



CREATING THE CRITICAL CLASSROOM: ROMEO & JULIET

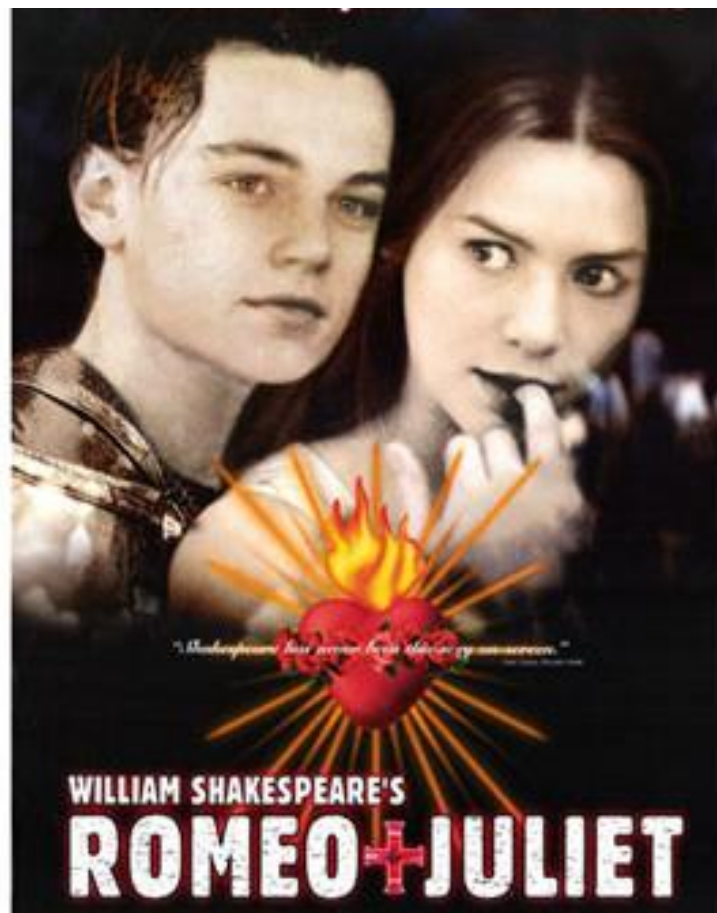


Table of Contents

Critical Challenges

1. Oh that I were a glove upon that hand	2
2. Stand and you be a man!	5
3. Some shall be pardon'd, and some punished	8

Mini-Challenges

4. 'Tis but thy name that is my enemy	13
5. Who bore my letter, then, to Romeo?	15
6. Did my heart love 'til now?	35
7. O, she doth teach the torches to burn bright!	18
8. It was the nightingale and not the lark	21

O that I were a glove upon that hand

CRITICAL CHALLENGE:

To compare two film versions of *Romeo and Juliet* to determine which love scene is most effective.

OVERVIEW:

In this task students explore the criteria of effective popular film love scenes, and assess whether (two to three) versions of the films possess these criteria. Students then judge which of these versions has the most effective love scene.

OBJECTIVES:

- Students will identify criteria for an effective love scene
- Students will judge from two or more options which best meets the identified criteria
- Students will write a proof paragraph communicating their judgments

OVERALL EXPECTATIONS:

Writing

1. Developing and Organizing Content
2. Using Knowledge of Form and Style
3. Applying Knowledge of Conventions

Media Studies

1. Understanding Media Text
2. Understanding Media Forms, Conventions and Techniques
3. Reflecting on Skills and Strategies

MATERIALS:

- Film clips (famous film love scenes of *Romeo and Juliet* i.e. Zeffirelli version, Luhrmann version)
- BLM 1: *Love Scene Plus/Minus Chart* handout
- BLM 2: *Frustration Model* handout
- BLM 3: *Film Scene Comparison Rubric*
- Optional: show the following clip
<http://www.youtube.com/watch?v=Ayhkuipng6A&feature=related>

TASKS:

Day 1

➤ Think, Pair, Share

- a. Students think for a moment about love scenes from movies they are familiar with.
Teacher Prompt: "Consider a film you have seen recently that contains a love scene(s). Jot down ideas as to what makes these love scenes memorable."
- b. In pairs, students discuss their thinking and determine 1-2 ideas to share with the larger group.
- c. Students share ideas about an effective love scene with the whole class. Teacher takes notes of student responses on available media source (blackboard, chart paper, overhead projector, Smartboard, etc.)

➤ Developing the Criteria:

- a. Invite students to view a selection of teacher chosen love scenes (for best results use a variety of clips from different historical and cultural contexts).
- b. Use these clips as a springboard for class discussion. Students use the modified Frayer diagram to record their observations for "What Works" and "What Doesn't" in a love scene.
- c. Once students have completed the first two categories of the diagram, teacher leads a discussion to compile a list from "What Works" into possible criteria for an effective love scene. This is best done on available media source so that the list can be displayed for comparison among groups. Through further analysis, the class reduces the list to approximately 3-5 criteria. Some criteria may include
 - i. Interesting to audience
 - ii. Believable kiss/ character chemistry
 - iii. Use of camera angles

Day 2

TASKS:

ASSESSMENT:

REFLECTION:

EXTENSION OPTIONS:

- Review criteria from previous day/lesson.
- Teacher introduces the PMI chart and invites students to write their observations, based on the criteria, while viewing film clips from various *Romeo and Juliet* balcony scenes. Suggested scenes include: Zeferelli, Luhrmann, and BBC versions of the film.
- View selected balcony scenes.
- Students review the notes in their PMI Charts and determine which love scene is most effective.

- a. Students use their notes to prepare a supported opinion paragraph, using specific references to criteria and film clip.
- b. Teacher assesses student responses using provided rubric.

Teacher invites students to write Exit Cards on one of the following questions:

- a. What did you learn about the construction of love scenes?
 - b. Which criteria did you choose? What does this choice tell you about yourself?
-
1. Distinguish between a good and effective love scene.
 2. If they assume that Luhrmann's version is a 'good' love scene, what can the director do to make it more effective (RAFT)?
Playing the role of film critic, write a formal letter to the director to suggest how they might transform the balcony scene into an *effective* love scene.

Stand, and you be a man!

CRITICAL CHALLENGE:

- A. Identify modern expectations of each gender's roles and behaviours in society.
- B. Compare our expectations of gender to those of a Shakespearean audience, and decide how to best interpret the characters of Romeo and Juliet.

OVERVIEW:

In this task students identify and discuss expectations of gender roles, and compare them with the expectations of Shakespeare's time. Once they have done so, they will keep track of Romeo and Juliet's actions and characteristics to determine how best to interpret the characters. As well as being memorable lovers, both Romeo and Juliet possess characteristics that are atypical of their genders, and students should recognize the richness of the play based on Shakespeare's use of gender. This lesson can serve as part of a preview of *Romeo and Juliet*, or can be used part way through the play, with students re-skimming their playbooks for relevant evidence.

OBJECTIVES:

- Students will recognize that expectations of gender are fluid over time.
- Students will recognize the complexity of characters in *Romeo and Juliet*.
- Students will track behaviours and draw sound conclusions based on evidence.

OVERALL EXPECTATIONS:

Oral Communication

1. Listening to Understand
2. Speaking to Communicate

Reading

1. Reading for Meaning
2. Understanding Form and Style

Writing

1. Developing and Organizing Content
2. Using Knowledge of Form and Style

MATERIALS:

- BLM 1: *Male Gender Expectations*
- BLM 2: *Female Gender Expectations*
- BLM 3: *Elizabethan Males*
- BLM 4: *Elizabethan Females*
- BLM 5: *Assessing Gender Responses Rubric*
- Access to library or computer labs

TASKS:

Day 1

➤ Think, Pair, Share

- a. Ask students to consider for a moment if they feel that they are required to act or feel a certain way because of their gender, or if they have certain expectations of or assumptions about the opposite gender.
- b. Split students into small groups. Single gender groups are especially helpful for this exercise, as students may feel less inclined to hold back ideas or examples they may be uncomfortable sharing in front of different-gendered classmates.
- c. Distribute copies of *Male Gender Expectations* (BLM 1). As a group, students should consider what expectations or assumptions are made about males. Be sure to emphasize the need to avoid silly responses. Repeat the process with copies of *Female Gender Expectations* (BLM 2).
- d. Return to a whole-group format and take up student findings. Students should note and attempt to explain any discrepancies between ideas generated by male and female groups.

Day 2

- Use a computer lab or library to research Elizabethan gender expectations. Have students note and attempt to explain any differences in the expectations of Elizabethan and modern societies. Notes can be kept in notebooks, or using the handouts *Elizabethan Males and Elizabethan Females* (BLM 3 and 4).
- While a variety of websites can be utilized at the teacher's discretion, reliable options are:

Overviews of Life in Elizabethan England
<http://www.elizabethanenglandlife.com/>

Medieval Sourcebook: Sex and Gender
<http://www.fordham.edu/halsall/sbook1v.html>

TASKS:

- Reconvene as a class to discuss student findings and discuss differences students notice between Elizabethan and modern expectations. For example, students may notice the seeming lack of female freedoms in Elizabethan England. Rather than viewing Elizabethan society as primitive or undeveloped, effort should instead be made to have students understand the social and cultural causes, such as the need for women to tend to children in an era of high infant mortality.

Day 3

- Ask students to collect evidence from Romeo and Juliet's actions and characteristics that could be used to create an understanding of the type of gender roles demonstrated by each character. This can be assigned as an ongoing task as students progress through the play, or as a review activity to stimulate further thinking about the play.
- After collecting sufficient evidence, students should make a judgment about how well Romeo and Juliet fulfill the assumptions and expectations of their gender roles. Upon careful consideration, students should notice that neither Romeo nor Juliet is a typical Elizabethan character in terms of their gender roles—both display behaviours and characteristics commonly attributed to the opposite gender.
- Present the critical question in a response paragraph. Ask students to assess which gender category either Romeo or Juliet is best fit into: *Modern Male*, *Elizabethan Male*,

Modern Female, or *Elizabethan Female*. Attention should be paid not only to the role the character fits into, but also to the implications of Shakespeare creating such a character. This can also be extended into an essay.

ASSESSMENT:

- a. Assess student responses using the *Assessing Gender Responses* rubric.
- b. Because of the similarities in the chart structures, charts can be evaluated easily through an anecdotal checklist.

EXTENSION OPTIONS:

1. Student groups can assess other characters from *Romeo and Juliet* using the Elizabethan expectations charts. This is

DIFFERENTIATION:

- most applicable to Paris, Mercutio, and Tybalt, all of whom create excellent contrasts to Romeo
2. Once created, the gender expectations charts can be used as a reference tool for assessing characters from a variety of texts, from ancient myths to modern novels. A comparative assessment can be easily created from this process.
 3. Students can use their *Male and Female Gender Expectations* charts to determine whether modern media—magazine ads, popular films and TV, celebrities—confirm or refute their assumptions. This extension lends itself well to a visual presentation or debate.
1. Depending on the relative strength of the class and the time allowed for the task, either the modern or Elizabethan portion of the fact-finding element of this task can be eliminated or reduced.
 2. Applied level classes may benefit from having the Elizabethan expectations presented to them in a chart for easy comparison. Both websites provided allow for easy summation of points into a teacher-generated chart.

Some will be pardon'd, and some punished

CRITICAL CHALLENGE:

- A. Determine who is most responsible for the tragedies within *Romeo and Juliet* through small group discussion and individual reflection.
- B. Collect, sort and assess the evidence.
- C. Present findings using an “Exhibit Display” of clearly labeled evidence and write a formal recommendation for justice.

OVERVIEW:

In this task students will collaborate, reflect, re-examine and think critically about the play and the role of characters in more detail. They will find evidence and assess degree of innocence or guilt based on criteria, and communicate their findings effectively in a specified format /or format of their choice.

OBJECTIVES:

- Students will review the play and have a better understanding of critical events.

OVERALL
EXPECTATIONS:

MATERIALS:

TASKS:

- Students will be able to identify significant pieces of evidence and use it to produce a persuasive argument.

Oral Communication

1. Listening to Understand
2. Speaking to Communicate
3. Reflecting on Skills and Strategies

Reading and Literature Studies

2. Understanding Form and Style

Writing

1. Developing and Organizing Content
2. Using Knowledge of Form and Style

Media Studies

3. Reflecting on Skills and Strategies

- Create two cubes for each group (template can be found at <http://www.enchantedlearning.com>); one cube should have a different character's name on each side (options include Tybalt, Mercutio, Romeo, Friar Laurence, The Parents, Choice) On the other cube write "Pardoned" on three sides and "Punished" on the other three sides.
- BLM 1: *Game Instructions*
- BLM 2: *Personal Reflection*
- BLM 3: *Degree of Guilt Organizer*
- BLM 4: *Individual Task* - student handout
- BLM 5: *Expectations/Checklist*
- BLM 6: *The Appendix*

Day 1

As an Individual

- Complete 1-2 questions of the Personal Reflection (BLM 2).

As a class

- Students will be debating and working in small groups. You may want to review the good habits of mind to make small group discussions effective, or review debate procedures with the class.

As a group

- Divide students into small groups of 4-6. Each group will receive a cube (prepared by the teacher - with a different character's name on each side - Romeo,

TASKS:

Friar Laurence, Tybalt, Mercutio, The Parents, Your Choice).

- Each group will divide into two equal sides - Side “A” and Side “B”.
- Refer to the *Game Instructions* if needed (BLM 1).
- Side “A” will roll the cubes first, which will determine the character and the argument for debate (e.g. Side “A” will argue “The Nurse should be punished”) You may want to review what it means to be pardoned or punished.
- Side “B” will counter Side “A” and so on - debate style
- After the time is up (6- 8 minutes), Side “B” will roll and begin a new debate for a new character.
- If this activity is going well, continue debating one or two more “rounds” of 6-8 minutes each.
- **NOTE:** Debaters need to roll a different character every time. If the same character is rolled - roll again for a new character and argument.

As an Individual

- Students will then return to their seats and complete the rest of the *Personal Reflection* (BLM 2)
- Students will choose the “Top 3” characters who they think are most responsible, and use the *Degree of Guilt Organizer* (BLM 3) provided to gather/record evidence of guilt (based on set of criteria). You may develop these criteria as a class, or provide the criteria (such as motive or intent, behaviour/words, witness statements, physical evidence, other suspects/outside influences, impact/result of crime - 1st or 2nd degree murder, self defense etc.)
- Students will then review the arguments/evidence and criteria, and assess degree of guilt using a rating system (also provided on the organizer).
- Based on the degree of guilt, students will choose who they think is most responsible for the tragedies in the play.
- You may wish to collect student organizers / reflections for review & assessment

Day 2

As a class

- Hand back student organizers
- Before you begin, the class may want to discuss how someone who is deceased can be pardoned or punished (charge associated with name, matter of

TASKS:

- public record, clear any charges, fines on the estate, may not be buried on church grounds, etc.)
- Hand out and review the students' tasks/challenges (BLM 4). Students are asked to help Prince Escalus conduct a public inquiry by providing an "Exhibit Display" of evidence, an appendix, and formal recommendation for justice. You may also vary this task - see Extension Options.
- Assess the readiness of this group for this task. What is explicit or physical evidence? Provide examples. What is an "Exhibit Display"? Show an example if you have one.
- Review with the class the *Expectations/Checklist* (BLM 5)
- BLM 6 is provided if needed

As an Individual/Pairs (teacher choice)

- Using their organizers, students will tackle the challenge/task. They will decide what arguments they want to share and how they will present it with a physical piece of evidence (columns on their organizer) (e.g. Friar Laurence married Romeo and Juliet secretly hours after they met. Students may wish to create a Marriage Certificate - dated and signed by the Friar. They may label this evidence "Exhibit A")
- Students will create 4-6 pieces of physical evidence and present on a clearly labeled "Exhibit Display" (photos, certificates, letters, witness statements etc.)
- Students will complete *The Appendix* (BLM 6) - identifying the labeled evidence on their "Exhibit" board and explaining what each piece shows (e.g. Exhibit A. Marriage Certificate - dated and signed by Friar Laurence, confirms Romeo and Juliet's secret marriage and Friar Laurence's involvement)
- Students will then write a recommendation to Prince Escalus, explaining why this particular character should be pardoned or punished. Even if the student thinks a particular character is responsible, he or she could be pardoned for special circumstances - what is the "degree of guilt" - does it justify punishment - to what extent?
- **NOTE:** You may want to assign some parts for homework - creating the physical pieces of evidence, displaying them on an "Exhibit" board, and/or creating *The Appendix* etc.

ASSESSMENT:

EXTENSION OPTIONS:

DIFFERENTIATION:

- a. Provide feedback and assessment of student organizers/ reflections (optional)
- b. Assessment of “Exhibit Display” and formal recommendation for justice (BLM 5)

1. “Most Wanted” poster (find image or draw/sketch, “WANTED for...” - students list crimes/reasons a particular character is guilty/description of character)
 2. Editorial demanding justice (Read examples of editorials, develop criteria, and write from a character’s point of view)
 3. “Mock Trial” for Friar Laurence (assign roles, create witness list and questions, and write opening and closing statements for the defense and prosecution)
 4. “Prince Escalus’ Report” (detailed list of key events, who is most responsible and why, recommendations for justice and a reduction of crime)
 5. “Crime Stoppers Video Re-Enactment” (students work in small groups to film or perform a particular crime scene, and provide a “voice over” of what happened, identifying evidence and key suspects. Teacher may want to show a Crime Stoppers video to review the format)
 6. “Victim Impact Statement” (student takes the role of a particular character such as Old Montague, identifies how the outcome has affected him, and what he would like to see happen in the future for justice/peace, as well as who, if anyone, should be held responsible).
-
1. The variety of activity styles presented in this lesson and individual tasks will meet the needs of various learning styles in your class.
 2. Choice board (a variety of RAFT tasks - some ideas in Extensions section).
 3. Class structured debate

Mini Challenge #1:

'Tis but thy name that is my enemy

CRITICAL QUESTION:

Based on a careful study of their character traits, could Mercutio and Tybalt have been friends if they weren't enemies?

OVERVIEW:

Students often just accept the fact that Tybalt and Mercutio are enemies. There is little thought given to the reasons that encourage two people to become friends or enemies. In this critical mini-challenge, students will examine Mercutio and Tybalt's actions in an effort to discover their underlying motivations, then contrast them to determine whether the two men could have been friends if their families had not been at war.

OBJECTIVES:

- Students will draw conclusions about motivation and characteristics based on their observations of characters' actions
- Students will create a Venn Diagram of the two characters to contrast their characteristics
- Students will judge the relative strengths of their observations to determine whether the characters' similarities or differences are more powerful

OVERALL EXPECTATIONS:

Oral Communication

1. Listening to Understand
2. Speaking to Communicate

Reading and Literature Studies

1. Reading for Meaning
2. Understanding Form and Style

Writing

1. Developing and Organizing Content
2. Using Knowledge of Form and Style

MATERIALS:

- BLM 1: *Tybalt and Mercutio: Friends or Enemies* Venn Diagram handout
- BLM 2: *Assessing Character Motivation in Romeo and Juliet* handout
- *Romeo and Juliet* playbooks

TASKS:

- After the deaths of Mercutio and Tybalt (III, i) ask students how they feel about the men's deaths. Some

students may feel that the deaths were unnecessary tragedies, while others may see them as expected consequences of chronic fighting. A short discussion of this nature will help students focus on the upcoming mini-challenge.

- Present the idea that contrary to first appearances, Tybalt and Mercutio may not actually be as different as they seem. For example, while Tybalt plans his attack on Romeo in advance and Mercutio spontaneously defends Romeo, both are motivated by intense loyalty and a sense of honour. Have students use BLM 1 to contrast Mercutio and Tybalt's character traits. It is important at this stage to remind students that while they are observing actions, the key to effectively contrasting the characters is to deduce the motivation behind the action. Students who require reinforcement of this skill may benefit from first using BLM 2, which will break this process into two distinct parts.
- Once the Venn Diagrams are complete, re-convene as a whole class to discuss the students' findings.

ASSESSMENT:

- a. Students are to form an individual judgment to the critical question provided: based on the evidence from the play, could Tybalt and Mercutio have been friends if they were not enemies? Evaluate student understanding by having them respond in writing.

EXTENSION OPTIONS:

1. Since student responses to the critical question are likely to differ greatly, extend the discussion by having students with similar viewpoints group together and defend their interpretations in an informal discussion or formal debate.
2. This activity serves as an effective way to access the theme of fate in *Romeo and Juliet*. Many students will come to the conclusion that Mercutio and Tybalt's animosity is predominantly a result of their families' history, so a discussion of the many ways fate affects the outcome of characters' lives can be generated from this topic.

DIFFERENTIATION:

1. Differentiate the activity by asking students to instead look at Romeo and Juliet's relationship, and decide how strongly the families' mutual hatred impacts their actions over the course of the play.

Mini Challenge #2: Who bore my letter, then, to Romeo?

CRITICAL CHALLENGE:

Students will use the RAFTS framework to create products that profile/give perspective to events and characters in the text.

OVERVIEW:

Students will complete tasks based on the RAFTS framework. This framework asks students to do the following:

Assume a **ROLE** for an **AUDIENCE**, create a **FORMAT** on a **TOPIC** using a **STRONG VERB**.

OBJECTIVES:

- Students will recognize and assume perspectives of characters in the text
- Students will use a written product to demonstrate this understanding

OVERALL EXPECTATIONS:

Reading and Literature Studies

1. Reading for Meaning

Writing

1. Developing and Organizing Content
2. Using Knowledge of Form and Style
3. Applying Knowledge of Conventions

MATERIALS:

- BLM 1: *RAFTS Ideas* handout

TASK:

- Create a RAFTS product

ASSESSMENT:

- a. Assessment is based on the product chosen by teacher/student. Teachers can use a variety of on-hand assessment tools (success criteria) for assessment for/of learning.

Mini Challenge #3:

Did my heart love ‘til now?

Love at First Sight: a U-Shaped Discussion

CRITICAL CHALLENGE:

Students will take part in a U-shaped discussion to explore their perspectives on the concept of 'love at first sight'.

OVERVIEW:

By taking part in a U-shaped discussion, students will examine/evaluate their own perspectives and the perspectives of others. They are encouraged to re-think and re-evaluate their own positions along the continuum of the discussion, and reflect on the process.

OBJECTIVES:

- Students will assess/evaluate perspective
- Students will reflect on perspective and how it may change in light of new information

OVERALL EXPECTATIONS:

Oral Communication

1. Listening to Understand
2. Speaking to Communicate
3. Reflecting on Skills and Strategies

Reading And Literature Studies

1. Reading for Meaning

MATERIALS:

- BLM 1: *U-Shaped Discussion*
- BLM 2: *U-Shaped Discussion Reflection*
- BLM 3: *Self-Assessment of U-Shaped Discussion Rubric*
- BLM 4: *U-Shaped Discussion Rubric*

TASK:

Pose a Question

- Distribute BLM 1. Pose the question: Is there such a thing as 'love at first sight?'
- Ask students to jot down their thoughts in the "What I Think..." section of BLM 1.

TASKS:

ASSESSMENT:

The U-Shaped Discussion

- Ask the class to refer to BLM1 Initial Position. Instruct students to draw the “U” between “yes” and “no” to place their perspectives on the continuum, and fill in the “Justifying My Initial Position” section. Students should rank their reasons in order of importance/strength of argument.
- Arrange the class in a U-shape by asking students to place themselves on the U. Encourage students with strong/extreme views to place themselves on the tips of the U. The remaining students can place themselves appropriately along the continuum.
- Ask the students on the tips to state their positions, and offer their best reasons. Students should not be trying to “win over” other students, but should explain, with reason and support, their own positions.
- Alternate speakers from side to side until all students have had the opportunity to state their positions.
- The teacher should moderate questions/discussions that arise throughout the exercise, promoting the principles of being open, full, and fair-minded.
- Students should be encouraged to physically move on the U if they hear views that cause them to re-think/re-evaluate their own perspectives.

Reflection

- Direct students to fill in BLM 2. This can be used as an exit card, or a springboard for further discussion.
- Students fill in BLM 3.

a. Teacher uses BLM 4

Mini Challenge #4: O, she doth teach the torches to burn bright!

CRITICAL CHALLENGE:

Students will determine the criteria for similes and metaphors.

OVERVIEW:

In this task students explore metaphors and similes in *Romeo and Juliet*. Students will be presented with examples of metaphors and similes, and will work towards determining the criteria for a metaphor. This task is best introduced after reading Acts I and II, and before moving on to Act III.

OBJECTIVES:

- Students will determine criteria for metaphors and similes
- Students will examine the play to locate and assess examples of metaphors and similes in the text

OVERALL EXPECTATIONS:

Oral Communication

1. Listening to Understand
2. Speaking to Communicate

Reading and Literature Studies

1. Reading for Meaning
2. Understanding Form and Style

MATERIALS:

- BLM 1: *Teacher Resource*
- BLM 2: *Frayer Model: Similes* handout
- BLM 3: *Frayer Model: Metaphors* handout
- BLM 4: *Some of These* handout
- Chart paper
- Markers

TASKS:

- Prior to lesson: Teacher creates anchor charts
- Option: Teacher and students co-construct success criteria for determining criteria of similes and metaphors.
- Teacher presents students with a selection of similes from *Romeo and Juliet*. Allow for a brief discussion on the significance of similes in both Shakespeare's text and everyday life. Ultimately, discussion should

TASKS:

come to the conclusion that similes use the term “like” or “as” in a comparison.

- Students work with their partner/group to find both an example and a non-example of a simile from the text. Students share their examples and non-examples with the class and teacher adds to the Frayer model anchor chart.
- Teacher guides students in finding specific criteria for a simile, adding it to the Frayer model.
- Finally, teacher guides students in determining a definition for a simile, using the criteria, examples, and non-examples to guide the discussion.
- Teacher presents students with a selection of metaphors from *Romeo and Juliet*. Allow for a brief discussion on the significance of metaphors in both Shakespeare’s text and everyday life. Ultimately, discussion should come to the conclusion that metaphors compare an abstract concept with a concrete concept.
- Students work with their partner/group to find both an example and a non-example of a metaphor from the text. Students share their examples and non-examples with the class and teacher adds to the Frayer model anchor chart.
- Teacher then guides students in finding specific criteria for a simile, adding it to the Frayer model.
- Finally, teacher guides students in determining a definition for a metaphor, using the criteria, examples, and non-examples to guide the discussion.
- Teacher next distributes BLM 4, in which some of the examples are similes and some are metaphors. Students have to first fill in the criteria (use the criteria from both anchor charts, as determined by the class), then use it to judge which comparison is which.
- Students submit their work for assessment for learning.
- Option: If success criteria were constructed at the beginning of lesson, teacher and students reflect on them and assess their comprehension of similes and metaphors.

ASSESSMENT:

- a. Teacher can make observations and anecdotal notes on perceived student understanding demonstration of skills.
- b. Teacher and students should co-construct success criteria for lesson in order to complete assessment of and as learning.

EXTENSION OPTIONS:

1. Students can keep a log of similes and/or metaphors throughout the remainder of the play.

DIFFERENTIATION:

2. Teacher may choose to supply all similes and metaphors, or allow students to search and choose several.

Mini Challenge #5: It was the nightingale and not the lark

CRITICAL CHALLENGE:

- A. Adopt a character's point of view and select defining moments/events in the play for that character
- B. Communicate the impact of these events through a series of "Character Chirps"

OVERVIEW:

Students will identify significant events, and write from particular perspective using a format similar to that of the social media site *Twitter* (we will call them "chirps" not tweets).

OBJECTIVES:

- Students will be able to identify key events and assess their impact.
- Students will have a better understanding of perspective and bias, and have an opportunity to develop a product according to specifications.

OVERALL EXPECTATIONS:

Reading and Literature Studies

1. Reading for Meaning
2. Understanding Form and Style

Writing

1. Developing and Organizing Content
2. Using Knowledge of Form and Style
3. Applying Knowledge of Conventions

Media Studies

1. Understanding Media Texts
2. Understanding Media Forms, Conventions, and Techniques
3. Create Media Texts

MATERIALS:

- Show students an example of a Twitter feed or comment online.
- BLM 1: Assessing Character Chirps

TASKS:

- Students choose a character from *Romeo and Juliet* and list 10 defining moments for that particular character. You may want to discuss or explain the idea of a defining moment. You may even want to share a personal defining moment as an example and/or develop a list of criteria (memorable, strong emotional response etc).

TASKS:

- Just like the tweets on *Twitter*, students will chirp about the defining moments of their characters, from the character's perspective (e.g. A chirp from Romeo about meeting Juliet for the first time)
- You may want to show an example of a Twitter feed or comment, and review/identify the criteria for an effective chirp
- Each chirp should refer or allude to a defining moment for the particular character. It should 'sound' like the character in terms of personal tone, style, or expression. One should be able to identify the character by the chirps alone.

ASSESSMENT:

- a. BLM 1: Assessing Character Chirps
- b. Participation in class discussion

EXTENSION OPTIONS:

1. Create a user ID and password/email account for the character
2. Have other characters respond to your chirps