

**Lesson Seed 8. Multiple Interpretations Presentations
Advanced / Gifted and Talented (GT) English Language Arts**

Grade: 7 GT Unit Title: The Sociological Approach to Literature: The Concept of Perspectives Length: 2 Days

Lesson Overview
 Students will examine context and subtext of dialogue in order to adapt oral presentations.
 Students will speak fluently in order to explain vocalization choices.
 Students will utilize vocal choices in order to present two different interpretations of subtext.
 Students will analyze vocal performances in order to evaluate the effectiveness of performers' choices.

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:
Student readiness is pre-assessed in a previous lesson on vocalization and subtext; this lesson requires students to build upon prior knowledge. By performing the same scene twice, students move beyond grade level tasks for speaking and listening. For enrichment/extension, students may choose to perform a memorized monologue by either Petruchio or Katherine.

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:
This lesson builds on previous lessons on vocalization, requiring students to critically examine specific lines in a text in order to interpret and make choices about the performance. This activity deepens students' understanding of subtext while at the same time allows for students to grow as public speakers as they creatively perform a scene.



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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 perform two versions of one scene, an authentic task that requires students to participate in goal-setting, planning, and self-monitoring. Students will also self-reflect on the performance after they have been assessed by their peers.

- Apply the CCSS triangle for text complexity and the Maryland Qualitative and Reader and Task tools to determine appropriate placement. *Applying knowledge on vocalization techniques to perform two versions of one scene is a task highly appropriate for the GT 7 student as the student continues to develop speaking and listening skills.*
- 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 Question

In what ways might vocalization techniques affect the meaning of our words?

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.

Reading Informational Text (N/A)

Writing (N/A)

Speaking and Listening
SL.9-10.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.
SL.9-10.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
SL.9-10.5 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

Language
L.9-10.3 Apply Knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
L.9-10.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Lesson Procedure

1. Place students in groups of four and have them choose a brief dialogue. Possible dialogues include Gremio/Hortensio (Act 1, scene 1, lines 107-147); Petruchio/Grumio (Act 1, scene 2, lines 1-21); Bianca/Katherine (Act 2, scene 1, lines 1-22); Petruchio/Baptista (Act 2, scene 1, lines 121-148); Katherine/Petruchio (Act 2, scene 1, lines 189-295 [can be divided into multiple sections]); Gremio/Tranio (Act 2, scene 1, lines 366-407); Merchant/Tranio (Act 4, scene 2, lines 75-126); Grumio/Katherine (Act 4, scene 3, lines 1-35). Two students demonstrating advanced mastery of vocalization may be assigned Petruchio's monologue (Act 4, scene 1, lines 188-212) or Katherine's monologue (Act 5, scene 2, lines 152-195).
2. Explain to students that they will be performing the chosen scene in front of the class/audience twice in order to explore and present vocalization choices presenting different interpretations of character subtexts. Within the group of four, two students will present one interpretation and the other two students will present a different interpretation. (For instance, in the Petruchio/Grumio dialogue (Act 1, scene 2, lines 1-21), Petruchio and Grumio could be bantering as old friends or they could be engaged in an increasingly violent interaction due to Petruchio's frustration with Grumio's misunderstanding.)
3. Provide students with the scoring tool to be used during the performance. The scoring tool should include components related to volume, pitch, rate, and inflection, skills learned previously. Vocal performance scoring tools should also have a component related to poise in order to give feedback on a student's confidence and lack of distracting behaviors.
4. Have students develop two interpretations of the chosen scene. Provide copies of the chosen dialogue



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so students can annotate the text using the class-developed vocal symbols. Students should rehearse their vocal choices. **(L.9-10.3) (L.9-10.5)**

5. Provide students with the scoring tool to be used for the “Director’s Cut” after the performance. The scoring tool should include components related to poise, volume, pitch, rate, inflection, incorporation of explanation, and use of relevant examples from the text.
6. In order to explain the vocal choices to the audience after the performance, have students record a 1-2 minute “Director’s Cut” explanation via a Web 2.0 tool such as podcast, Audacity, Voki, Moviemaker, Vuvox, or Prezi. The explanation should include the two interpretations and several examples of differences in vocal choices. This explanation could be pre-composed or could be extemporaneous speaking. (Extemporaneous speaking is the art of public speaking with little or no preparation involved.) If extemporaneous, students will need practice with this skill prior to the recording. **(RL.9-10.1) (SL.9-10.4) (SL.9-10.5)**

Day Two

1. Provide the audience with an evaluation tool such as a 5-point Likert scale related to the effectiveness of the two performances and the effectiveness of the “Director’s Cut” explanation. **(SL.9-10.3)**
2. Have groups perform the two interpretations of the same dialogue/monologue. After each performance, have the group share the “Director’s Cut” while projecting the original un-marked dialogue/monologue. **(SL.9-10.4)**
3. Have the audience provide feedback to each group. **(SL.9-10.3)**
4. As an assessment, have students compose a reflection on their own performance based on the feedback given and the choices made for production.

