts

#### Resource Sheet 2

#### Prompt: Writing a Scene

Write a scene using a conflict listed below. Using a graphic organizer of your choice, create characters and a setting of one short time frame (less than an hour). Include brief background necessary for the audience's understanding in a flashback. Using play structure, write a scene creating characters' dialogue to develop the conflict through the plot stages of rising action and climax. You may include falling action and resolution. You may include brief stage directions. Include multiple uses of dialect, sentence fragments, repetition, or other techniques purposefully to create tension, realism, emotion, or speed up or slow down timing, or for other effects. Revise, peer conference, and revise again. The finished scene should take two to three minutes to perform. If you finish early you will share your revised scene with another student who is finished. Your scene will be used during reading of the play *The Taming of the Shrew*. Please submit your self-scored rubric, scene with your choice of topic written on the top of the page, and prewriting today.

#### Conflict choices:

You and a sibling do not get along.

On your special day, you are ignored because someone else has grabbed the center of attention.

You grab the center of attention when it is supposed to be someone else's special day.

You bully someone.

Someone bullies you.

You do whatever it takes to get someone to do what you want.

You give in to someone else, even when you know that you are right.

You silence someone who is talkative and willful.

You are willful but are silenced by someone more powerful (verbally only!) than you are.

You are at a party and you want to stay but your ride insists on going. It is your only way home.

You give someone a ride to a party and then insist on leaving before the party has really begun.

You are starving and your friend/family has prepared a great meal but claims it is horrible and won't let you eat.

You wear the opposite of what is expected to be worn for the occasion.



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### Sample Rubrics

### Resource Sheet 3

Self-score the rubric by circling the description that matches your final draft:

3 points	2 points	1 point
Dialogue reveals and develops conflict effectively with well-chosen details and well-structured plot, and includes a flashback	Dialogue reveals and develops conflict with some details and structured plot, and includes a flashback	Dialogue reveals and develops conflict with few details and events
Many uses of dialect, sentence fragments, repetition, or other techniques purposefully to create tension, realism, emotion, or speed up or slow down timing, or other effects.	Some uses of dialect, sentence fragments, repetition, or other techniques purposefully to create tension, realism, emotion, or speed up or slow down timing, or other effects.	Few or no uses of dialect, sentence fragments, repetition, or other techniques purposefully to create tension, realism, emotion, or speed up or slow down timing, or other effects.
Conventions of standard English are correct or purposeful	Conventions of standard English are mostly correct or purposeful	There are mistakes in conventions of standard English
All prompt directions are followed; scene is completely correct in format	Most prompt directions are followed; scene has minor errors in format	Some prompt directions are followed; scene has errors in format that interfere with comprehension

Rubric for teacher scoring:

3 points	2 points	1 point
Dialogue reveals and develops conflict effectively with well-chosen details and well-structured plot, and includes a flashback	Dialogue reveals and develops conflict with some details and structured plot, and includes a flashback	Dialogue reveals and develops conflict with few details and events
Many uses of dialect, sentence fragments, repetition, or other techniques purposefully to create tension, realism, emotion, or speed up or slow down timing, or other effects.	Some uses of dialect, sentence fragments, repetition, or other techniques purposefully to create tension, realism, emotion, or speed up or slow down timing, or other effects.	Few or no uses of dialect, sentence fragments, repetition, or other techniques purposefully to create tension, realism, emotion, or speed up or slow down timing, or other effects.
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