Manga Classics: Romeo & Juliet

Teacher's Guide:
Common Core Edition

Written by
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Purpose

This guide features classroom-ready lesson plans and handouts which focus on the **Ten Key Literacy Skills**. This educational resource is meant to accompany the text *Manga Classics: Romeo and Juliet*, and is perfect for use by teachers, parents, and students looking to enhance cross-curricular skills.

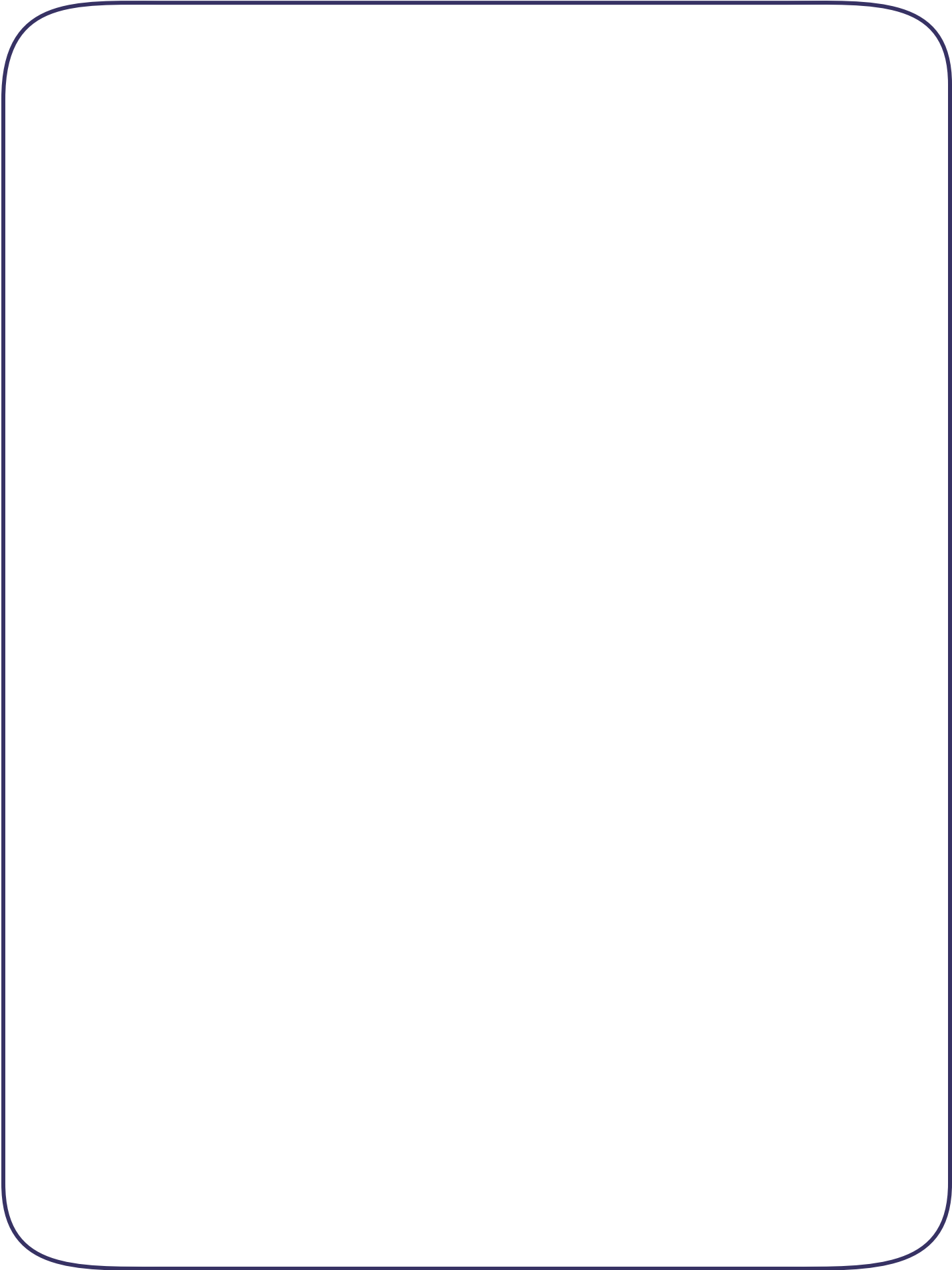*What* **Binder**.com

First Edition
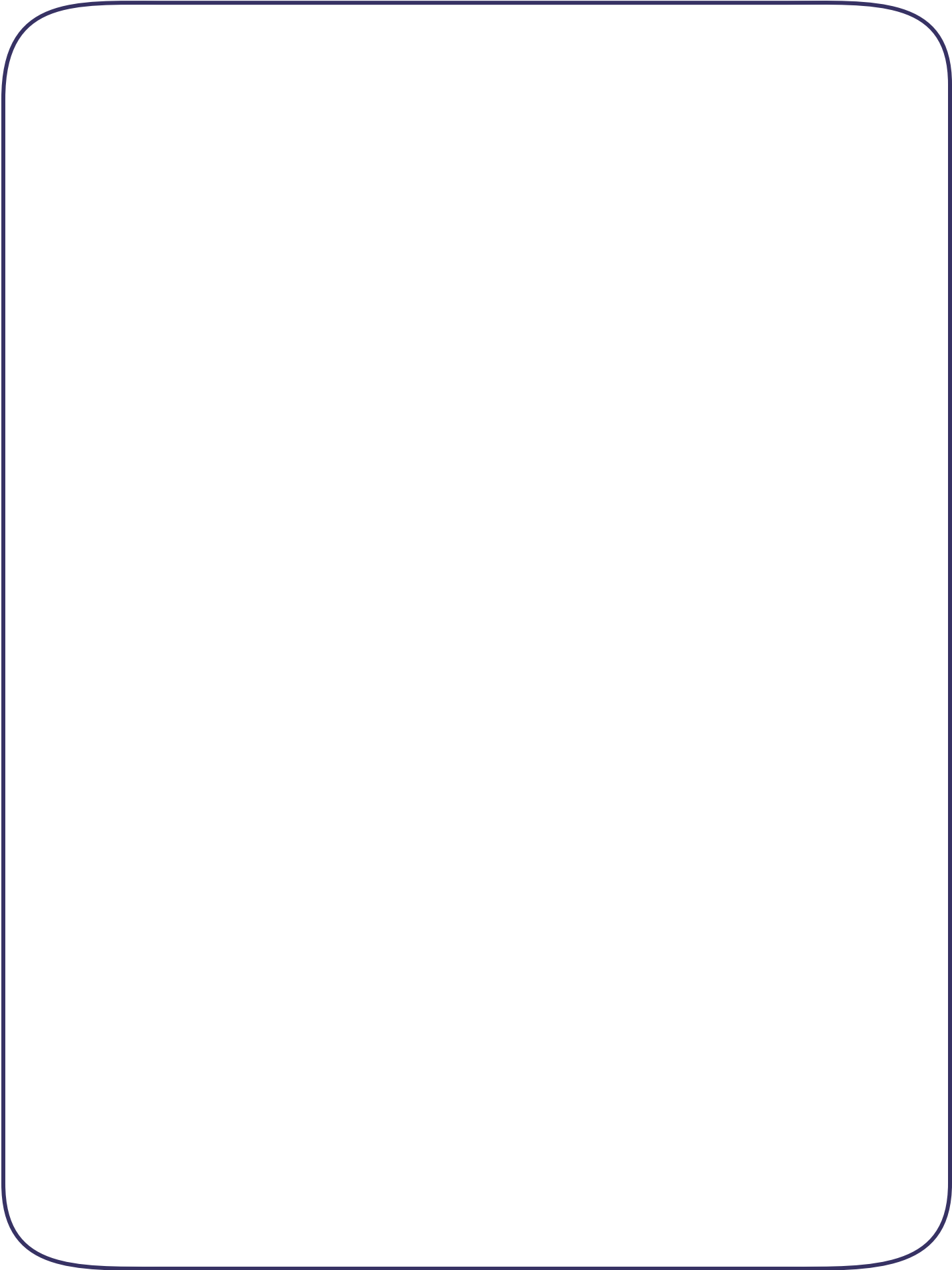
About the Author

Michael Barltrop has been a classroom teacher for more than a decade. In that time, he has acted as a department head of English, as well as a department head of School-Wide Literacy. He is committed to meeting the needs of all students through the implementation of Universal Design. This has led to a strong belief that students achieve the greatest success when presented with clear expectations, focused around differentiated project-based tasks. He has a passion for using Comic Books, Video Games, and Pen and Paper Role Playing Games in his classroom. He currently runs the website WhatBinder.com

About this Edition

Foreword

My time at summer camp was spent reading stories about a flaming headed skeleton and a metal clawed beast. Each week my mother ensured a new comic found its way to my cabin. Soon after, my father presented me with my first graphic novel. It was a chilling lesson that even super heroes could die.

Teachers themselves, my parents believed in the same truth I use to guide my students on their literary journeys today: It doesn't matter what you read, just so long as you're reading.

As a student, I struggled to convince my teachers that comic books were as valid as the novels they placed before us. From grade nine to eleven, this was an uphill battle where long serving English teachers had their ideas as to what was, and what definitely was not, proper literature. This all changed when I entered grade twelve.

My grade twelve teacher presented us with the option of reading independent texts, and expressing our knowledge of class novels in a way that was meaningful to us. Because of her openness to student expression and student-led learning, I wrote essays that illuminated the problematic representation of gender-normative ideas within comic books. As a culminating task, I wrote my first comic book script, a forty-eight-page modernization of *King Lear*.

This was an English class that both challenged and invigorated me. Under her teaching, I came to school ready to embrace each day's challenges. That's another hard truth that teachers have long since learned: You can't teach someone if they're not in your classroom.

All of a sudden, long lunchtime trips to the local comic shop no longer seemed as appealing as actually making it to class. If my English teacher was willing to honour my expression, I could do no less than show up on time and participate every day, honouring her thoughtful lessons.

Some ten years later I had become an English Teacher, looking to bring those the same positive experiences to my students.

When I was approached to create a Teacher's Guide for *Manga Classics: Romeo and Juliet* it was as if all my experiences were converging. As a department head, and mentor for student teachers, I am often asked to provide exemplars of strong assignments, and successful curriculum-based rubrics. I field questions about the importance of focusing on cross-curricular literacy skills, and how to structure three-part lessons.

While there are many texts that explain the theory of teaching, there are few guides that provide everything a teacher needs to become proficient in instructional design. This guide was designed to provide even the most inexperienced teacher with a strong foundation on which to successfully grow their practice through the many years ahead.

As we enter a new era in education, it is my hope that this will provide both educators and students with positive classroom experiences, preparing them for the challenges to come.
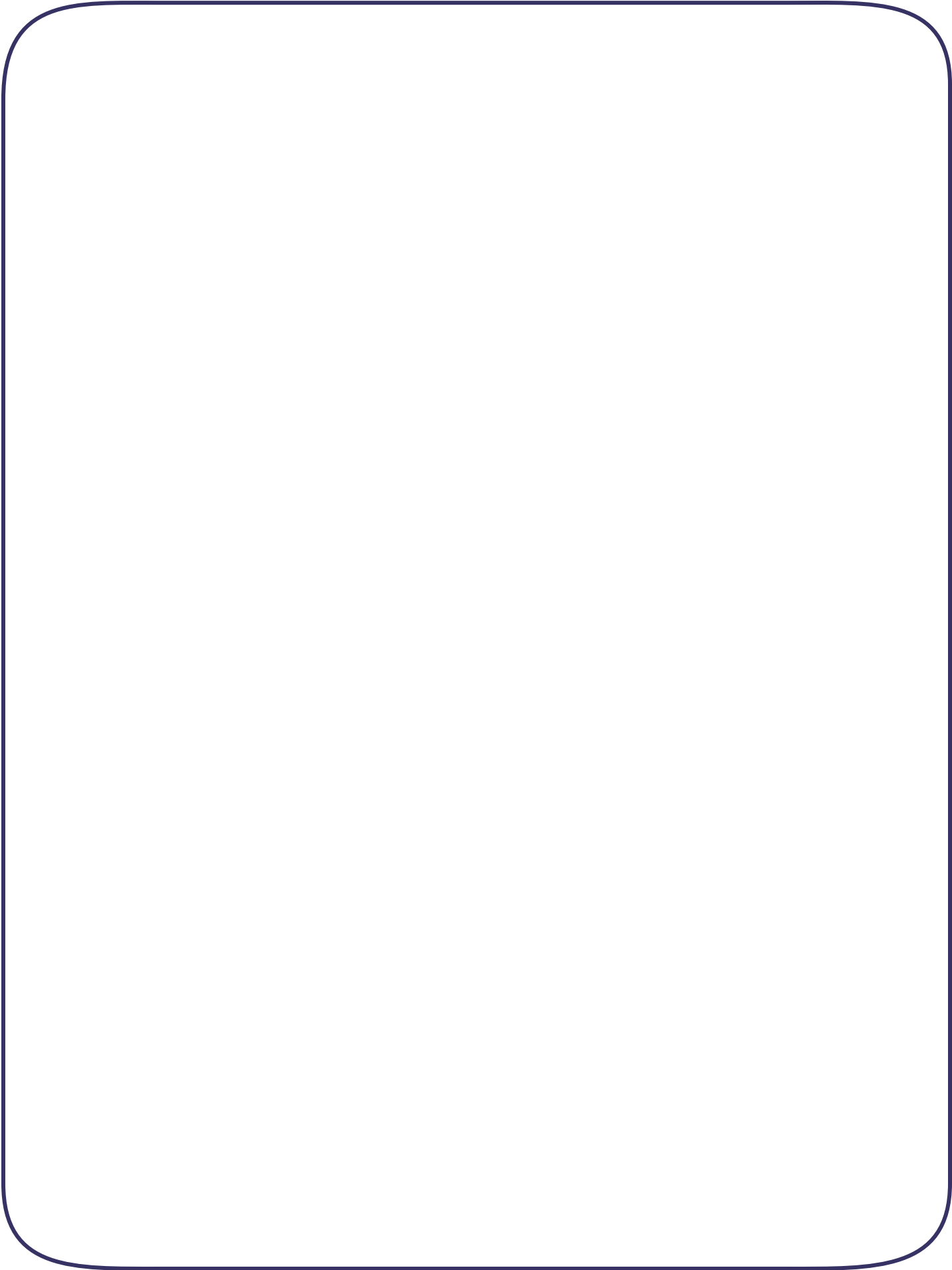
HYBT?
Michael Barltrop

April 22, 2019
Toronto, Ontario

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Manga Classics Difference

Thank you for using Manga Classics texts in your classroom. You are providing your students with a number of benefits over those who are reading traditional texts. Not only are you prepared to engage students on their level, you are also ready to create:

Engaged Readers

One of the most challenging parts of getting students to read is... getting students to read. Simply opening a book, and looking at words, one after the next, can be a challenge. By presenting students with the original text, accompanied by beautifully crafted images, they will find themselves flipping page after page, wanting to know what comes next.

Focused Decoding

Teachers know that just because a student can read a word aloud, it doesn't mean that they understand what they're reading. These Manga Classics texts offer challenging material, accompanied by images that will help give context to the words. By combining reading skills, and the ability to attribute meaning to images, students will demonstrate stronger text decoding skills, granting a deeper understanding of the material.

Engaging Assignments

Each assignment within this guide has been focused to engage students on multiple levels. Whether they enjoy oral presentations, media creations, or formal written pieces, this guide contains something for everyone. Teachers can use their professional judgement to choose assignments that meet the needs of their students, or allow their students to self-select the activity that best allows them to express their knowledge.

The Manga Classics Difference

Stop! When you see The Manga Classics Difference box within this book, or on the assignment sheets, take a moment to read about the benefits available through the use of the Udon Entertainment Manga Classics version of this text.

Be sure to download this text's Media Package from **MangaClassics.com**

Notes on the Common Core Edition

This Common Core Edition of the Manga Classics Teacher's Guide contains specific materials relevant to the Common Core English Language Arts Standards. Each of the Grade 9 and 10 standards are covered within this guide (with the exception of the Reading Standards for Informational Texts). Not only do these assignments act as a way to bring your Manga Classics text to life, they also act as a framework for ensuring all standards are covered in your classroom.

Beginnings

This guide focuses on the Manga Classics text, *Romeo and Juliet*. It includes a full unit's worth of material including three-part lesson plans, handouts, tests, and activities. The guide is broken down into pre- and post-reading activities, as well as one section for each of the five acts in *Manga Classics: Romeo and Juliet*.

Welcome

Though this is titled as a *Teacher's Guide* that doesn't mean that the information contained within it is limited to only helping educators. Understanding that education happens within a community, information is provided to explain how a number of stakeholders can use this guide to help students achieve academic success.

Information for Parents / Guardians

This guide will introduce you to the **Ten Key Literacy Skills**. These transferable skills comprise the foundation for success in all academic areas. Cross-curricular in nature, these literacy skills are as important to success in Science classes, as they are in History, Technology, or English classes.

By familiarizing yourself with these skills, you can learn to detect them in other aspects of your child's academics. Through the specific naming of skills, your child will develop an understanding that they use the same tools in a multitude of classes, strengthening their ability to self-select and focus on the best choices required for their own personal success.

You may wish to read through the *Manga Classics* text with your child, stopping at the end of each section as you work through the related assignments.

Information for Students

Your teachers often create lessons and assignments that focus on the **Ten Key Literacy Skills**. You can use this guide to reinforce your knowledge about the specific skills, as well as challenge yourself by putting them into practice. This *Manga Classics* has been divided into five parts. You may wish to stop at the end of each section and use the related assignments to practice your skills.

Once you have completed the text, there is a final test that can be used as a study aid, or as practice for upcoming in-class lessons.

Information for Teachers

This guide has everything you need to use this *Manga Classics* as an entire unit within your classroom. While you are free to pick and choose individual assignments, or modify them as you see fit, each three-part lesson plan is 100% classroom ready, with all required handouts.

Using the Manga Classics Teacher's Guide

This Manga Classics Teacher's Guide has been created for use in a variety of ways to suit your learning needs and teaching styles. There is no right or wrong way to use the contents of this guide; as each activity is focused on specific literacy skills they can be used independently, or they can be connected together to form an entire unit.

Additionally, those who use **Literature Circles** in their classrooms will note that a number of the provided lessons connect to the five specific student roles: Quintessential Questioner, Inferential Inquisitor, Section Summarizer, Character Connector, and Detail Detector.

In Conjunction with the Manga Classics Literature Circle

Should you choose to use this text as part of a **Literature Circle** you may wish to replace the traditional role sheets with those found in this guide. The roles, and related assignments in this guide are:

Quintessential Questioner – Crafty Questioning
Inferential Inquisitor – Character Creations
Sectional Summarizer – Adrift in Fiction
Character Connector – A Graphic Self
Detail Detector – Alternate Formats

See the **Manga Classics: Literature Circles Guide** for further details, information, and assignments.

As Focus on Literacy Skills

By focusing on **Transferable Literacy Skills** students will strengthen their cross-curricular ability to recognize challenges, and self-select the appropriate technique from their literacy toolkit to find personal success. An overview of the **Ten Key Literacy Skills** is found in a later section.

As a Series of Independent Lessons

There are a number of lessons in this guide. Each comes complete with an introductory page explaining an overview of the lesson, its main focus, and the specific **literacy skills** that will be addressed. Each lesson also comes complete with all required handouts and assignment sheets. Feel free to pick and choose specific lessons that best suit the needs of your classroom.

A final **skills-based test**, **differentiated culminating task**, and **final essay** are also included in this package. They can be used as an exemplar to create your own final tasks, or they can be used in your classroom without modification.

As an Entire Unit

Each lesson has been ordered in a way that best introduces and strengthens **key literacy skills**. By adhering to the **Suggested Timelines** you can use this text to introduce, and have students demonstrate the mastery of their skills. Depending on the needs of your class, you can also compress the unit timeline while still maintaining the integrity of the lessons.

As all **Manga Classics Teacher's Guides** use the same assignments, you are also encouraged to use this Unit Timeline with students reading additional **Manga Classics** texts. Be sure to obtain a copy of the **Manga Classics Teacher's Guide** for each text being read in your classroom.

As an Entire Semester

Though it is not recommended to use one text over the course of an entire semester, there are fifteen fully developed lessons and assignments contained within this guide. These lessons can be spread out over multiple units, focused on a variety **Manga Classics** texts. Though some modification will be required to suit the new texts, these assignments cover all curricular expectations, and present more than enough assessment opportunities to provide a final grade for students. The rich **Final Essay** and **Project Based Culminating Task** can serve as a course's exam, and final task.

What's Included in the Teacher's Guide

There are a few things you should know before you implement this material in your classroom.

Three-Part Lesson Plans

Three-Part Lesson Plans are a framework that breaks your class into three very different pieces.

Minds On

All classes should begin with a **Minds On** segment. This is where students will encounter a relatively quick and engaging task that helps prepare them for their more focused learning. The Minds On also acts as a multiple entry point mechanic so students who are late for class can still participate in the lesson's focus.

Focus

The **Focus** of the lesson is the main teaching you want to do. This is the bulk of your lesson, and will communicate explicit concepts, while offering students time to engage with the rich materials you present. Often, the focus of the lesson will build upon the ideas and concepts raised in the Minds On.

Consolidation

During the **Consolidation** portion of the lesson a small activity will work to bring together all of the day's learning. This is often completed through the use of an exit card where students record quick thoughts that teachers can use to assess the success of their teaching.

Three Assignment Types

This guide features three distinct types of lessons for each Act: the **Manga Classics Difference** assignments, the Oral assignments, and the Traditional assignments.

Manga Classics Difference Assignments

The Manga Classics Difference lessons are media-based assignments that focus on using the unique traits of the Manga Classics text to engage students with highly creative and thoughtful tasks. The completion of these tasks can be aided by downloading your text's Media Package from **MangaClassics.com**.

Oral Assignments

These assignments focus on encouraging student voice, and bringing it before your classroom. Rather than asking students to demonstrate their learning by simply putting pencil to paper, these activities offer students the opportunity to demonstrate their learning in different ways. By engaging orally, students are granted the opportunity to share their knowledge regardless of their preferred learning style.

Traditional Assignments

Focusing on the pillars of reading and writing, these assignments challenge students to share their learning through written expression. Demonstrating an ability to analyze the text, students will explore the material, communicating their understanding using the written word. This doesn't mean, however, that there isn't an opportunity for creativity or for differentiated choices to be made when approaching these assignments.

Pre-, During-, and Post-Reading Tasks

While students are often challenged to engage with a text in the form of marked assignments, this *Teacher's Guide* also includes materials that will aid students learning prior to, during, and after they read each assigned section.

Pre-Reading Tasks

The pre-reading activities will focus on analyzing specific images from the upcoming texts, asking students to predict how that moment will impact the narrative. In this fashion, students will create a framework to read for meaning as they explore the text.

During-Reading Tasks

As students read through each section, they will be challenged by a number of unknown words. By filling out the accompanying graphic organizer they will create a running record of key terms, building a personal dictionary that will help them focus on the intended meaning and importance of self-selected phrases. There is also room for students to record a section summary, as well as questions and connections they developed during their reading.

Post-Reading Tasks

When students have completed their assigned section, they will have an opportunity to pause and unpack their learning. They will engage with Circular Discussions and Thematic Journaling, allowing them to consolidate their learning, while preparing to engage with the upcoming material. This also presents an opportunity to honour student voice by providing space for them to express their ideas.

After finishing each section, students should take a moment to review their graphic organizers, reflecting on how they were challenged both as a reader and a creator. By focusing on how their approach to the material, and the strategies they used allowed them to overcome challenges, they will demonstrate metacognitive skills, preparing them for future roadblocks.

The Final Assessments

This teacher's guide includes three types of final assessments. There is the skills-based test, a project-based learning task, and a final essay assignment.

Skills-based Test

This test will focus on the key literacy skills presented throughout this guide. By focusing the test on literacy skills, students demonstrate content awareness through meaningful evaluation based on the application, rather than the memorization, of information.

Project-Based Learning Task

This piece will challenge students to demonstrate their understanding of the text by working to construct a creative piece. They will explore the importance their piece holds to both understanding the work and in preparing future readers to approach the text. Students will have an opportunity to explore ideas in a creative, constructive, and profound way.

Final Essay

The final essay will provide students with an opportunity to demonstrate their knowledge through a piece of formal writing. A number of essay topics have been included for students to use as they focus their ideas and thoughts.

Suggested Timelines

Understanding that Shakespeare is not always taught over one or two months, that it sometimes enters and exits the classroom within only a week, two timelines have been constructed. These two timelines offer suggestions for how class time can be structured, best fitting the needs of both teachers and students.

Shakespeare in a Week

Day 1

Minds On: First, ask students to write a prediction explaining if they think they will enjoy reading Shakespeare. Next, have students complete the **Graphic Inference** assignment, addressing the main themes in the text so that they can both read for meaning and build a foundational understanding of the upcoming text.

Focus: Run the **Mysteries Most Foul** Focus to prepare students by developing a strong understanding of what they will encounter within the text.

Consolidation: Have students write a one sentence response to **Mysteries Most Foul** and stick it to the board before they leave the class.

Day 2

Minds On: Choose an image that represents each of the play's acts, and display them. Encourage students to predict how they think each image will apply to their text. Use Think, Pair, Share, discuss the five images.

Focus: Students should be given a copy of the **During-Reading Graphic Organizer**, which asks them to make connections, record questions, and collect unfamiliar words. The bulk of this period should be assigned to sustained silent reading. Students will be expected to have read Act One by the beginning of the next class.

Consolidation: Have students share one of their recorded questions to either a digital classroom space, a shared document, or on the board. Direct students to view the questions and initial any that stand out. Use this information to inform your explicit and implicit teaching.

Day 3

Minds On: Provide students with the most popular questions from the day before. Spend a few minutes discussing those questions as a class.

Focus: Introduce students to film versions of Acts 2 and 3. Be prepared to pause the film at key scenes, and direct students to their Manga Classics text so they can see how the blocking in the film, the depiction of the characters, and the scenes / angles used differ between the film version and the Manga Classics version.

Consolidation: Have students briefly discuss the difference between the film and the graphic version, pointing out similarities that would not be present through text only. Assign students the **Theatrical Press Kit** assignment. Inform them that it will be due at the beginning of **Day 5**.

Day 4
Minds On: Students will be provided with thirty minutes of sustained reading. They will be instructed to finish Act IV before the next class.

Focus: Move into **Circular Discussions** based on a selection of discussion questions from Acts I – III.

Consolidation: Have students fill out an exit slip that lists five words they didn't know the meaning of, which negatively impacted their ability to understand the text.

Day 5
Minds On: Have groups of students share their **Press Kits** with each other. Have them present the group's strongest press kit to the class.

Focus: Run the **In School with You** Focus, and inform students they must complete the assignment before the beginning of the next class.

Consolidation: Host a quick discussion allowing students to explore the connections between their characters, and the people within their own school.

Day 6
Minds On: Post the **In School with You** comics around the classroom, and allow students to reflect on the connections between the text and their school.

Focus: Provide sustained reading time to read Act V.

Consolidation: Present students with Discussion Questions from Act V, and ask them to prepare a response to one of those questions before the next class.

Day 7
Minds On: Have students share their questions and responses from the previous day's Consolidation.

Focus: Choose either the **Uncovered Covers**, **Rollercoaster of Emotions**, or **Underground Comics** Focus to run as a culminating task to assess the students' learning.

Consolidation: Host a discussion that asks students to consider if they enjoyed reading Shakespeare more or less than they had predicted during the opening class.

Shakespeare as a Unit

Day 1 – Run the **Graphic Inference Assignment** to prepare students for learning.

Day 2 – Run the **Mysteries Most Foul** lesson.

Day 3 – Provide time for the sustained reading of Act I.

Day 4 – Run a **Circular Discussion** of the Act I Discussion Questions.
– Provide time for the sustained reading of Act II.

Day 5 – Provide more time for the sustained reading of Act II.
– Host a brief discussion related to the unsure words they have collected.

Day 6 – Run a selected Act II lesson.

Day 7 – Provide time for students to work on their Act II assignment.

Day 8 – Honour student work by allowing them to share their Act II assignments.
– Host a brief discussion based on selected Act II Discussion Questions.

Day 9 – Provide time for the sustained reading of Act III.
– Host a brief discussion related to the unsure words they have collected.

Day 10 – Run a selected Act III lesson.

Day 11 – Provide time for students to work on their Act III assignment.
– Inform students they must independently read Act IV by Day 13.

Day 12 – Honour student work by allowing them to share their Act III assignments.
– Host a brief discussion based on Text-to-World connections with the characters.

Day 13 – Run the **In School with You** lesson.

Day 14 – Offer students time to work on their **In School with You** assignment.

Day 15 – Provide sustained reading time for Act V

Day 16 – Provide students with more sustained reading so they can to complete their text.
– Inform students that they must complete the text as homework.

Day 17 – Run a **Circular Discussion** based on key Discussion Questions.

Day 18 – Run a selected Act V lesson.
– Provide opportunities for students to study for the **Final Test**.

Day 19 – Run the **Final Test**.
– Introduce the **Project Based Culminating Task** or the **Final Essay**.

Day 20 – 25
– Work on / Present the **Project Based Culminating Task** or the **Final Essay**.

Ten Key Literacy Skills

All lessons are strengthened if they focus on the explicit inclusion of the **Ten Key Literacy Skills**. By tailoring lessons and activities to these skills you ensure that students are engaged with their text in a meaningful way that increases their literacy levels both in and out of the classroom.

Tests and assignments can reinforce student success with these skills by explicitly naming which is being used for specific tasks. Additionally, the inclusion of a brief paragraph reminding students of the importance of the skills can be beneficial while forming a strong foundation on which to build.

When refamiliarizing yourself with the **Literacy Skills** it's important to note that there is overlap between a number of the skills. These similarities and prior-knowledge requirements can help guide you to best create and order lessons in your own classroom.

Determining Importance

When we determine importance, we are identifying both the **Main Details** as well as specific **Supporting Details**. The Main Detail is the focus of the text. It is the strong idea that presents itself throughout the entire piece. It is strengthened by Supporting Details that answer "how", "what", "when", or "where". The Main Idea is presented early on in your text, and reinforced throughout. The more specific details that follow are the Supporting Details.

Summarizing

When summarizing a text, you select only the **most important** pieces of information that are needed to communicate the author's ideas. This can be done by highlighting one sentence per paragraph, or a few sentences per page. By looking at the highlighted passages you may find you have already identified Main and Supporting details, which are required for a successful summary.

Inferring

When you infer, you are reaching a conclusion based on information from the text, as well as your own prior knowledge. An inference is an "**educated guess**" which must be proved using specific details from both the text, and your own experiences. Inferring requires you to *read between the lines* about something that has happened, or that will happen in the future.

Predicting

By predicting you form an expectation about what will happen in your text. Closely tied to inferring, predicting requires you to use prior knowledge and information from the text to form an opinion that will be **proved either correct or incorrect** throughout the course of your text.

Connecting

There are three main types of connections: Text-to-Text, Text-to-World, and Text-to-Self. A text can be – but is not limited to – a book, an article, a song, a video game, a painting, etc. A **Text-to-Text** connection requires you to draw specific links between the assigned text, and another text with which you are familiar. A **Text-to-World** connection requires you to draw specific links between the assigned text, and events occurring in the world around you. A **Text-to-Self** connection requires you to draw specific links between the text, and your own personal life. Specific examples must be used from both sources when expressing a textual connection.

Visualizing

Visualizing is the act of **creating an image** in a reader's mind. The image should stimulate as many of the five senses as possible: Taste, Touch, Sight, Sound, and Smell. By visualizing, a reader enhances their connection to a text by immersing themselves within a specific situation.

Comparing

When you compare **like** or **unlike** things you are identifying details in each of them. Those details offer the reader a better understanding of the compared things. By knowing both what it is like, and what it is not like, the reader is better able to focus and direct their thoughts.

Questioning

There are three main types of questions – Literal, Inferential, and Evaluative. **Inferential** questions require one to use personal knowledge, combined with knowledge from the text to answer them. **Evaluative** questions ask for personal opinions, which must still be supported by specific examples from one's life. **Literal** questions require one to restate, in full sentences, information that has been directly stated in the text.

Annotating

One annotates by physically altering their text. This can be done either by writing directly on a text, or using sticky notes to arrange and re-arrange thoughts and ideas. The act of annotating ensures the reader identifies details while considering the text as an artefact. Annotations also allow readers to return to a text at a later date, with their ideas already collected.

Synthesizing

Readers can combine ideas from the text, with ideas from additional texts, as well as with their own prior knowledge. Through this process they develop a new, fuller understanding of a topic. Synthesizing combines knowledge from varied sources, creating new insights into a topic.

Pre- During- and Post- Reading Tasks

Pre-Reading Tasks

Pre-Reading tasks are those that are undertaken before students open the book to their selection. They often task students with **determining importance** and **predicting** so that students can read for meaning, rather than feeling lost when approaching their text.

The Manga Classics Difference

Prior to running these activities, make sure you download and select the correct pages from the **Manga Classics Media Package** for your text.

Pages with speech bubbles, or *clean pages* with the bubbles removed can be used for these activities. Both versions yield strong results with students.

Graphic Inference

Prior to reading the text, present students with the **Cover Image**. Ask them to fill out the **Pre-Reading Graphic Organizer** based on that image. Once students have collected their thoughts, they should share their predictions with the class. Students may vote on which predictions they think are most likely to be proven correct.

You may also choose to run this activity before you begin each new act. Choose **the corresponding page from the Media Package**, rather than the cover image for these tasks.

These predictions will help shape students' expectations and allow them to read for meaning, increasing their decoding ability as they encounter a challenging, unfamiliar text.

During-Reading Tasks

During-Reading Tasks often call for students to make **connections** between the text and their lives. These connections help them gain an increased understanding of the material by illustrating how the textual themes apply to other texts, their own lives, and the world around them. Students should also form **questions** that will help guide their reading as they seek answers, or consider how their own beliefs shape their understanding. By **summarizing** sections of texts, students can be sure that they understand content, while creating notes to ensure they correctly remember events.

Students should fill out the **During-Reading Graphic Organizer** as they read each new section of the text. The organizer also presents students with a space to record **unknown words** and definitions.

Post-Reading Tasks

Post-Reading tasks often call upon students to **synthesize** their learning and experiences after having read through a text. Students will express their understanding, and be called upon to **infer** why characters' choices and events transpired the way they did.

A number of previously touched upon literacy skills return during post-reading tasks.

Students can prepare for their task by completing the **Post-Reading Graphic Organizer** before they undertake either a **Circular Discussion** or **Thematic Journaling**. By recording their *Main Connection* to the text, and their *Main Inference* they will have a focus to shape their thoughts about the questions – provided in advance – that will be addressed through either a class discussion or independent writing piece.

Circular Discussions

A Circular Discussion is when students have been provided with a number of questions in advance. They are allowed to prepare their responses by collecting textual evidence in the form of specific references and quotations.

Classroom desks or chairs should be arranged in a circle, leaving the teacher on the outside and all students as part of the circle. The teacher should not interrupt in the discussion, aside from informing students what question they are currently discussing.

Students will be evaluated on **the number of times they speak**, **their speaking / listening skills during the discussion**, and their **overall contribution to the discussion** based on their specific points, and supporting evidence.

Circular discussions can run from twenty minutes to a full period depending on the needs of the class, and the engagement of the students. Offering students three talking chips that they must use to make a point can prevent one or two voices from dominating the discussion, while offering a visual representation to students that they still need to contribute their ideas.

Thematic Journaling

Thematic Journaling is similar to regular journaling with the exception that each entry must directly relate to their text, as well as their assigned theme. Students should be provided with a list of thirty themes. These can be distributed randomly, or left to student choice. There are a number of interesting ways to increase engagement with the journal topics:

- Topics are written on slips of paper. There is only one slip of paper per topic. Students must take the slip of paper they wish to write about.
  - This method encourages students to arrive on time to increase the chance of being able to select the theme they wish to write about.

- Students will roll a die. The die response will correspond with one of the themes. You may wish to divide the themes into five groups of six. The first roll will determine which group of six the next roll will determine. Should students roll a six as their first roll, they will be able to self-select their theme.
  - This method introduces a tactile element that will increase student engagement, while creating a sense of fairness due to the random rolls.

Common Core Standards

The following standards are covered by the Pre- Post- and During-Reading Assignments

Pre- Post- and During-Reading Activities

CC.9-10.L.4 Vocabulary Acquisition and Use: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.

CC.9-10.L.4.a Vocabulary Acquisition and Use: Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

CC.9-10.L.4.b Vocabulary Acquisition and Use: Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., analyze, analysis, analytical; advocate, advocacy).

CC.9-10.L.4.c Vocabulary Acquisition and Use: Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.
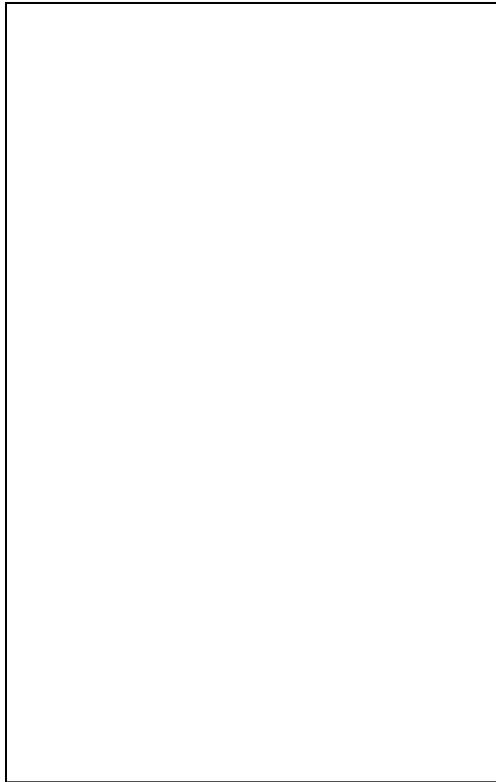
CC.9-10.L.4.d Vocabulary Acquisition and Use: Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

CC.9-10.L.5.b Vocabulary Acquisition and Use: Analyze nuances in the meaning of words with similar denotations.

CC.9-10.L.6 Vocabulary Acquisition and Use: 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

Pre- Post- and During-Reading Graphic Organizers

Pre-Reading Graphic Organizer

What I think will happen is...

Draw a quick sketch of your page

The textual evidence that supports my prediction is...

During-Reading Graphic Organizer

Unfamiliar Words

CONNECTIONS TO THIS SECTION

-
-
-

QUESTIONS ABOUT THIS SECTION

-
-
-

SUMMARY OF THIS SECTION

Use this space to record a list of unknown words. Once you have looked them up, record definitions.

Post-Reading Graphic Organizer

MAIN CONNECTION	MAIN INFERENCE

QUESTION ONE:

QUESTION TWO:

Act One

Manga Classics Difference Assignment: Theatrical Press Kit

Overview

Students will learn the various components of a press kit, and consider how each piece is used to convince its audience to take specific actions. Students will then begin group-planning a press kit for their own text, before using those plans to guide their independent creations.

Focus

- Identifying parts of a press kit
- Considering how media texts are used to influence an audience
- Creating a press kit

Literacy Skills

- **Connections**
  - Text-to-Text
- **Inferring**
- **Determining Importance**

Curricular Expectations

CC.9-10.W.2.b Text Types and Purposes: Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

CC.9-10.W.4 Production and Distribution of Writing: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CC.9-10.W.8 Research to Build and Present Knowledge: Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

Three-Part Lesson Plan

MINDS ON

Entering the class, students find six desk groups. Each group will have a different selection of items on it. One of the desk groups will have six cover images, while the next will have six loglines, while the others will have six director bios, cast lists, FAQs, and production stills.

Students will be asked to look at the different items on the desks, and work together to reorganize the items so that each desk group has a complete set. You may choose to use actual press kits to collect these pieces, create your own based on real properties, or create press kits based on your own personal creations.

As students wander around the classroom, they will gain an appreciation of all six parts of a press kit, while working to infer which pieces belong with each other, and which should stand apart.

Students can be directed to work in groups, or you can let an organic organization process take place.

Once students have finished organizing the six different kits you should host a discussion asking them to explore their thought process. Why did they organize the pieces the way they did? What made them think that one FAQ went with a specific cast list, or that the director's bio matched the cover image?

End the Minds On by asking students to move the piles to a corner of the group, and take their seats.

FOCUS

Once students are seated, you can begin explicit instruction that explores each of the six parts of the press kit

Cover Images
Point out the similarities and differences in popular cover images. Ask students to note common elements, camera angles, colour schemes, etc. Have them discuss which image they think is most effective, being sure to have them support their opinion with textual evidence.

Logline
Briefly describe the difference between a Logline (exploring what the piece is thematically about), and a summary (exploring what the piece is literally about). Have students point out which logline they think is least interesting.

Director's Bio
Have students take a moment to create their own bio, using all elements from their elementary school classes, high school productions, volunteer experiences, and in-class assignments. Encourage students to share these bios in small groups.

Cast List
Explore the importance of casting. Ask students if films would have been as effective if the actor didn't look a specific way, or if they didn't match a version from another format. Discuss when appearance is important to a role, and when it is secondary to ability.

FAQs (Frequently Asked Questions)
Explore the FAQs that were presented as part of the Minds On. Ask students if there were any questions that stood out to them as being especially interesting. Next, ask them if there were any burning questions they

wanted to know, that were left out of the FAQs. Encourage students to create three questions they wish they had answers for from the production teams.

Production Stills

Share the images that were used to represent the various pieces. Ask students why they feel some images were used, and why others may have been left out. Students should consider what details from the images most connect to the thematic purposes of the film.

PRESS KIT IDEATION

Once students have a strong grasp on the various components that make up Press Kits, ask them to consider how they would create a press kit for their text. Rather than focusing on the requirements of a film's press kit, ask them to consider how a press kit for a book might differ, or remain the same.

In their groups, students should come up with bullet point lists that explore each of the required sections. They may choose to share these ideas with the class before proceeding to the next part of the lesson.

BEGINNING THE ACTIVITY

After students have considered how they would create a Press Kit for their text, hand out the **Theatrical Press Kit Assignment**. Students will now begin to work independently, translating their text to film. They will have to use their knowledge of theatrical Press Kits from the Minds On, and textual information from their small group discussions to build a successful piece.

CONSOLIDATION

Before leaving the class, students will place a checkmark on the chalk board under the Press Kit component they believe is most important to convince a news outlet to cover their work:

- Cover Image
- Logline
- Director's Bio
- Cast List
- FAQ
- Production Stills

Theatrical Press Kit Assignment

Instructions

Imagine you have been tasked to turn this text into a film. It's not enough to simply create a film, construct a trailer, and launch the movie on its own. To succeed in the media industry you must be wise, and savvy. You must bring the spotlight to your work, and give the press a reason to talk about it. For this assignment you will be creating a **Press Kit** for a movie based off of your text.

What is a Press Kit?

Even though you've probably seen one or two movies in your day, you may not be aware that the creators also build **press kits** to advertise their films to the media. The creator's hope is that the press kit will create a desire for news outlets to cover the film.

The Parts of a Press Kit

While **press kits** can range in both content and style, there are a number of components that remain consistent between them. Below you will find a list of the components you **must include** in your press kit, as well as a brief description of the importance of each component.

The Cover

The cover of a press-kit is, without a doubt, the most important piece. All your life you have heard "don't judge something by its cover." The reason you hear that over and over is because most people do just that. With so many films coming out each year, your kit's cover will need to stand out, ensuring the audience opens it to view the contents within.

A strong cover will include both **the name of the film** and the film's **tagline** (a ten-words-or-less sentence that builds interest in the film), and a **strong image**.

The Logline

The logline is a short paragraph (two or three long sentences in length) that describes the importance and value of your film. For example, "Bringing together the struggle for acceptance, alongside teenage pain, this film delves into the often-unspoken realities of high school. A coming of age horror that takes place between 9am and 3pm across the nation reveals truths to those who grew up in a different time, or those who have chosen to forget."

This tagline describes the film, while also tempting the reader to continue on, leaving them wanting to know more about what the film has to offer.

Director's Bio

This is a brief description of you. Do you have any prior experience in film? If so, write about it – even it was just for a class project. Have you acted on screen, or in person? Once again, your Grade 3 play, or the two-minute skit in Grade 7 both count. If you have no experience, describe what interests you most in film. Use these details to explain why you were the perfect person to create this film.

Cast

Think carefully about what roles you will need to cast for this film. Next, consider actors who are active today. Using either their appearance or their personality as a guide, select one actor for each of the roles. Write each pairing on a separate line. For example:

Johnny "The Fisherman" Kontanic…………………………………………………………Sean Richtoff

FAQ

You should include at least three **Frequently Asked Questions** about the creation of your film. You may use some from the list below, or create your own.

- What was the biggest challenge translating the text into film?
- Did the format of the text help with the creation of storyboards?
- What made you think this story would resonate with a modern audience?
- Which character is most similar to someone in your own life?
- What personal experiences helped you create this film?

Production Stills

These are images from the film itself. Since you have not actually made the film, you will not have real production stills. This doesn't mean that you can't still include them. Create drawings, or mashups of images that represent scenes from your text. If you're feeling adventurous you could take photographs for use as your production stills.

The Manga Classics Difference

You may choose to use art assets from the **Manga Classics Media Package** in the creation of your production stills. You can combine them with each other, cut and paste them into your hand drawings, or use them with actual photographs you have taken for this assignment.

Once you have completed your press kit, upload it to a free website host, and **TWEET** it using the following Handle and Hashtag: @MangaClassics #MCPressKit

Planning Your Press Kit

Use the space below to plan the various aspects of your **Press Kit**

Film Title: **Tag Line:**	**Logline**
Cast _____⋯⋯_____ _____⋯⋯_____ _____⋯⋯_____ _____⋯⋯_____ _____⋯⋯_____	**Frequently Asked Questions** - - -

Rubric

Writing

Level 4	Level 3	Level 2	Level 1
EXCEPTIONAL use of specific details to explain ideas and concepts to the target audience. (Press kit includes all required pieces, and is of high quality.)	SKILLED use of specific details to explain ideas and concepts to the target audience. (Press kit includes all required pieces, and is of high quality.)	PROFICIENT use of specific details to explain ideas and concepts to the target audience. (Press kit includes all required pieces, and is of high quality.)	UNDEVELOPED use of specific details to explain ideas and concepts to the target audience. (Press kit includes all required pieces, and is of high quality.)
High quality written pieces are produced with EXCEPTIONAL effectiveness. (Press kit contains all relevant pieces, and is written in a strong and engaging fashion)	High quality written pieces are produced with SKILLED effectiveness. (Press kit contains all relevant pieces, and is written in a strong and engaging fashion)	High quality written pieces are produced with PROFICIENT effectiveness. (Press kit contains all relevant pieces, and is written in a strong and engaging fashion)	High quality written pieces are produced with UNDEVELOPED effectiveness. (Press kit contains all relevant pieces, and is written in a strong and engaging fashion)
EXCEPTIONAL evidence of research skills enhancing the final product. (Press kit specifically targets a modern journalist looking to cover entertainment news.)	SKILLED evidence of research skills enhancing the final product. (Press kit specifically targets a modern journalist looking to cover entertainment news.)	PROFICIENT evidence of research skills enhancing the final product. (Press kit specifically targets a modern journalist looking to cover entertainment news.)	UNDEVELOPED evidence of research skills enhancing the final product. (Press kit specifically targets a modern journalist looking to cover entertainment news.)

Oral Assignment: Mysteries Most Foul

Overview

Students will take on pre-defined roles as they wander around the classroom, interacting with their peers in a hunt for information. They will use the information they collect along the way to craft a strong response to a pre-defined question.

The information they gather, and the conclusions they draw will help prepare them to read their assigned text. Thematic and literal connections will be presented through this activity, providing a framework for meaningful reading.

Focus

- Taking on dramatic roles
- Communicating with peers
- Improvisational experimentation
- Synthesizing information relevant to the text

Literacy Skills

- **Synthesizing**
- **Visualizing**
- **Predicting**
- **Inferring**
- **Connecting**
  - Text-to-Text
  - Text-to-World

Curricular Expectations

CC.9-10.SL.1 Comprehension and Collaboration: 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.

CC.9-10.SL.6 Presentation of Knowledge and Ideas: Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

CC.9-10.W.5 Production and Distribution of Writing: 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.

Three-Part Lesson Plan

MINDS ON

The classroom can be prepared with props, and stage dressing, or it can be left as a classroom. For ease of movement, and safety purposes, desks should be pushed against the side of the classroom.

Walking through the door, students should be provided with the **Mysteries Most Foul** assignment sheet. As they read it over, they will begin to realize what the day's class has in store for them. For some this will be a delight, while for others it may be cause for alarm.

Assure your students that they will be given cue cards that prepare them for the improvisational experience, and that they can choose to explore their role as much or as little as they feel comfortable with. Students should be encouraged to create a persona that helps them fully develop their character, as it adds to the activity, and provides an opportunity for fun.

Once students understand what they will be doing during the class, and how to use the assignment sheet to collect notes, you can move on to the lesson's focus.

FOCUS

Hand out the pre-cut role cards in whatever fashion you wish. You may choose to hand out the cards randomly, or you may have an idea of which students you feel best fit each role. There is no right or wrong way to approach this.

Similarly, there is no right or wrong way to provide additional students with roles. In some cases, it may be best to create two or three copies of the same role. In other cases, you may wish to choose a more generic character and create multiple copies of that role for the remaining students.

There are alternate options as well, such as having students without specific roles be townspeople who are uninvolved with the key plot points, simply gathering to observe the commotion. Or, they may be time travellers, invisible to the actors, or viewers of a holographic re-enactment.

How you choose to prepare the students in your class is up to you. Different variations offer their own strengths and weaknesses. Use the model you feel best suits the needs of your students.

RUNNING THE ACTIVITY

Once roles have been assigned, ensure that students know the difference between the italicised information text, and the bullet pointed key details. Now is the time for them to ask any clarifying questions so that the activity can run smoothly, and without interruption, from this point forward.

Fully prepared, students should be left to their own devices. Allow them to interact with each other in whatever way they choose. This is an opportunity to have full class participation, and to force students out of their comfort zone in a collective act that reduces and limits presentation anxiety.

Should the class become too rambunctious, or engage with each other in a hurtful manner (either physically or verbally) you should step in to assure the safety and security of your students.

This activity should run for at least twenty minutes. At that point, you may wish to allow students to work on their written piece, or have them switch roles so that they can gain additional insights and interact with their peers in a new way.

CONSOLIDATION

Before the end of class, students should be provided with a communal space to record their thoughts. This can be a shared digital document, the chalk board, a sheet of chart paper, or something else that allows for their collective voice to be recorded.

Before they leave the classroom, students should try to answer the prompted question using exactly five words.

By viewing other responses, students will be able to focus their own thoughts prior to finalizing their full written response.

Mysteries Most Foul Assignment

Instructions

You and your peers will take part in a "Whodunit" as you make your way around the classroom. Each of you will be assigned a specific role, and it will be your job to talk with one another, taking notes along the way. Once you have completed your rounds, you will write a **200 – 300** word explanation answering the question below. You will use supporting evidence that you collected during your discussions to help support your response.

The Question

Who is most responsible for the teenagers' deaths?

The Story so Far

As you arrive on the scene two bodies are being carried out of a tomb. This is confusing to you, as normally bodies are carried into tombs. There are a number of people in the surrounding areas: A great number of town guards, two men from wealthy families, a woman who appears to be wed to one of the men, a religious figure, a page, the law, and an investigator.

You will take on one of these roles, and attempt to piece together what happened by speaking to the others in the surrounding area.

Detective's Notebook

Use the chart below to keep track of who you spoke to and what information they provided. Write down exact quotations or close paraphrases so you can cite them in your **200 – 300** word report.

Individual	Information

Mysteries Most Foul: Teacher's Cards

Don't give this page to students. Photocopy this page and cut it up, giving one piece to each student. They will have to use their communication skills to listen to, record, and understand what has transpired. You may choose to give multiple students the same role, or choose a generic role for many students.

The Wealthy Husband
You will talk about the statue to anyone, but you will only reveal each other piece of information to one person. You will only reveal one thing to each person.

- Your daughter is one of the dead teens.
- Your daughter was going to marry a wealthy man tomorrow.
- You used to have an intense rivalry with The Wealthy Man.
- You will build a statue to honour the memory of the two dead children.

The Wealthy Wife
So distraught are you, that you cry while you speak, making your words hard to hear. You will only talk to three people before being unable to speak further.

- Your daughter is dead, and you blame yourself.
- You wish you listened to your daughter when she said she didn't want to be married.
- You wonder where her fiancé is. He should be here.

The Wealthy Man
You are barely holding yourself together, but you are willing to talk to everyone. You have appearances to keep up.

- Your son is one of the dead teens.
- Your wife recently killed herself because your son was punished for defending himself.
- You used to hate The Wealthy Husband, but now none of that matters.
- Your son recently had his heart broken.

The Religious Figure
You will reveal the first two points to anyone, but you will only reveal the last two points to someone if it seems like they already know about it.

- You recently heard confession from the girl. She did not want to get married.
- You know the boy was recently married.
- You gave the girl a potion that would make it seem like she was dead.
- You married the boy and girl to each other in hopes their family feud would end.

The Investigator
You are very curt, and would rather not reveal what you know to anyone. That said, if there's information to trade, you're willing to share a little.

- The girl died from a stab wound.
- The boy died from drinking poison.
- The girl had trace amounts of poison on her lips.
- The girl's cousin was buried here recently.
- The girl's fiancé is still inside – killed by a sword.

The Law
You are angry and enraged that this has happened. You blame the two wealthy families. You refuse to talk to them.

- The boy was banned from the town for killing the girl's cousin only a short while ago.
- Your relation was going to marry the girl, but his body now lies still, dead, within the tomb.
- The parents have already been punished.

The Page
You know a lot more than you think you do. You remember overhearing the following comments from the dead girl, but aren't sure what they mean.

- "The potion will make it seem as if I'm dead, until my husband returns to save me."
- "He thought our marriage could end our families' fighting."
- "I can't marry him, I'm already married!"

Town Guard
Word gets around, and you make sure most of it gets to you. You are willing to share your information.

- A man in a neighboring town has been caught selling deadly poisons.
- The boy and girl were reported to have entered the Religious Figure's home recently.
- The boy and girl are from two feuding families who have done much damage.

Rubric

Writing

Level 1	Level 2	Level 3	Level 4
Demonstrates EXCEPTIONAL ability to improve writing through the use of pre- during- and post-writing strategies. (Detective Notebook is used before and after interviews to craft a strong response.)	Demonstrates SKILLED ability to improve writing through the use of pre- during- and post-writing strategies. (Detective Notebook is used before and after interviews to craft a strong response.)	Demonstrates PROFICIENT ability to improve writing through the use of pre- during- and post-writing strategies. (Detective Notebook is used before and after interviews to craft a strong response.)	Demonstrates UNDEVELOPED ability to improve writing through the use of pre- during- and post-writing strategies. (Detective Notebook is used before and after interviews to craft a strong response.)

Speaking and Listening

Level 1	Level 2	Level 3	Level 4
Uses class discussions for EXCEPTIONAL enhancement of learning. (Quotations from interviews are used to support your written response.)	Uses class discussions for SKILLED enhancement of learning. (Quotations from interviews are used to support your written response.)	Uses class discussions for PROFICIENT enhancement of learning. (Quotations from interviews are used to support your written response.)	Uses class discussions for UNDEVELOPED enhancement of learning. (Quotations from interviews are used to support your written response.)
Demonstrates EXCEPTIONAL ability to describe and explain how pre-, during-, and post- strategies can be used to adapt presentations for a variety of needs. (Both your body language, and other speakers' body language informs your response.)	Demonstrates SKILLED ability to describe and explain how pre-, during-, and post- strategies can be used to adapt presentations for a variety of needs. (Both your body language, and other speakers' body language informs your response.)	Demonstrates PROFICIENT ability to describe and explain how pre-, during-, and post- strategies can be used to adapt presentations for a variety of needs. (Both your body language, and other speakers' body language informs your response.)	Demonstrates UNDEVELOPED ability to describe and explain how pre-, during-, and post- strategies can be used to adapt presentations for a variety of needs. (Both your body language, and other speakers' body language informs your response.)

Traditional Assignment: Crafty Questioning

Overview

Students will learn the basics of **P**oint, **E**vidence, **E**xplanation paragraph writing (**P.E.E. Paragraphs**). Students will then develop one inferential question, and one evaluative question based on the assigned section of their text.

Next, students will write detailed answers in **P.E.E. Paragraph** form.

This will prepare the students for a class-wide **Circular Discussion** during which the teacher will moderate, ensuring that each student asks at least one question, and offer a strong response to at least two questions posed by others.

Focus

- Writing P.E.E. Paragraphs
- Developing thoughtful questions
- Expressing opinions through oral discussion

Literacy Skills

- **Questioning**
    - Inferential Questions
    - Evaluative Questions

Curricular Expectations

CC.9-10.W.2 Text Types and Purposes: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

CC.9-10.W.3 Text Types and Purposes: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

CC.9-10.W.3.a Text Types and Purposes: Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

Three-Part Lesson Plan

MINDS ON

When students enter the classroom, they will find three pairs of pictures displayed at the front of the classroom. Each pair will include two similar, yet different, things. These pairs could include: Winter & Summer, Books & Movies, Computers & Video Game Consoles, or Microwave & Stovetop Cooking.

As students enter the classroom, they will be instructed to place a check mark next to the thing they prefer from each of the pairs.

Once they have placed three check marks they can return to their seat. They will then select the pair they like the most and write three reasons why they preferred one half of the pair to the other.

After five minutes students should be asked to share their ideas with an elbow partner. They will then be encouraged to express their ideas with the class.

FOCUS

EXPRESSING IDEAS IN P.E.E. FORMAT

Each student should now have a topic (their pair of objects) as well as an opinion (one is better than the other), and three details to support their opinion.

You can now write the following prompts on the board:

> **Point:** _____ is better than _____.
> **Evidence:** It is better because _____.
> **Explanation:** That proves it is better as _____
> _____.

These are the three main parts of a **P.E.E. Paragraph**. Take a moment to explain each part to the students, noting that the **Point** is their opinion. It is simply what they think. The **Evidence** is a specific detail that supports their point. The **Explanation** is the part many students have trouble with. While the student may know how their evidence proves their point, the reader may not have the same background knowledge. The Explanation is where the student must explain **how** the evidence proves the point.

You can write an exemplar on the board, before students fill in the prompts with their own information.

Example:
   Microwave cooking is better than oven cooking. It is better because microwaves can cook a meal in far less time than an oven can. This proves that it is better as a faster cooking time   allows people to spend more time with their family, enjoying their evening with one another,   rather than spending their entire night in the kitchen.

It is important to explain to students that while the **Explanation** may be the most difficult part of the **P.E.E. Paragraph**, it is also the most important, comprising the majority of the paragraph.

TEXT-BASED QUESTIONING
Now that students have a strong understanding of **P.E.E. Paragraphs**, you can distribute the **Crafty Questioning Assignment Sheet**.

The first thing you should do is highlight the difference between **Evaluative Questions** and **Inferential Questions**. This can be done by creating example questions based on the images from the Minds On activity.

Inferential: Why do more people prefer Video Game consoles to Computers?
Evaluative: If a wizard cast a spell to eliminate winter forever, what would you miss most?

Be sure to explain that while strong evaluative questions are rooted in the text, they should relate to the **themes** and **main ideas**, rather than the plot of the text.

Once the students understand inferential and evaluative questions, they are free to start working on their assignment sheet. Students should **annotate** the specific details in their text that support their questions.

Circulate as the students are working, and check the questions they are constructing to ensure they have a clear understanding of the different concepts.

Once the students have written their three questions, they should begin writing strong answers in **P.E.E. Paragraph** format, using specific details from both the text and their own experience to support them.

SHARING WITH THEIR PEERS
Inform students that during the next class they will participate in a class-wide discussion. While you will moderate the discussion, you will not take part in it. Let students know that they will have to pose **one** of their questions to the class; they will also be responsible for giving **two** strong answers to questions asked by their peers.

Students will then place a check mark beside the question they plan to ask the class. Next, students will wander around the class in order to learn what questions they should prepare for.

Once you have noticed a lot of rich discussion you should pass out **two sticky notes** to each student.

CONSOLIDATION

Students will need to identify two questions they will be able to answer during the next day's **Circular Discussion**. They will record the two questions, as well as the asking students' names on sticky notes.

Students will then write point form notes that will help guide their answers. Students must hand the sticky notes to the teacher before leaving the classroom. The notes will be returned to them before the **Circular Discussion**, and can be used to track (by flipping them over once answered) how many questions they have responded to.

Crafty Questioning Assignment

Literacy Skills: Questioning
There are three main types of questions – Literal, Inferential, and Evaluative. **Inferential** questions require one to use personal knowledge, combined with knowledge from the text to answer them. **Evaluative** questions ask for personal opinions, which must still be supported by specific examples from one's life. **Literal** questions require one to restate, in full sentences, information that has been directly stated in the text.

Instructions

You will write **one** inferential question, and **one** evaluative question based on your text. You will then provide strong responses to each question using **P.E.E. Format**.

P.E.E. Format
Point:	_____ is better than _____.
Evidence:	It is better because _____.
Explanation:	That proves it is better as _____ _____.

Example
Microwave cooking is better than oven cooking. It is better because microwaves can cook a meal in far less time than an oven can. This proves that it is better as a faster cooking time allows people to spend more time with their family, enjoying their evening with one another, rather than spending their entire night in the kitchen.

Inferential Questions

Write one inferential question relating to your assigned section of the text in the space provided. Craft a fully detailed **P.E.E. Paragraph Response** on the following page.

Example
Though the narrator states there are "two households, both alike in dignity" (Shakespeare 5) in what way do Sampson and Benvolio's actions suggest otherwise?

Inferential Question Response

Evaluative Questions

Write one evaluative question relating to the themes from your assigned section of the text in the space below. Craft a fully detailed **P.E.E. Paragraph Response** for one of your evaluative questions.

Example
Romeo hides away, "and private in his chamber pens himself," (Shakespeare 28) which worries his parents as they don't know "from whence his sorrow grows" (29). Why have you hidden your emotions from your parents, rather than telling them how you feel?

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Evaluative Question Response

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Rubric

Writing

Level 1	Level 2	Level 3	Level 4
Complex ideas are conveyed through EXCEPTIONAL use of organizational strategies. (Correct sentence and paragraphing structure is used in your written piece.)	Complex ideas are conveyed through SKILLED use of organizational strategies. (Correct sentence and paragraphing structure is used in your written piece.)	Complex ideas are conveyed through PROFICIENT use of organizational strategies. (Correct sentence and paragraphing structure is used in your written piece.)	Complex ideas are conveyed through UNDEVELOPED use of organizational strategies. (Correct sentence and paragraphing structure is used in your written piece.)
EXCEPTIONAL technique is used to convey meaning through narrative writings, supported with specific details and engaging structure. (Specific quotations from the source text are used to inform your response.)	SKILLED technique is used to convey meaning through narrative writings, supported with specific details and engaging structure. (Specific quotations from the source text are used to inform your response.)	PROFICIENT technique is used to convey meaning through narrative writings, supported with specific details and engaging structure. (Specific quotations from the source text are used to inform your response.)	UNDEVELOPED technique is used to convey meaning through narrative writings, supported with specific details and engaging structure. (Specific quotations from the source text are used to inform your response.)
A clearly defined point of view is used to create EXCEPTIONAL structure that guides the written piece. (A guiding voice explores the potential of textual connections using both inferential and evaluative questions.)	A clearly defined point of view is used to create SKILLED structure that guides the written piece. (A guiding voice explores the potential of textual connections using both inferential and evaluative questions.)	A clearly defined point of view is used to create PROFICIENT structure that guides the written piece. (A guiding voice explores the potential of textual connections using both inferential and evaluative questions.)	A clearly defined point of view is used to create UNDEVELOPED structure that guides the written piece. (A guiding voice explores the potential of textual connections using both inferential and evaluative questions.)

Discussion Questions

Scene One

Which actions might demonstrate that the two houses are not both alike in dignity?

Scene Two

How would Romeo's actions differ if Rosaline returned his affections?

Scene Three

Why might the nurse deeply care for Juliet?

Scene Four

How does Mercutio explore the difference between love and lust?

Scene Five

Why might Romeo think he loves Juliet after just meeting her for the first time?

Thematic

In which ways are parent-child relationships stronger than all others?

Act Two

Manga Classics Difference Assignment: Underground Comics

Overview

Exploring a variety of independent comics, students will gain appreciation for non-mainstream materials, while having their eyes opened to the wealth of topics comics can explore. They will then consider different stories they want to share with the world, before making a short comic about their own life experiences. Finally, they will apply those skills to creating a narrative that relates to their text.

Focus

- ● Understanding the Comics form
- ● Telling personal stories
- ● Juxtaposing images and text
- ● Creating small self-published works

Literacy Skills

- ● **Connecting**
  - o Text-to-Self
- ● **Determining Importance**
- ● **Comparing**
- ● **Summarizing**
- ● **Annotating**

Curricular Expectations

CC.9-10.W.1.d Text Types and Purposes: Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

CC.9-10.W.2 Text Types and Purposes: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

CC.9-10.W.2.a Text Types and Purposes: Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

Three-Part Lesson Plan

MINDS ON

Each desk will have one of eight different comics on it. The comics will be printed on an 8.5x11 sheet of paper and explore a variety of themes and topics from an equity-seeking perspective. These can be comics that you create, or comics that you are familiar with.

EMBRACING EQUITY
While collecting your comics, ensure that each comic connects to one of the following topics:

- Gender
- Sexuality
- Race
- Ability
- Socio-Economics
- Mental Health
- Age
- Culture

These comics will demonstrate to your students that comics are more than characters in tights punching and kicking each other, not that there is anything wrong with those comics. Super hero comics can be wonderful; and, they're even better when they tackle the above eight issues.

FINDING YOUR TEXTS
If you are having difficulty coming up with, or finding examples of the above eight issues you should seek out popular webcomics. Many webcomics have a niche audience, and are tailored towards exploring specific equity issues. You may surprise yourself with the variety of possibilities open to readers as you collect your resources.

Alternatively, you could ask your students to find comics from each of those eight areas, so that they are using meaningful and self-selected texts for the next part of the minds on.

WORKING WITH COMICS
Students should be asked to move around the room until they find a comic that they connect with. Once they have selected their comic, they should sit at that desk.

Students will annotate the comic, pointing out textual connections, and key areas of interest. Once they have finished their annotations, they will be directed to find a partner that has a different comic.

Together they will share their ideas about the comics, pointing out connections, as well as discussing what they think works well in the comic, and what they think could be improved.

BRINGING IT TOGETHER
Once students have explored their comics you will host a class discussion allowing students to consider how these differ from, or are similar to, the comics they are used to.

This discussion should last for a few minutes, before you move on to the focus of the lesson. Try to direct the discussion to the exploration of Equity issues.

FOCUS

Having finished exploring the themes in the short comics, students will be prepared to engage with telling personal narratives.

CREATING A MINI COMIC

Walk students through the process of turning an 8.5x11 sheet of paper into a mini book. Provided they have not written on the back of the Minds On comic, they can use that page for this activity.

The instructions for creating a mini comic are on the Underground Comics Assignment.

Students will now have eight pages on which they can juxtapose pictures and text to tell their own story; the story should be based on the connection they made with their self-selected piece.

Students should be given fifteen minutes to create their comic before moving on.

THE ASSIGNMENT

Now that students have created their own comic, they are familiar with both the process of creating comics, as well as how to turn one sheet of paper into a mini book. At this point students should be provided with the **Underground Comics Assignment** sheet, and be directed towards completing that task.

Write a list of lesser-character in a central location so that students are offered a starting point if they have difficulty coming up with their own ideas.

Once students begin working on their mini-comic, invite them to add their selected character to the list. This will allow for a wider array of choices for those in need.

CONSOLIDATION

Ask students to place their personal comic in a class library. Inform students that they do not need to place their comic in the library if they feel uncomfortable, but encourage them to honour their own voices and experiences by contributing to the communal collection.

If the students used their Minds On comic for this activity, readers will be able to unfold the created comic to see the actual connection and annotations that led to the story's creation. This will offer a deeper insight into both the comic and the creator.

Underground Comics Assignment

Instructions

You will be creating a mini-comic that tells the story of one of the **lesser characters** within your text. While texts often fully explore the role of the protagonist, the antagonist, and a number of those close to them, the worlds of fiction are filled with many additional characters.

From the shopkeeper who handed the protagonist a key package on time, to the small child who got in the way causing a brief moment of panic and confusion, there are many more characters that influence and affect the outcome of the tale.

You will be selecting one of these characters, opting to tell their story, adding background to the moments during which they interacted with the main characters of your text.

Preparing your Mini-Comic

Follow the instructions below to properly fold and cut your sheet of paper into an eight page mini-book. There will be six interior pages, a front cover, and a back cover.
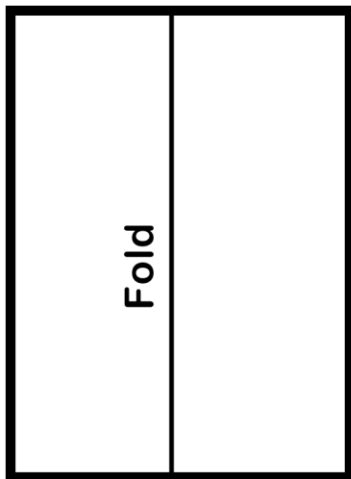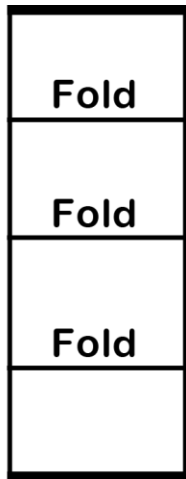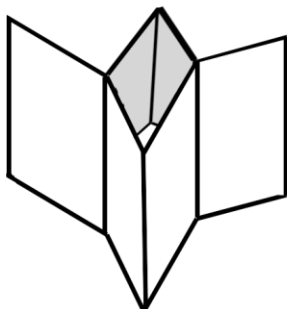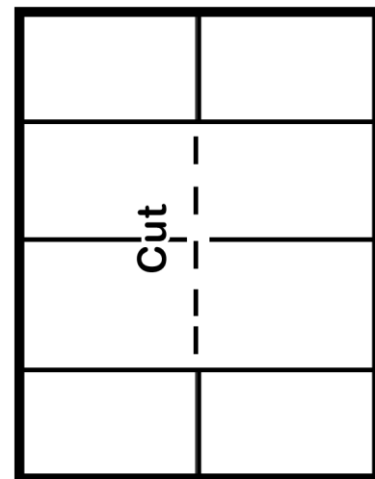
The Character's Story

Use the chart below to consider the character's actions, what might have led to those actions. Record evidence from the text to support your choices.

Character's Actions	What led to the actions	Textual Evidence
Example Rosaline muses on Romeo's inability to love anyone.	Rosaline observing Romeo fall for Juliet at the party.	"Is Rosaline whom thou didst love so dear, so soon forsaken?" (145)

The Manga Classics Difference

You may choose to use art assets from the **Manga Classics Media Package** in the creation of your mini-comic.

Once complete, unfold your comic and scan or take a picture of it, then **TWEET** it using the following Handle and Hashtag: @MangaClassics #MCUndergroundComics

Planning Your Pages

Once you have decided on the story you want to tell, use the grid below to plan your eight pages, and create rough sketches of your layout.

Front Cover	**Page 1**	**Page 2**	**Page 3**
Page 4	**Page 5**	**Page 6**	**Back Cover**

Rubric

Writing

Level 1	Level 2	Level 3	Level 4
EXCEPTIONAL use of tone and style to create an engaging piece. (Comic uses strong dialogue to communicate ideas to the reader.)	SKILLED use of tone and style to create an engaging piece. (Comic uses strong dialogue to communicate ideas to the reader.)	PROFICIENT use of tone and style to create an engaging piece. (Comic uses strong dialogue to communicate ideas to the reader.)	UNDEVELOPED use of tone and style to create an engaging piece. (Comic uses strong dialogue to communicate ideas to the reader.)
Complex ideas are conveyed through EXCEPTIONAL use of organizational strategies. (Character planning sheet and rough panel sketches inform the final product.)	Complex ideas are conveyed through SKILLED use of organizational strategies. (Character planning sheet and rough panel sketches inform the final product.)	Complex ideas are conveyed through PROFICIENT use of organizational strategies. (Character planning sheet and rough panel sketches inform the final product.)	Complex ideas are conveyed through UNDEVELOPED use of organizational strategies. (Character planning sheet and rough panel sketches inform the final product.)
Headings, images, and/or layout demonstrate EXCEPTIONAL ability to enhance reader understanding. (Strong comic book features and techniques are used to enhance your mini-comic.)	Headings, images, and/or layout demonstrate SKILLED ability to enhance reader understanding. (Strong comic book features and techniques are used to enhance your mini-comic.)	Headings, images, and/or layout demonstrate PROFICIENT ability to enhance reader understanding. (Strong comic book features and techniques are used to enhance your mini-comic.)	Headings, images, and/or layout demonstrate UNDEVELOPED ability to enhance reader understanding. (Strong comic book features and techniques are used to enhance your mini-comic.)

Oral Assignment: The Often-Overlooked

Overview

Students will be exposed to a variety of monologues before discussing what makes monologues powerful tools in a variety of media forms. Students will then work towards uncovering aspects of the main characters within their text, creating a strong foundational knowledge upon which they can build in future readings. Finally, they will consider which characters in the text play key roles, despite their not being fully developed. Students will be challenged to write a monologue embodying one of these often-overlooked characters, revealing inferred aspects.

Focus

- ● Understanding monologues
- ● Creating a group presentation
- ● Summarizing aspects of key characters
- ● Inferring aspects of often-overlooked characters
- ● Constructing a fully realized monologue

Literacy Skills

- ● **Determining Importance**
- ● **Summarizing**
- ● **Inferring**

Curricular Expectations

CC.9-10.SL.1.d Comprehension and Collaboration: Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

CC.9-10.SL.2 Comprehension and Collaboration: Integrate multiple sources of information presented in diverse media or formats evaluating the credibility and accuracy of each source.

CC.9-10.R.L.3 Key Ideas and Details: Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Three-Part Lesson Plan

MINDS ON

Play three videos of three different monologues. You can use monologues from your favourite movies and tv shows, or stream videos from various competitions. At first, just play through them without indicating the purpose of the videos. As most monologues only last between thirty seconds and two minutes, the entire experience should take approximately five minutes. You can keep your students guessing for that long.

Once complete, ask your students to vote on which of the three was their favourite. Once the results are in, prepare to play the winning video once more. This time, before the students watch the video, ask them what the speaker is revealing about their character, and ask them to consider who the audience of the monologue is supposed to be.

In many cases, the monologue will break the fourth wall, addressing the viewer directly. Other times, it may be directed towards a character or group of characters. Alternatively, it may simply be the character speaking aloud to themselves. In any case, the content normally expresses strong emotions, and reveals previously hidden aspects of the character.

Once you have watched the video again, ask students to share their thoughts, and consider what aspects were revealed in the video. Have your students consider why it might be difficult to share those aspects without using a monologue.

FOCUS

Break your class into small groups. Assign each group a character from the text. Inform them that they will be creating a group monologue. They will all inhabit the same character, but will take turns speaking as that character to create a cohesive whole.

Group members should consider how they feel about their assigned character. In many cases they may have similar ideas, while in other cases they may view the same character through completely different lenses.

CRAFTING THE GROUP MONOLOGUE
Once they have formed an opinion about the character, have them self-select different aspects they wish to bring to light.

One group member may focus on the character's feelings about the past. Another may focus on the character's feelings about the future. Others may decide to explore the character's dislike of another, or their thoughts about a specific event.

Once they have all decided on a role, they will prepare a ten to twenty second monologue before sharing their creation with the group.

As a group, they will then order the different pieces, and create a cohesive structure that allows all parts to join together, creating a fluid monologue that will be presented to the class. When presenting, students will step forward when they perform their part of the monologue, and step back again when they are finished.

This process will grant insight into the major characters in their text.

LOOKING AT THE OVERLOOKED

Now that students have experience with writing and presenting monologues, direct them towards their **The Often-Overlooked Assignment**. Students will consider which characters they feel are most overlooked in their text, and co-construct a class list of these characters.

Once the list is complete, students will select one of the characters and begin crafting their monologue, shaping a unique perspective of a character that was not fully realized within the text.

Students must consider how the character acts, what they look like, and the words they speak. Each of these layers should complement one another in their piece.

CONSOLIDATION

On the co-constructed list, students should write their initials next to the character they selected. If their character is not on the list, they should add it now.

This will allow you to prepare for presentations, either placing all the same characters in a row, or staggering them throughout the performances. This will also hold the students accountable for their presentation, as they will have indicated which character they have begun working to uncover.

The Often-Overlooked Assignment

Instructions

You will be writing a monologue from the perspective of one of the **lesser characters** within your text. While texts often fully explore the role of the protagonist, the antagonist, and a number of those close to th em, the worlds of fiction are filled with many additional characters.

From the shopkeeper who handed the protagonist a key package on time, to the small child who got in the way causing a brief moment of panic and confusion, there are many more characters that influence and affect the outcome of the tale.

You will be selecting one of these characters, opting to tell their story, adding background to the moments during which they interacted with the main characters of your text.

What is a Monologue?

A monologue is one long speech. Often, monologues are used to express emotional innerworkings, or provide necessary insight into events, both in the future and in the past. A monologue is an opportunity for one character to be prioritized in order to express their own feelings and opinions without interruption.

Requirements for the Monologue

Your monologue must…
- Be orally presented to the class
- Run between 1 and 2 minutes in length
- Use vocal tone and volume to engage your audience
- Be supported with gesticulations and non-verbal communication
- Express inferred details that support the character's actions in the text
- Shed light on the character's feelings for the main characters in the text
- Be supported by a strong costume that expresses the character's personality

Explaining the Requirements

For those who require a few more details as to how they can meet the requirements of the assignment, see the expanded information below.

Presentation Time
To ensure that your monologue is neither too long nor too short rehearse with a partner prior to your presentation. Have them time your performance at least twice for accuracy.

Communication Skills
Both verbal and non-verbal communication skills are required. Consider when the character might speak loudly, or when they may whisper. Think about how nervous glances, or throwing their arms into the air might express their feelings without resorting to words.

Textual Connections
While there may not be much information presented about your character within the text, p ay close attention to the key details that are present. Expression, tone, and length of interaction may all provide the basis for your inferences.

Costuming

Modern clothing is only acceptable if you can thoroughly explain why the character would be dressed in those garments. Ability to explain choices is more important than appearance.

The Character's Thoughts

Use the chart below to consider the character's feelings, what those might lead them to discuss, and evidence from the text to support your choices.

Character's Feelings	Discussion Topics	Textual Evidence
Example Rosaline is annoyed that Romeo pursues her.	How much she hates being the talk of the town by both Capulets and Montagues.	"I conjure thee by Rosaline's bright eyes." (112)

Costuming

Draw a rough sketch of your costume on the figure below. Use the boxes to explain your choices using supporting details from the text.

Rubric

Reading (Literature)

Level 1	Level 2	Level 3	Level 4
Conveys EXCEPTIONAL knowledge as to how ideas are developed and presented throughout the text. (Specific visual and textual details are used to construct engaging language, appropriate to both the character and the task, for your performance)	Conveys SKILLED knowledge as to how ideas are developed and presented throughout the text. (Specific visual and textual details are used to construct engaging language, appropriate to both the character and the task, for your performance)	Conveys PROFICIENT knowledge as to how ideas are developed and presented throughout the text. (Specific visual and textual details are used to construct engaging language, appropriate to both the character and the task, for your performance)	Conveys UNDEVELOPED knowledge as to how ideas are developed and presented throughout the text. (Specific visual and textual details are used to construct engaging language, appropriate to both the character and the task, for your performance)

Speaking and Listening

Level 1	Level 2	Level 3	Level 4
Demonstrates EXCEPTIONAL enhancement of discussions through clear summarization of, and response to, different perspectives. (Strong communication skills are used to engage your audience through the use of varied tone and volume.)	Demonstrates SKILLED enhancement of discussions through clear summarization of, and response to, different perspectives. (Strong communication skills are used to engage your audience through the use of varied tone and volume.)	Demonstrates PROFICIENT enhancement of discussions through clear summarization of, and response to, different perspectives. (Strong communication skills are used to engage your audience through the use of varied tone and volume.)	Demonstrates UNDEVELOPED enhancement of discussions through clear summarization of, and response to, different perspectives. (Strong communication skills are used to engage your audience through the use of varied tone and volume.)
Synthesizes a variety of sources to offer EXCEPTIONAL understanding of the credibility of texts. (Combines ideas presented from multiple sources to determine how body language and gesticulation is best used to enhance characterization.)	Synthesizes a variety of sources to offer SKILLED understanding of the credibility of texts. (Combines ideas presented from multiple sources to determine how body language and gesticulation is best used to enhance characterization.)	Synthesizes a variety of sources to offer PROFICIENT understanding of the credibility of texts. (Combines ideas presented from multiple sources to determine how body language and gesticulation is best used to enhance characterization.)	Synthesizes a variety of sources to offer UNDEVELOPED understanding of the credibility of texts. (Combines ideas presented from multiple sources to determine how body language and gesticulation is best used to enhance characterization.)

Traditional Assignment: Character Creation

Overview

This lesson will focus on **inferring** why others make the choices they do. After practicing the skill in small groups, students will come together as a class and try to **predict** what the focus of the day's lesson will be.

Students will then consider the choices made by one of the characters in their text and work to create an artefact from the point of view of the character. Students will need to fully explain the choices they made in the creation of their artefact, while also exploring how the created piece predicts what will happen in the next section of the text.

Focus

- Inferring the reasons behind specific choices
- Predicting upcoming events based on supporting details
- Creating a written-text or media-text
- Inhabiting a fictional character

Literacy Skills

- **Inferring**
- **Predicting**

Curricular Expectations

CC.9-10.W.1 Text Types and Purposes: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

CC.9-10.W.3.b Text Types and Purposes: Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

CC.9-10.R.L.10 Range of Reading and Level of Text Complexity: By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.

Three-Part Lesson Plan

MINDS ON

As students enter the classroom, they will find that their desks have been arranged into groups of six. In the centre of each desk group you will have placed a series of five related images, and one blank page cut to the same size as the other images. These images can be photographs, or hand drawn pictures. Simple stick-figure drawings will be more than enough for this activity. Each selection of images will tell a story; in fact, they must be able to be put together in a variety of ways to tell different stories.

For example, your stick-figure drawings could include:

1. A stick-figure on a bike with a helmet
2. A stick-figure watching a person fall off of a bike
3. A stick-figure in a store buying a helmet
4. A stick-figure celebrating
5. A stick-figure sitting on the ground crying

Students will then be asked to put the images together in the correct order from one to five. Even with this simple example you will note there are a variety of ways to order the images. Perhaps the stick-figure watched someone win a trophy, and was sad that they lost. On their way home, they may have seen someone fall off a bike, so they purchased a helmet for themselves and then continued biking home.

Alternatively, perhaps the stick-figure was celebrating something, then began to bike home. After falling off, he may have cried on the ground before going to buy a helmet, and then riding off with it.

Ultimately, there is no "correct order". What matters is that students understand the reasoning as to why they selected the order that they did. Students will write a brief explanation on the page with their images.

Finally, students will use the sixth page to draw a prediction of what will come next in the story.

Once all groups have completed this task, they will give a brief mini-presentation to the class explaining their stories. This will be a teachable moment to explain that while each group had a different idea of what was happening, the importance is in their ability to support their inferences and predictions using evidence from the text, as well as their own personal knowledge.

FOCUS

The main part of this lesson will focus on students attempting to understand the choices the characters made in their text.

INFERRING CHOICES FROM THE TEXT

Ask students to look through their assigned section of text and identify two important decisions that a character made. Students will **annotate** the specific sections, making note of the choices that were made, while also indicating their importance.

Students should discuss the choices with their groupmates, asking their peers if they would have done the same, were they in that scenario. Students should then focus on the choice most of their peers disagreed with.

UNDERSTANDING THE OTHER

While some students may agree with the character's choice, others may disagree. This places them in a situation where they will need to work to identify why the character made the decision that they did.

Students should focus on their choice, looking for supporting details in the text that explain the character's decision. Textual **annotations** are to be added for each supporting detail.

CREATING AN ARTEFACT

Once students have a strong understanding of their character they should be given the **Character Creations Assignment Sheet**. Students will choose what sort of text they wish to create from the perspective of their character. The choices include, but are not limited to:

- Short Story
- Journal Entries
- Collection of Poetry
- Sculpture
- Painting
- Song

As you circulate the room, take notice of what forms students are drawn towards. Be sure to remind them that they not only have to create the artefact, they are also required to explain – using specific details from their texts – why the character would create the piece in that fashion.

Ensure students understand that they will need to work a predictive element into their piece, explaining it in their write-up as well.

CONSOLIDATION

Having circulated and learned what sort of texts students have self-selected to create, you will write each form on the board. Once you have completed this list, students will be directed to go to the board and add their initials beside the type they wish to create.

Once the entire class has identified their type, you will draw their attention to the choices the class made.

Students will be tasked to write a brief one or two sentence inference that they can make based on the information on the board ("our class prefers to create art because we have a strong background in visual expression" or "most of the class chose to create a journal entry because it can be completed in the shortest amount of time"). Students will hand in these inferences on a slip of paper before they leave the classroom.

Character Creation Assignment

You are responsible for **creating a written-text or a media-text** from the perspective a major character from your assigned section of text.

Literacy Skill: Inferring

When you infer, you are reaching a conclusion based on information from the text, as well as your own prior knowledge. An inference is an "**educated guess**" which must be proved using specific details from both the text, and your own experiences. Inferring requires you to *read between the lines* about something that has happened, or that will happen in the future.

Literacy Skill: Predicting

By predicting you form an expectation about what will happen in your text. Closely tied to inferring, predicting requires you to use prior knowledge and information from the text to form an opinion that will be **proved either correct or incorrect** throughout the course of your text.

Instructions

The media text you create must explore the choices and decisions the character made. You must **infer** why the character acts the way they do, using your creation to flesh out a backstory that sheds light on their actions.

Your created piece must also include a **predictive** element that explores what you think will occur later in the text.

You will be required to create a short written piece, providing textual and personal evidence that supports your choices.

Types of Texts

The type of text you create may be selected from the following list. If you have another idea that would work for your character, please ask your teacher if it is an acceptable choice.

- Short Story
- Journal Entries
- Collection of Poetry
- Sculpture
- Painting
- Song

Once you have selected the type of text you are going to create, please fill out the related planning sheet.

Character Creation: Planning Sheet

Use this sheet to collect your thoughts prior to creating your text.

Example
Write a diary entry from the perspective of Romeo that explores his newfound love of Juliet.

The Basics

Text Type: _____

Character: _____

Ideas Explored: _____

_____.

Supporting Evidence

Use the following space to record the specific details you will use to support your inferences and predictions.

Example
Though Romeo's friends attempt to "conjure [him] by Rosaline's bright eyes … and her scarlet lips" (Shakespeare 112) they are unaware of his changed affections. Only moments prior, Romeo was "under love's heavy burden" (70) due to Rosaline swearing "that she will still live chaste" (37); now, he finds himself drawn to Juliet. Romeo's affections take shape as Juliet proves herself different from Rosaline, willing to show affection in whatever way most pleases him claiming, "or if thou think'st I am too quickly won, I'll frown and be perverse and say thee nay, so thou wilt woo" (128). These qualities push Romeo to ask if Juliet will, "leave [him] so unsatisfied" (131). Despite her claims that their actions are "too rash, too unadvised, too sudden" (130) he presses her for marriage, attempting to secure something that seemed unobtainable with Rosaline.

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Rubric

Writing

Level 1	Level 2	Level 3	Level 4
Written piece offers EXCEPTIONAL analysis of assigned topic and text. (Style of original text influences your created piece through thematic exploration.)	Written piece offers SKILLED analysis of assigned topic and text. (Style of original text influences your created piece through thematic exploration.)	Written piece offers PROFICIENT analysis of assigned topic and text. (Style of original text influences your created piece through thematic exploration.)	Written piece offers UNDEVELOPED analysis of assigned topic and text. (Style of original text influences your created piece through thematic exploration.)
Narrative technique is used with EXCEPTIONAL ability while developing the written piece. (Engaging sentence types, sentence structure, and paragraphing is used to fully communicate your ideas.)	Narrative technique is used with SKILLED ability while developing the written piece. (Engaging sentence types, sentence structure, and paragraphing is used to fully communicate your ideas.)	Narrative technique is used with PROFICIENT ability while developing the written piece. (Engaging sentence types, sentence structure, and paragraphing is used to fully communicate your ideas.)	Narrative technique is used with UNDEVELOPED ability while developing the written piece. (Engaging sentence types, sentence structure, and paragraphing is used to fully communicate your ideas.)

Reading

Level 1	Level 2	Level 3	Level 4
EXCEPTIONAL ability to independently decode and understand complex texts. (Specific textual connections are clearly communicated in your created piece, supported by direct quotations.)	SKILLED ability to independently decode and understand complex texts. (Specific textual connections are clearly communicated in your created piece, supported by direct quotations.)	PROFICIENT ability to independently decode and understand complex texts. (Specific textual connections are clearly communicated in your created piece, supported by direct quotations.)	UNDEVELOPED ability to independently decode and understand complex texts. (Specific textual connections are clearly communicated in your created piece, supported by direct quotations.)

Discussion Questions

Scene One

What would happen if Mercutio didn't abandon Romeo?

Scene Two

How will Juliet's willingness to change herself for Romeo affect her?

Scene Three

Why would Friar Laurence be against marrying Romeo and Juliet?

Scene Four

Why would the nurse tell Juliet that Paris is the proper man for her?

Scene Five

What might be the reason for Juliet's haste to hear the nurse's news about Romeo?

Scene Six

How might Friar Laurence's opinion that love is destructive be demonstrated as truth?

Thematic

Is it possible for teenagers to understand the complexities of love?

Act Three

Manga Classics Difference Assignment: Rollercoaster of Emotions

Overview

Students will watch a video of someone riding a rollercoaster from first-person perspective. They will then discuss how rollercoasters act as a strong metaphor for peoples' lives. Next, they will consider how a rollercoaster can be used to express the life of a character from their text, before creating a formalized graph depicting the emotional ups and downs the character experienced. Finally, they will construct a metaphor exploring how amusement park rides describe the progress of their own lives.

Focus

- ● Exploring extended metaphors
- ● Identifying key moments in a character's life
- ● Applying metaphors to their own experience

Literacy Skills

- **Connecting**
  - ○ Text-to-Text
  - ○ Text-to-Self
- **Visualizing**
- **Determining Importance**

Curricular Expectations

CC.9-10.W.1.c Text Types and Purposes: Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

CC.9-10.W.3.c Text Types and Purposes: Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

CC.9-10.W.10 Range of Writing: 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 tasks, purposes, and audiences.

Three-Part Lesson Plan

MINDS ON

Begin by playing a streamed video of a roller coaster shot from a first-person point of view. Students will watch as the cart goes up, then down, then up, then up, then around, and around, and up, and down, and maybe even loop-de-looping. Once complete, ask students to consider how this experience could be compared to the story of someone's life. Then, ask them to consider where the metaphor of a rollercoaster representing someone's life fails to maintain the comparison.

Students should point out that in both rollercoasters and in life there are a number of ups and downs. Rarely do things progress in a smooth path without twists or turns. Students may even make connections between the excitement of the riders, and the excitement of people as they face new challenges.

Ways in which the metaphor fails to hold up might be that rollercoasters end up at the beginning. While there may be room to make a comparison to the circle of life, most students will progress forward rather than circling back to where they began. The students should also point out that the biggest up and down they experience will not be the first one encountered, as is the case with rollercoasters. However, they may indicate that the largest challenges occur early in life, as that is when they are developing the tools they need for success.

FOCUS

Ask students to choose a major character from their text and make a list of all the challenges that character has faced thus far. Have them take this list of challenges, and transform it into a rollercoaster, with loops, and hills, and twists and turns.

Students should use the extended metaphor of the rollercoaster to fully explore the varied experiences their characters encountered.

Once students have completed this task, ask them to consider how the rollercoaster would be different if their character had another character riding along beside them from the start. Perhaps some of the hills would be lower, or some of the twists and turns could have been avoided.

Students should then give their rollercoasters a name that reflects both the character's journey, and their rollercoaster design.

GRAPHING PROGRESS

Once students have created their rollercoaster, they should be handed the **Rollercoaster of Emotions Assignment**. They will use the skills they developed in the first half of the focus to assign emotional values to each stage of the character's journey.

Once they have filled out the planning chart, they can begin looking through their text for images that represent those key moments and experiences, creating brief writeups for each of the selected moments.

Students can then begin working on their finished graph, ensuring they include all the required elements. Once complete, these charts can be put up around the classroom to aid students in remembering key details from the text, as well as strong moments that allowed for character development.

CONSOLIDATION

With five minutes remaining in class, students should be given a slip of paper with pictures of four amusement park rides on it:

- Merry-go-Round
- Bouncy Castle
- Bumper Cars
- Ferris Wheel

Students should be instructed to circle the ride that represents the most accurate metaphor for their own life. They should then turn the slip over and write four sentences explaining how the selected ride represents their own experiences.

This slip will be handed in before students leave the class.

Rollercoaster of Emotions Assignment

Instructions

You will be creating an **Emotional Timeline** for a character within your text. Creating a large display, you will graph the emotional journey of the character as they travelled from high to low to high to low and back again.

You will create a clever scale (from Horns to Halos, or Liverwurst to Ice Cream) rather than using a traditional 1 – 5 scale for your rankings. This ranking system will be represented on the Y (vertical) Axis of your display. The X (horizonal) Axis will be charted by page number.

Each moment you use from the text will be accompanied by a brief written piece supporting its placement on the Y Axis.

Example

The Protagonist's Roller Coaster

The Manga Classics Difference

For your final version, the   will be replaced by images or panels from the text.

You may choose to photocopy panels from the text, or use images from the **Manga Classics Media Package** to represent your specific moments.

Once you have completed your art piece, take a picture of it and **TWEET** it using the following Handle and Hashtag: @MangaClassics #MCRollercoasterOfEmotions

Selecting your Character

First, you must select one of the major characters from your text. Consider at least **Five** moments from the text where their emotions changed. This change could be caused by one or more of the following:

- News that they receive
- How they are treated by another
- Something they chose to do
- Something that is chosen for them
- How another character feels
- Learning something about themselves
- Learning something about another
- An act of fate
- Repercussions of actions
- A gift that they receive
- Success or Failure

Once you have selected a character that encounters at least five moments where their emotional state changes, you may start to fill out the graphic organizer below.

Keep your Arms and Legs Inside the Ride at all Times

Just like with any rollercoaster, you must be prepared for the ride you are about to take. Rather than listening to helpful safety tips, it will be more useful for you to plan out your rollercoaster peaks and valleys before beginning to create your large display.

Character:

Moment	Emotional State (1 – 5)	Textual Evidence
Example: *Romeo pines over Rosaline*	2	"The love that thou hast shown doth add more grief to too much of mine own." (35)

Rubric

Writing

Level 1	Level 2	Level 3	Level 4
EXCEPTIONAL use of organizational strategies and techniques to create an engaging piece. (A combination of strong images, text, and placement is used to support the emotional state of your selected character.)	SKILLED use of organizational strategies and techniques to create an engaging piece. (A combination of strong images, text, and placement is used to support the emotional state of your selected character.)	PROFICIENT use of organizational strategies and techniques to create an engaging piece. (A combination of strong images, text, and placement is used to support the emotional state of your selected character.)	UNDEVELOPED use of organizational strategies and techniques to create an engaging piece. (A combination of strong images, text, and placement is used to support the emotional state of your selected character.)
Events are sequenced with EXCEPTIONAL effectiveness, building upon one another. (Strong textual details are used to explore the placement of your moment on both the X and Y Axes.)	Events are sequenced with SKILLED effectiveness, building upon one another. (Strong textual details are used to explore the placement of your moment on both the X and Y Axes.)	Events are sequenced with PROFICIENT effectiveness, building upon one another. (Strong textual details are used to explore the placement of your moment on both the X and Y Axes.)	Events are sequenced with UNDEVELOPED effectiveness, building upon one another. (Strong textual details are used to explore the placement of your moment on both the X and Y Axes.)
EXCEPTIONAL evidence of independent writing for a variety of purposes. (Written explanations fully explore the emotional state of the character for each of the specific moments.)	SKILLED evidence of independent writing for a variety of purposes. (Written explanations fully explore the emotional state of the character for each of the specific moments.)	PROFICIENT evidence of independent writing for a variety of purposes. (Written explanations fully explore the emotional state of the character for each of the specific moments.)	UNDEVELOPED evidence of independent writing for a variety of purposes. (Written explanations fully explore the emotional state of the character for each of the specific moments.)

Oral Assignment: Podcast from the Ages

Overview

Students will listen to a podcast clip and consider the aspects that give podcasts an advantage over written articles when communicating information and ideas. Students will then have a class discussion that explores the podcasting format before considering how they will need to modify their voice for recording. Finally, students will practice talking at, rather than talking to, one another before beginning to plan their own text-based podcast.

Focus

- Exploring Podcasts
- Considering the importance of recorded voice
- Constructing a podcast

Literacy Skills

- **Determining Importance**
- **Questioning**

Curricular Expectations

CC.9-10.R.L.9 Integration of Knowledge and Ideas: Analyze how an author draws on and transforms source material in a specific work.

CC.9-10.SL.1.a Comprehension and Collaboration: Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CC.9-10.SL.3 Comprehension and Collaboration: Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

Three-Part Lesson Plan

MINDS ON

Write the following headings on the blackboard, or in a table using a digital projector:

- History
- Advice
- Entertainment
- Other

As students come in, ask them to write their favourite podcasts under the appropriate headings. If they choose to write something under "Other" have them add a suggested heading in parenthesis. If three or more podcasts share the same heading, create a new main heading and move the podcast names from Other to their appropriate place.

Allow students to talk about their favourite podcasts in small groups before bringing the class together. Ask students to share their personal favourite podcast by inviting them to present a brief synopsis of the program to the class. Feel free to lead this part of the class by describing your favourite podcast.

Students should create a running record of all mentioned podcasts, placing a checkmark beside any that sound interesting so they can look them up when they have a chance.

FOCUS

Begin the focus of your lesson by playing a fifteen-minute segment of your favourite podcast. Try to ensure your clip includes segments, music, and / or sound effects. You should select a clip that introduces students to some of the conventions of podcasts.

While listening to the podcast, provide your students with guiding questions. They should be related to the content, as well as the structure of the podcast. Direct them to pay attention to the voice of the speaker and how they enunciate, pause, or highlight specific concepts.

Most podcasts do not sound like natural conversations, even when two or more speakers are interacting with one another. Speakers often use a radio voice that allows them to speak clearly, and come across to the audience in an engaging fashion. By pausing at key moments, or through the use of tonal changes they will draw attention to key concepts.

Once you have finished listening to the podcast, host a quick circular discussion answering the following questions:

1. What made the podcast interesting to listen to?
2. What advantages do podcasts provide over written articles?
3. How would you prepare your voice if you were going to create a podcast?

PREPARING THE VOICE
Having hosted the discussion, students should have an idea of how they need to alter their own voice to make it presentable for podcasting. Have students find partners, and assign each pair a random page from their text.

They should read the page at each other using their radio voice. This means that both partners are speaking at the same time. This allows for increased comfort as there is no feeling of judgement, since everyone is speaking, and no one is listening.

Once the students have made their way through their page, ask them to state what challenges they faced, and what worked well. Then, armed with the new knowledge, they should take turns reading the page to one another so they can put their learning into practice, while allowing the listener to provide descriptive feedback.

ASSIGNING THE PODCAST

Now that students are comfortable with their voice, and understand how it differs from their regular conversation voice, they are ready for the **Podcast from the Ages** assignment.

Students should be given the rest of the period to form groups and fill out the Planning the Podcast graphic organizer on the assignment sheet.

CONSOLIDATION

Prior to leaving class, students will copy their Planning the Podcast information onto a separate slip of paper or exit card and submit it to the teacher. They should also record any questions or concerns they have about the assignment on their slip. This will allow the teacher to ensure all students are on task, engaged in the project, and able to complete the task.

Podcast from the Ages Assignment

Instructions

In groups of **ONE** to **FOUR** you will be creating a Podcast set in the world of your text. You will choose a theme and a format that best suits your own interests. Through the podcast your group will demonstrate an understanding of how to engage your audience, while explaining key details from your text.

Requirements

Pay close attention to the requirements for the podcast assignment. Adherence to the assignment criteria is crucial to your success.

Length

Your podcast must be **1.5 – 2** minutes in length per group member. For example, if you have a group of three your podcast must be 4.5 – 6 minutes in length. Take a moment to determine your group's minimum and maximum lengths now.

Number of Group Members: _____ x 1.5 = _____ (Minimum Length)

Number of Group Members: _____ x 2   = _____ (Maximum Length)

Themes

Love as a Concept

Romeo and Juliet presents a narrative in which Romeo is hopelessly in love with Rosaline, only to find himself constantly turned away from her. After attending a party he meets a new, much younger girl and claims that he now loves her with all his heart. In this, Romeo must accept that his first love was false, or that his second is no more real. Likewise, despite mourning over her cousin Tybalt, Juliet must convince herself that she truly loves Romeo, even though he caused her pain. In both cases, love is something they both understand as a concept.

Control

Control is demonstrated throughout the text as different characters use others to further their own selfish ends. Be it the Friar's hope that Romeo will bring peace to Verona, Romeo's hope that he will find someone to bed, or Lord Capulet's hope to marry Juliet to Paris, characters become pawns controlled by others.

Other

There are a great number of themes within your text. Only two have been highlighted here. If you would like to use an additional theme clear it with your teacher prior to recording.

Format

History

History podcasts focus on specific events, bringing them into sharp focus. You and your co-hosts could focus the podcast on key events that led to a specific moment in your text.

Advice

Advice podcasts often take letters from their listeners and attempt to help them with their problems. An opening segment could be a general piece of advice related to the theme.

Format Continued...

Entertainment

Entertainment podcasts focus on theatre, sports, and celebrity culture. Your podcast could highlight your theme by demonstrating how characters from your text relate to entertainment.

Other

There are as many formats as there are potential podcasts. If you have another format you think would be better suited to your podcast ensure you clear it with your teacher first.

Planning your Podcast

Use this space to record your ideas for the podcast. The **General Information** box will collect the basic details of your podcast; the **Timeline** box will allow you to plan different segments for your podcast, as well as plan who will be speaking to what issues; the **Evidence** box will allow you to record main and supporting details or quotations that you can integrate into your podcast to prove the thematic connection to the text.

General Information	Timeline
Title: _____ Format: _____ Theme: _____ Group Members: **Evidence**	

Recording your Podcast

There are a number of ways you may wish to record your podcast. You can use **Free Audio Software** to edit various segments together and add sound effects. Or, you may simply want to use your **personal device** to record the entire podcast at once, with sound effects or music being added in real time during the recording process. Before submission, listen to your podcast to ensure the volume is loud enough to be heard on your classroom's technology.

Rubric

Reading (Literature)

Level 1	Level 2	Level 3	Level 4
Produces EXCEPTIONAL analysis through the comparison of multiple texts. (Understanding of Podcast format is evident from listening to a variety of podcasts.)	Produces SKILLED analysis through the comparison of multiple texts. (Understanding of Podcast format is evident from listening to a variety of podcasts.)	Produces PROFICIENT analysis through the comparison of multiple texts. (Understanding of Podcast format is evident from listening to a variety of podcasts.)	Produces UNDEVELOPED analysis through the comparison of multiple texts. (Understanding of Podcast format is evident from listening to a variety of podcasts.)

Speaking and Listening

Level 1	Level 2	Level 3	Level 4
Demonstrates EXCEPTIONAL enhancement of discussions through preparedness. (Well paced communication is used during the planning and recording phase of your podcast.)	Demonstrates SKILLED enhancement of discussions through preparedness. (Well paced communication is used during the planning and recording phase of your podcast.)	Demonstrates PROFICIENT enhancement of discussions through preparedness. (Well paced communication is used during the planning and recording phase of your podcast.)	Demonstrates UNDEVELOPED enhancement of discussions through preparedness. (Well paced communication is used during the planning and recording phase of your podcast.)
Uses EXCEPTIONAL specific details from oral text to describe the speaker's biases and views. (Podcast includes specific details and quotations from your text which help explore your personal opinions.)	Uses SKILLED specific details from oral text to describe the speaker's biases and views. (Podcast includes specific details and quotations from your text which help explore your personal opinions.)	Uses PROFICIENT specific details from oral text to describe the speaker's biases and views. (Podcast includes specific details and quotations from your text which help explore your personal opinions.)	Uses UNDEVELOPED specific details from oral text to describe the speaker's biases and views. (Podcast includes specific details and quotations from your text which help explore your personal opinions.)

Traditional Assignment: Adrift in Fiction

Overview

The class will open with students reviewing the **annotations** they have added to their text. These prior annotations will be used in the lesson's main assignment.

Having reflected on the sections of text they have read, students will use their knowledge of the themes and characters to create a piece of writing. By self-selecting a **Role**, **Audience**, **Format**, and **Topic** (**R.A.F.T.**), they will bring their thoughts through a written piece.

Focus

- Reflecting on annotations
- Self-selecting a focus for a writing task
- Using textual knowledge to complete a written assignment

Literacy Skills

- **Summarizing**
- **Synthesizing**
- **Determining Importance**

Curricular Expectations

CC.9-10.W.1.e Text Types and Purposes: Provide a concluding statement or section that follows from and supports the argument presented.

CC.9-10.L.5 Vocabulary Acquisition and Use: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CC.9-10.L.5.a Vocabulary Acquisition and Use: Interpret figures of speech in context and analyze their role in the text.

Three-Part Lesson Plan

MINDS ON

As they enter the classroom, students will be directed to form small groups of two to four. They will compare annotations, and enhance their own by adding two annotations to their text from each of their group members.

Once students have added to their own text, they will choose the strongest annotation from each group member. Students will write their strongest annotation on a sticky note or a scrap of paper with a piece of tape stuck to the back. Once students have written their best annotation, they should be invited to attach it to a communal space.

After the annotations have been added to the wall, students will walk around the classroom and read each of the notes. They will place a check mark on the three strongest annotations. They should feel free to take their books with them, adding to their own annotations during this process.

Once students have placed their three check marks they should return to their seats. At this point, you may debrief the activity, focusing on what makes a strong annotation. Use the heavily check marked examples to illustrate your points.

FOCUS

Begin the focus of this class by handing out copies of the **Adrift in Fiction Assignment Sheet**. Explain how R.A.F.T. assignments work – students will be choosing a Role (the person from whose perspective they are writing), an Audience (the person to whom their writing is addressed), a Format (the type of written piece they will create. Explain that a journal entry would follow a different structure than a formal letter), and a Topic (the main focus of the written piece).

Having been offered four choices for each of the four categories, they have two-hundred-and-fifty-six different options to choose from. You may want to take this opportunity to highlight brief examples of one or two possible choices.

LITERACY SKILL CONNECTIONS

Students will need to **synthesize** ideas from their text, as well as a variety of different annotations. They will also be tasked to include some of their own thoughts, filling in background information that is not literally stated in the text.

When choosing their four R.A.F.T. choices they will demonstrate their ability to **determine importance**, choosing the optimal characters and situations to highlight their topic.

Finally, while students will be writing a differentiated, self-selected piece, there will be elements of **summarizing** throughout their task, as they are required to connect their choices to specific events, relationships, and details from their assigned section.

INDEPENDENT WRITING

While many lessons include interactive elements, the focus of today's lesson will allow students to show what they have learned throughout their reading of the text by focusing on independent production.

After the assignment sheet has been distributed, circulate throughout the classroom and ensure that all students have selected a Role, an Audience, a Format, and a Topic. While allowing for differentiated choices, some may find themselves hindered by the great number of possible selections. After five minutes have passed, if a student has still not selected all four elements for their R.A.F.T. spend a one-on-one moment with them, offering some possible selections and sentence starters so they can begin working on their piece.

Students should be encouraged to use their text while writing their R.A.F.T. They should also be encouraged to reference specific events from the text, focusing on their current section.

Students all work at a different pace. While some may be able to complete the written assignment faster than others, all students need to have their efforts and abilities honoured by providing adequate amounts of time to explore and express their key concepts.

When students have finished and submitted their assignment, they should immediately begin working on the consolidation activity.

CONSOLIDATION

After submitting their R.A.F.T. students should be given a sheet of paper that has been divided into four large sections. Each section will be used to create one panel of a short comic that depicts the events leading up to their selected Role creating the written piece.

Students should focus on exploring the issues that led their Role to select their specific Topic as one worth focusing on. Students should also explore why their Role believed the selected Audience would be the best recipient of the piece, and why the selected Format would most appeal to them.

Students are free to create their piece without using any text. A "silent" graphic comic is more than adequate, provided it can be understood by a reader who is familiar with their text. Students should be directed to focus more on the artistic expression, using colours and imagery to bring their piece to life. Encourage students that even if they do not consider themselves to be strong artists, the use of colour on both the characters and backgrounds can add depth to any piece.

Students should submit these four panel comics before leaving class. They will be placed around the classroom, acting as visual interpretations of the text. The comics will also be displayed as reminders of the relationships between the characters and key concepts that have been revealed throughout the text.

Adrift in Fiction Assignment

Instructions

A R.A.F.T. Assignment is one where you get to choose from a variety of options, tailoring your written piece to topics you feel personally engaged with.

Circle your selection from each column (*choose one Role, one Audience, one Format, and one Topic.*) You will write your piece from the perspective of the **Role** you selected. Your writing will be your selected **Format**, relating to your **Topic**. It must be directed to your chosen **Audience**.

Role	Audience	Format	Topic
Mercutio	Romeo	A diary entry	Violence in the Streets of Verona
Tybalt	Lady Capulet	A letter	The truth behind love
Juliet	The Prince	A speech	The value of family
Friar Laurence	Themselves	A petition	The lies we tell ourselves

Once you have selected your Role, Audience, Format, and Topic, you will need to write your piece. You must use **Specific Details** from your assigned section of text to highlight the importance of your four R.A.F.T. choices. You should use your **textual annotations** to help select key moments that highlight the relationships between your Role and Audience.

Example
Romeo,

You cling to love as if it is some thing you can hold in your hand, as if it were a rapier. You call out to Tybalt that there is "reason that [you] have to love [him]" (Shakespeare 195), yet his actions have done nothing but prove himself a villain seeking "an … occasion" (192) to "turn and draw" (195). When your friends, who have long since stood by your side look to defend you, you hold them back and allow harm to befall them. Love is more than appearance, for many can hold "a serpent heart, hid with a flowering face" (223). Love is to act in the interest of others, not fill yourself through the night until "the lark … sings out of tune" (253). When those you claim to love need you most you seek to "sack the hateful mansion" (238) that is your life, rather than bring peace. As such, you know nothing of love, just your own desire.

　　　"A plague o' both your houses" (203),
　　　Mercutio

Rubric

Writing

Level 1	Level 2	Level 3	Level 4
EXCEPTIONAL use of concluding statements to support the argument. (Overall theme of written piece is reinforced through the use of a strong, final statement.)	SKILLED use of concluding statements to support the argument. (Overall theme of written piece is reinforced through the use of a strong, final statement.)	PROFICIENT use of concluding statements to support the argument. (Overall theme of written piece is reinforced through the use of a strong, final statement.)	UNDEVELOPED use of concluding statements to support the argument. (Overall theme of written piece is reinforced through the use of a strong, final statement.)

Language

Level 1	Level 2	Level 3	Level 4
EXCEPTIONAL ability to demonstrate understanding of language and word meaning. (Strong understanding of source text is demonstrated in your written piece.)	SKILLED ability to demonstrate understanding of language and word meaning. (Strong understanding of source text is demonstrated in your written piece.)	PROFICIENT ability to demonstrate understanding of language and word meaning. (Strong understanding of source text is demonstrated in your written piece.)	UNDEVELOPED ability to demonstrate understanding of language and word meaning. (Strong understanding of source text is demonstrated in your written piece.)
Figures of speech are explored, offering EXCEPTIONAL understanding of the depth they add to the text. (Shakespearean language is unpacked, creating specific connections between the text and your informed opinion.)	Figures of speech are explored, offering SKILLED understanding of the depth they add to the text. (Shakespearean language is unpacked, creating specific connections between the text and your informed opinion.)	Figures of speech are explored, offering PROFICIENT understanding of the depth they add to the text. (Shakespearean language is unpacked, creating specific connections between the text and your informed opinion.)	Figures of speech are explored, offering UNDEVELOPED understanding of the depth they add to the text. (Shakespearean language is unpacked, creating specific connections between the text and your informed opinion.)

Discussion Questions

Scene One

Why might Mercutio be responsible for his own death?

Scene Two

How does Juliet's claim that she is sold, though not yet enjoyed, demonstrate internalized misogyny?

Scene Three

How does Romeo's lack of life experience taint his ability to understand his fortune?

Scene Four

Why might Lord Capulet rush to marry off Juliet while she still mourns?

Scene Five

Why might Juliet's parents be unwilling to hear their daughter's point of view?

Thematic

How is one negatively shaped by their unwillingness to accept responsibility for their own actions?

Act Four

Manga Classics Difference Assignment:
In School with You

Overview

Students will participate in a four-corners activity, selecting a favourite location. They will then be asked to perform the same task from the perspective of a major character in their text. Students will then rank locations for additional characters before breaking into small groups to consider how the fictional characters would fit into their school. Finally, students will create a short comic exploring parallels between their text, and their high school life, placing fictional characters into real life situations.

Focus

- Considering character preferences
- Connecting fictional characters to personal experiences
- Creating short comics

Literacy Skills

- **Determining Importance**
- **Inferring**
- **Comparing**
- **Annotating**
- **Connecting**
  - Text-to-Self

Curricular Expectations

CC.9-10.R.L.4 Craft and Structure: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone.

CC.9-10.R.L.5 Craft and Structure: Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.

CC.9-10.R.L.7 Integration of Knowledge and Ideas: Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.

Three-Part Lesson Plan

MINDS ON

Hang pictures of different locations in each of the four corners of your room. There are two types of images you can use for this activity. The first type is images of extremely specific locations such as the school library, the local café, a nearby playground, and the neighbouring bike path. Alternatively, you may want to use more generic images such as the beach, a big city, a farm, and a mountain. Beside each image, a large piece of chart paper should be attached to the wall, accompanied by a selection of markers.

As they enter class, students should receive instructions to choose which location they enjoy most, and stand in that corner. As students begin to fill the four different areas of the room, they should have small group discussions explaining why they like that location over all the other options.

As they talk, students should consider if their reasons are similar or different to those of their peers. Some might enjoy the farm because it has a number of animals, while others might enjoy it for completely different reasons. While the beach may allow some students to relax, others may enjoy swimming. The nearby playground may offer some of your students the opportunity to have fun on the swings, while others will remember it fondly from when they were younger.

Each student should write a four-word sentence on the chart paper describing what they like most about their selected location.

Once each student has recorded their reasons they should take a quick gallery walk of the room, gaining perspective on the reasons their peers made the choices they did.

Finally, back at their seats, students should be asked to rank each location from most to least favourite. It's possible that after the gallery walk their top location has changed from the corner they were previously standing in. Offer students an opportunity to share their thoughts.

FOCUS

Assign your students one of the major characters from your text. Ask them to consider which of the locations that character would prefer, and which they would dislike. Have them create a list ranking the locations from most to least favourite from their assigned character's perspective.

For each of the four locations, students should write one short sentence explaining why they placed it where they did. Next, hand out a small sticky note to each student. Have them record their sentence for the top choice on the note, then instruct them to place the sticky note on the image of the character's top choice.

Once all students have placed their sticky notes on the images invite them to look around the room and see if there was a consensus in the class, or whether the students had radically different ideas as to which of the locations the character would most prefer.

FOUR LOCATIONS; FOUR CHARACTERS
Next, provide students with a list of three additional characters from your text. Then, provide students with three additional sticky notes. They should all be different colours. For example, if you used yellow for the first character students should now be handed blue, pink, and green sticky notes. Ensure you indicate which colour represents each of the characters.

Students will now choose which of the locations each of the remaining three characters would like best. The only rule is that no two characters can be assigned the same location. If, for instance, students have already placed their first sticky note on the local café they will be unable to choose that for the remaining three characters.

Students should then place each of the coloured notes on the corresponding image, with a brief sentence explaining their choices. Finally, they should be invited to walk around the room and read the rationale behind their selections.

THEY'RE INSIDE THE BUILDING

Having gained insight into the characters, students should now form small groups. Each of the groups should be assigned one of the four characters. In these groups, students should consider what it would be like if the character was their age, and went to school with them.

Each group should craft responses to the following questions:

1. Who, in this class, would be your character's best friend?
2. What subject would your character have the highest mark in?
3. Where would your character eat lunch every day?
4. Why does your character dislike one of their teachers?
5. When would your character skip class?

Once students have been provided time to answer each of the questions, honour their voice by having them orally share their responses with the class. Encourage other groups to share their opinions and ideas for each of the characters. Allow students to lead this discussion, intervening only to ensure a safe and respectful class environment.

ONWARD TO THE ACTIVITY

Students will now have an understanding of the character, both inside and outside of the school building. They should now be provided with the **In School with You Assignment**. Using the information they just listened to, as well as the responses they constructed, students should be encouraged to start the ideation process for their comics.

Students should be granted the rest of the class to independently work on their assignment.

CONSOLIDATION

Before leaving class, students should use a scrap piece of paper to record the name of the character from their text that they would most like to be friends with. You can tabulate these names, and display them as graphed data for a future class. These graphs can be used to analyze the values and perceptions of students in your class, as well as the perceptions they have of the characters in the text.

In School with You Assignment

Instructions

You will create a short comic that places the characters from your text into your school. You may choose to place them within one of your classes, in the hallways at lunch, participating in a club, or doing anything else within the school building.

You will be responsible for creating a visual representation of your character interacting with you, your peers, or other characters from your text.

Finally, you will write a brief paper explaining why you placed the characters in the situations you selected.

Selecting Your Characters

Consider which characters would best suit your school and write a brief profile explaining what they would be like as a student in your building.

Tybalt – Prince of Cats Tybalt would be friends with all the bullies who are constantly trying to start trouble for no reason. You would find him in the hallways outside the cafeteria shoving people, and twisting their response in order to justify starting a fight. He would assume his wealthy family could get him out of whatever trouble he got into. **Evidence from the Text** Tybalt shows himself to be a man who craves violence, refusing to back down from a fight even when peace is called for. Rather than putting away his blade he cries, "talk of peace? I hate the word!" (19) His desire to act as a bully continues at the party. Spotting Romeo he claims he will "strike [Romeo] dead" (90), requiring much reason from Lord Capulet to stay his blade.	**Evidence from the Text**	**Evidence from the Text**

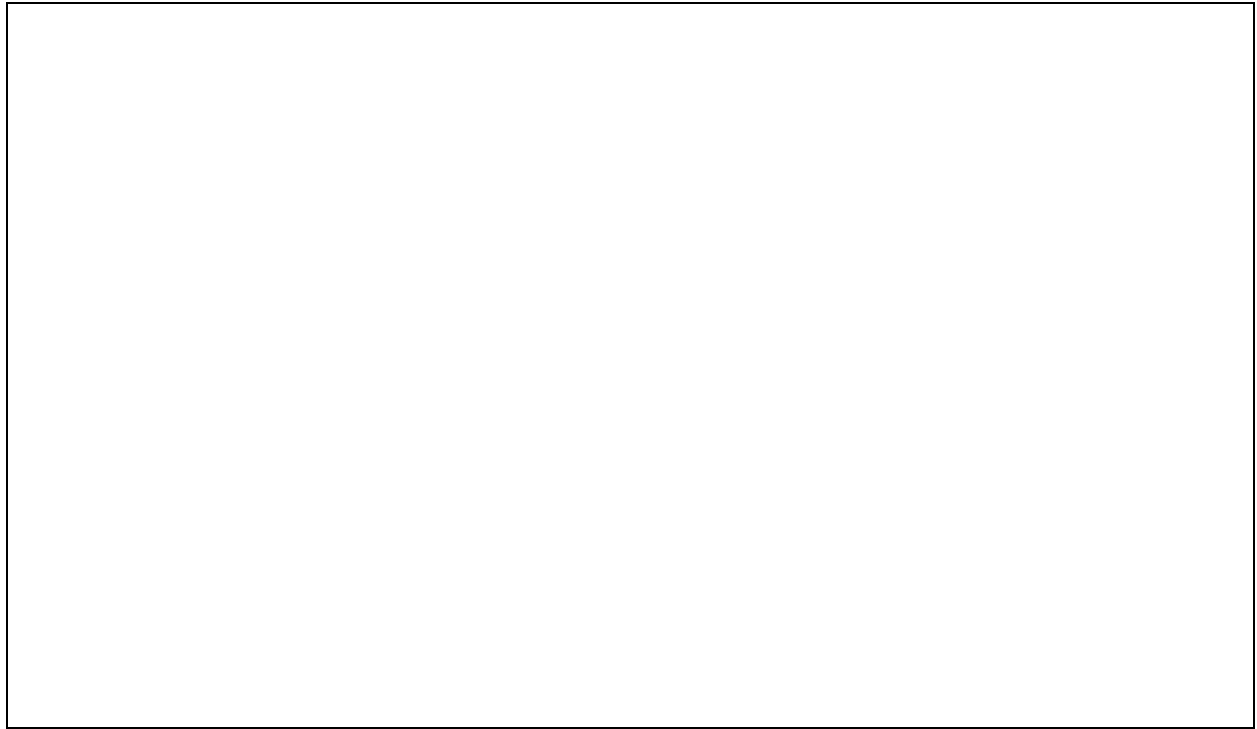## Crafting Your Comic

Once you have selected your characters, and have an understanding of how they fit into your school's structure, you are ready to start planning your comic. It must be at least **ONE FULL PAGE** in length, and it must include at least **FOUR PANELS**.

Planning Your Comic
Use the space below to create a rough panel that will appear in your full-page comic.

Choices Explained

You must write **125 – 175** words explaining how your comic will offer modern high school students a better understanding of your text. Ensure you pay close attention to the specific beliefs and values that are expressed in the text, and how they are still represented today.

Also, ensure that you note the comic book conventions and features you used to help communicate your intended messages and meanings to the audience.

Example
In my comic Mercutio is shown to be standing outside the gym after our school lost a basketball game. He spots Tybalt, the captain of the team, and takes the opportunity to insult his performance. At first Tybalt tries to act cool, warning Mercutio not to bother him – much like how in the text, Tybalt warns Mercutio that "[he] shall find [him] apt enough [should he] give [him] occasion" (192). However, similar to how Mercutio twists Tybalt's words in the text, asking "dost thou make us minstrels?" (192) Mercutio continues to taunt Tybalt for his lack of ability. Three small panels are dedicated to Mercutio pretending to dribble, shoot, then slip, all while wearing a silly look on his face. True to character, Tybalt responds to this taunting by throwing his basketball at Mercutio's head, knocking him to the ground. The pain this causes is emphasized by a loud "THWACK" effect. Rather than taking responsibility for his actions, Mercutio then blames his friends, calling for "A plague o' [everyone's] houses!" (201)

The Manga Classics Difference

You may choose to create your panels by cutting and pasting art from the **Manga Classics Media Package** over drawings and photographs of your school.

Once you have completed your art piece, take a picture of it and **TWEET** it using the following Handle and Hashtag: @MangaClassics #MCInSchoolWithYou

Rubric

Reading (Literature)

Level 1	Level 2	Level 3	Level 4
EXCEPTIONAL ability to analyze how specific word choice shapes meaning and tone. (Information presented by the original author is used to inform the connections you make between the fictional characters and people in your high school.)	SKILLED ability to analyze how specific word choice shapes meaning and tone. (Information presented by the original author is used to inform the connections you make between the fictional characters and people in your high school.)	PROFICIENT ability to analyze how specific word choice shapes meaning and tone. (Information presented by the original author is used to inform the connections you make between the fictional characters and people in your high school.)	UNDEVELOPED ability to analyze how specific word choice shapes meaning and tone. (Information presented by the original author is used to inform the connections you make between the fictional characters and people in your high school.)
Demonstrates EXCEPTIONAL understanding as to how sentences / paragraphs relate to each other. (Crafted comic uses a variety of comic techniques and features, fully explore your connections through a sequence of speech bubbles.)	Demonstrates SKILLED understanding as to how sentences / paragraphs relate to each other. (Crafted comic uses a variety of comic techniques and features, fully explore your connections through a sequence of speech bubbles.)	Demonstrates PROFICIENT understanding as to how sentences / paragraphs relate to each other. (Crafted comic uses a variety of comic techniques and features, fully explore your connections through a sequence of speech bubbles.)	Demonstrates UNDEVELOPED understanding as to how sentences / paragraphs relate to each other. (Crafted comic uses a variety of comic techniques and features, fully explore your connections through a sequence of speech bubbles.)
Shows EXCEPTIONAL ability to explore ideas and concepts through Informational Graphic Texts. (Created comic demonstrates strong connection between original text and your high school.))	Shows SKILLED ability to explore ideas and concepts through Informational Graphic Texts. (Created comic demonstrates strong connection between original text and your high school.))	Shows PROFICIENT ability to explore ideas and concepts through Informational Graphic Texts. (Created comic demonstrates strong connection between original text and your high school.))	Shows UNDEVELOPED ability to explore ideas and concepts through Informational Graphic Texts. (Created comic demonstrates strong connection between original text and your high school.))

Oral Assignment: Knightly News

Overview

Students will watch a short news broadcast and identify the major archetypal roles. Watching a second clip, students will compare the actions of on-air personalities before sharing their thoughts in small groups. Next, students will become experts for one of the roles before forming jigsaw groups, allowing them to de-silo information with one another. Finally, students will be asked to create new groups to work on their own news broadcast set in the world of their text.

Focus

- Considering the archetypal roles on televised news broadcasts
- Comparing different news broadcasts to each other
- Defining the key aspects of each role
- Constructing a news broadcast

Literacy Skills

- **Comparing**
- **Questioning**
- **Determining Importance**

Curricular Expectations

CC.9-10.SL.1.b Comprehension and Collaboration: Work with peers to set rules for collegial discussions and decision-making, clear goals and deadlines, and individual roles as needed.

CC.9-10.SL.5 Presentation of Knowledge and Ideas: Make strategic use of digital in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

CC.9-10.W.9 Research to Build and Present Knowledge: Draw evidence from literary or informational texts to support analysis, reflection, and research.

Three-Part Lesson Plan

MINDS ON

Select a clip from your local television news outlet or find an appropriate streaming video. The clip should highlight the major archetypal roles in news broadcasts:

- The Anchor
- The Sports Reporter
- The Weather Person
- The Entertainment Expert
- The On-the-Scenes Correspondent

After writing the list of the five archetypal roles on a sheet of paper, students will record three adjectives describing each of the roles. Next, show an additional clip of another broadcast and have students compare the roles from the first clip to those in the second. Once they have finished their notes on the clips students will share their insights in small groups, adding any strong peer-responses to their own.

Students should then briefly discuss who has the most:

1. Important job on the broadcast
2. Dangerous job on the broadcast
3. Unnecessary job on the broadcast.

Finally, students should discuss why they believe these roles are so prevalent in modern news broadcasts, exploring whether it is more effective to receive news updates from video sources, or from text-based sources.

Wrap up the minds on portion of the class by asking students how they receive their news updates, and create a graph of their responses on the board. Possible options may include (but are not limited to) newspapers, websites, social media, or television.

FOCUS

Have students create five equally sized groups. Each of the five groups will be assigned one of the five archetypal roles. Students will fold sheets of paper into four quarters and add the following labels to the quadrants:

- What they look like
- What they sound like
- How they dress
- How they act

Students should then co-construct responses to those prompts. For example, the anchor might have a professional haircut; the on-the-scene correspondent might be yelling over the noise of a storm, or heavy traffic; the sports reporter might be wearing a team jersey; the weather person might act like high winds are about to blow them away.

EXPERTS IN THE CLASSROOM
Once each group has completed their task, they should split up into new groups. Each of the new groups should have one of the five roles represented. These groups will now be comprised of experts who have strong ideas as

to how each role should present themselves. Students will share this knowledge with their group so that the entire class has a strong understanding of all five roles.

PUTTING IDEAS INTO LIGHTS, CAMERAS, ACTION!
Once students are ready, they should be presented with the **Knightly News Assignment**. They may choose to complete their task independently or in groups of up to four people. By the end of the period each student should have completed the A Collection of Thoughts section of the handout so they are prepared to move forward with their assignment.

CONSOLIDATION

Before class ends, students should be presented with a slip of paper that has room to write seven different words on it. Students should use that slip to answer the following question using exactly seven words, no more and no less.

Is it important for students to be aware of the news?

Students should submit their slips as they leave the class at the end of the period.

Knightly News Assignment

Instructions

You will be working in a group of one to four people. Your group will create a News Broadcast that enhances the audience's understanding of your text. Each video must include at least **TWO ROLES** and each group member must take on at least **ONE ROLE** from the list below.

The Roles

An explanation of each role explores how it can be used to convey information about your text.

Anchor
The anchor sits behind a large desk and reads news headlines, while offering a few details into the events. The anchor can create and express sizzling headlines based on the current events of the text, inferring what they think led to that moment, or predicting what they think might happen next.

Sports Reporter
The sports reporter can use a game as a metaphor for what is transpiring within your text. If two characters are battling against each other, the game of football might be used to express their plight. For example, Character A may have given up ground in the first half, looking as if a comeback would be impossible; however, after a miracle at half time, Character B may find themselves giving up two unanswered touchdowns causing a huge upset.

Weather Person
Pathetic fallacy can play a big part in exploring the emotional journey of your characters. While the weather person reports on a huge blizzard, tropical storm, or even fair weather, they may really be expressing how the protagonist is currently feeling.

Entertainment Expert
By focusing on the main characters of your text, the entertainment expert can offer a glimpse into the comings and goings of your characters, while also expressing how the every day people in the world of your text feel about them. While texts normally limit the perspective to the protagonist, the entertainment expert can infer how the public reacts to the events.

On-the-Scene Correspondent
Placed in the middle of the action, be it a great battle, or a house that just burned to the ground, the on-the-scene correspondent is out and about interviewing locals, and getting the people's reactions about the events that are transpiring within the world of the text. They can summarize a key event from your text, exploring the thoughts of the every-person.

Other
There are many other personalities you might find on a Knightly News broadcast. If you have a good idea that would work well with your text, be sure to share it with your teacher.

Example

The on-the-scene correspondent will interview people about the death of Mercutio, while the entertainment expert will discuss the most popular trends and how they were implemented at the latest Capulet party. The weather person will discuss a recent earthquake in Verona that has shaken things up, leaving everyone a little weary. Luckily, destruction seemed limited, allowing most to create plans to rebuild.

A Collection of Thoughts

Once you have decided on a group, and the roles you will be taking on, use the space below to plan your broadcast. First, record the name of your group members, their specific roles, and three point form notes describing what they will discuss.

Group Member / Role	Discussion Points
_____	• • •
_____	• • •
_____	• • •
_____	• • •

Elements of Style

Knightly News reports also require a number of additional elements to properly engage their audience. Sports Reporters often use sound effects, while the Weather Person may have maps, and the on-the-scene correspondent normally dresses in an unusual costume. Each group member is required to watch a local news broadcast and choose one element that will make their role more engaging to the audience.

Use the space below to brainstorm your ideas, writing each group member's best idea in one of the smaller ovals.

Rubric

Writing

Level 1	Level 2	Level 3	Level 4
EXCEPTIONAL use of informational texts for research purposes. (Planning phase is used to ensure information communicated, and presentation style, closely models portrayals of your selected news archetype.)	SKILLED use of informational texts for research purposes. (Planning phase is used to ensure information communicated, and presentation style, closely models portrayals of your selected news archetype.)	PROFICIENT use of informational texts for research purposes. (Planning phase is used to ensure information communicated, and presentation style, closely models portrayals of your selected news archetype.)	UNDEVELOPED use of informational texts for research purposes. (Planning phase is used to ensure information communicated, and presentation style, closely models portrayals of your selected news archetype.)

Speaking and Listening

Level 1	Level 2	Level 3	Level 4
Demonstrates EXCEPTIONAL enhancement of discussions through clear goal setting and decision making. (Language is appropriate to both the classroom and your selected role.)	Demonstrates SKILLED enhancement of discussions through clear goal setting and decision making. (Language is appropriate to both the classroom and your selected role.)	Demonstrates PROFICIENT enhancement of discussions through clear goal setting and decision making. (Language is appropriate to both the classroom and your selected role.)	Demonstrates UNDEVELOPED enhancement of discussions through clear goal setting and decision making. (Language is appropriate to both the classroom and your selected role.)
Additional audio-visual aids offer EXCEPTIONAL support for the presentation. (Supporting visuals and / or audio engages your audience.)	Additional audio-visual aids offer SKILLED support for the presentation. (Supporting visuals and / or audio engages your audience.)	Additional audio-visual aids offer PROFICIENT support for the presentation. (Supporting visuals and / or audio engages your audience.)	Additional audio-visual aids offer UNDEVELOPED support for the presentation. (Supporting visuals and / or audio engages your audience.)

Traditional Assignment: A Graphic Self

Overview

This lesson will ask students to select a key moment from their life through brainstorming and ranking. Students will visually represent these moments and then compare them with those of their peers. Students will be asked to make a **text-to-self connection** between one of their peer's key moments, and their own life.

Students will then be required to focus on the characters from their text. They will make **textual connections** between the characters in their book, and their own life. These connections will be expressed through both visual, and written expressions.

Focus

- Visually representing key moments
- Making text-to-self connections
- Expressing connections through P.E.E. Paragraphs

Literacy Skills

- **Visualizing**
- **Connecting**
  - Text-to-Self

Curricular Expectations

CC.9-10.W.3.d Text Types and Purposes: Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

CC.9-10.R.L.2 Key Ideas and Details: Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CC.9-10.R.L.6 Craft and Structure: Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

Three-Part Lesson Plan

MINDS ON

As students enter the classroom, they will find a folded sheet of paper on their desks. The sheet will have been folded both widthwise, and lengthwise. The students will also find a small scrap of paper on their desks.

First, ask the students to take the scrap of paper and record the five most important moments of their life in any order. They should be able to complete this task in one and a half minutes.

Adding a strict time limit, announcing when they have forty-five seconds, thirty seconds, and ten seconds remaining will help keep them focused, as they could spend a nearly endless amount of time considering all of their experiences.

Once students have made their list of five moments, instruct them to unfold the sheet of paper on their desk. Once unfolded, students will realize that they have a sheet that has been divided into four equal sections. They will then choose their favourite four moments from their list of five, and rank them. Once the moments have been ranked, students will write them in order, one per box, from the top-left, to bottom right section on their unfolded sheet of paper.

They will then draw a small picture in each box to represent the corresponding events. This should take no more than two minutes.

Next, students will turn to an elbow partner and share the four moments they selected. They will then find a connection between one of the moments their partner shared, and an experience from their own lives.

Turning the page over, students will use the blank side to draw a picture that represents their personal connection to their partner's experience. They will then write a brief P.E.E. Paragraph explaining the connection.

FOCUS

Each student will now have a visual and written expression of a connection between their own life, and that of their partner's.

DEBRIEFING THE MINDS ON ACTIVITY
Take a moment to explain that each student has just made a **text-to-self connection**. The text they connected with was the drawing that their partner made. This is a good time to highlight the concept that texts can be nearly anything, including songs, video games, and photographs. Take a moment to also express the concept that reading texts does not necessarily involve decoding words. Before proceeding, offer students an opportunity to share their connections.

VISUAL TEXT-TO-SELF CONNECTIONS
Prepare a selection of images in advance. These can be pictures of people in small groups, or crowds at a major event. They may be landscapes depicting mountains, or beaches, or deserts. If you're feeling adventurous, they can even be abstract images.

Display these images for the class. After showing each new image, allow students a moment to think-pair-share with those around them (thirty seconds of independent thought, followed by fifteen seconds of sharing with their neighboring peers, culminating in a forty-five second class discussion) about personal connections they made with the image.

One student might mention that the image of a mountain is something they can connect to because they have been to the mountains before. Another student may point out that their connection is that while mountains can be very foreboding and dangerous, people are still drawn to them – much like how they are drawn to things that might offer trouble in the future. While one example provides a deeper connection than the other, all attempts at sharing with the class should be honoured. Use calculated responses to help guide students in making more in-depth connections.

TEXT-TO-SELF CONNECTIONS WITH ASSIGNED SECTIONS
Once students have demonstrated an understanding of text-to-self connections, you are ready to distribute the **A Graphic Self Assignment Sheet**. This task will require the students to use all the skills they have practiced during the first half of this class.

Students will reflect on the **annotations** they made reading their assigned section of text, and choose a key moment from the text that is similar to something they have experienced in their own lives.

Students will then take a fresh sheet of blank paper, fold it into four sections, and create a short four panel comic that demonstrates the connection by mirroring their life to that of a character or event from their text.

Students can show this mirroring by placing themselves within the world of the text, or by placing elements from the text into the real world. Alternatively, they may decide to create two pairs of panels that strongly mirror each other: one pair based on the text, and the other pair based on their own experiences.

These comics should be highly detailed and coloured. Students should be asked to consider the meaning of the colours they use, and be directed to use various colours to show connections or differences between the two situations.

CONSOLIDATION

During the last few minutes of class, ask students to take out a scrap of paper. They should consider the connection they made between their own life and the text. Realizing that they shared this commonality, they will be tasked to find another source of fiction that uses a similar scenario.

By making a text-to-text connection between the event in their selection of text, and another movie, video game, novel, short story, or song, they will discover that a number of themes, concepts, and ideas are continuously used throughout many narratives.

Handing in their slip on the way out of your classroom, students should consider why so many themes seem to appear time and time again in both fiction and real life.

A Graphic Self Assignment

Literacy Skill: Connecting

There are three main types of connections: Text-to-Text, Text-to-World, and Text-to-Self. A text can be – but is not limited to – a book, an article, a song, a video game, a painting, etc.

A **Text-to-Text** connection requires you to draw specific links between the assigned text, and another text with which you are familiar. A **Text-to-World** connection requires you to draw specific links between the assigned text, and events occurring in the world around you. A **Text-to-Self** connection requires you to draw specific links between the text, and your own personal life. Specific examples must be used from both sources when expressing a textual connection.

Instructions

You will be creating a comic that highlights a personal connection to an event from your assigned section of text.

Follow these steps to ensure you fully complete the requirements for this assignment.

Steps for Success

1. Look through the annotations you made while reading your assigned section

2. Focus on the key events, choices, and relationships that were depicted

3. Select a part of the text which is similar to something you have experienced

4. Write the event and corresponding page number in the space below:

   _____

5. Choose how you will depict the connection in your comic by circling a choice below:

   a. Place the fictional character in the real world

   b. Place yourself in the fictional world of the text

   c. Draw two connected panels from the fictional world, and two from the real world

6. Draw thumbnail sketches on the planning page

7. Write a P.E.E. Paragraph explaining your connection to the text on the planning page

8. Finally, divide a blank sheet of paper into four sections and create a highly detailed and coloured comic illustrating the connections between your life and the text

A Graphic Self: Planning Sheet

Use the four panels below to create quick thumbnail sketches for your comic.

A Written Explanation

Use the space below to write a detailed P.E.E. Paragraph. Your paragraph must fully explain the text-to-self connection you illustrated in your final comic.

Example

Feeling as if her parents view her as a tool to be used and manipulated in pursuit of their own purposes, Juliet allows herself to play a role in Friar Laurence's game, which he set in motion with the selfish hope that it might "turn [Romeo and Juliet's] households' rancour to pure love" (Shakespeare 147). As with many who rebel against their parents, they hear only what they want, not understanding that their parents' happiness is intrinsically tied to that of their children. Juliet, like many her age, view rules and boundaries as unfair traps placed upon them. They feel their mothers and fathers care nothing for them, unable to understand that parents have nothing without their children. Lord Capulet makes this all too clear as he realizes that with his "child … dead [he has nothing]; and with [his] child [his] joys are buried" (327)

Rubric

Writing

Level 1	Level 2	Level 3	Level 4
EXCEPTIONAL use of visualization (language that engages the five senses) to convey understanding to the reader. (Combination of imagery and text create a strong sense of place and experience.)	SKILLED use of visualization (language that engages the five senses) to convey understanding to the reader. (Combination of imagery and text create a strong sense of place and experience.)	PROFICIENT use of visualization (language that engages the five senses) to convey understanding to the reader. (Combination of imagery and text create a strong sense of place and experience.)	UNDEVELOPED use of visualization (language that engages the five senses) to convey understanding to the reader. (Combination of imagery and text create a strong sense of place and experience.)

Reading (Literature)

Level 1	Level 2	Level 3	Level 4
Specific details offer EXCEPTIONAL levels of support. (Understanding of your experience is used to enrich your understanding of the text.)	Specific details offer SKILLED levels of support. (Understanding of your experience is used to enrich your understanding of the text.)	Specific details offer PROFICIENT levels of support. (Understanding of your experience is used to enrich your understanding of the text.)	Specific details offer UNDEVELOPED levels of support. (Understanding of your experience is used to enrich your understanding of the text.)
Explores the author's biases providing EXCEPTIONAL explanation of how they impact the piece. (Specific references to elements of graphic novels, such as images, sound effects, and panels, is used to enhance your connection.)	Explores the author's biases providing SKILLED explanation of how they impact the piece. (Specific references to elements of graphic novels, such as images, sound effects, and panels, is used to enhance your connection.)	Explores the author's biases providing PROFICIENT explanation of how they impact the piece. (Specific references to elements of graphic novels, such as images, sound effects, and panels, is used to enhance your connection.)	Explores the author's biases providing UNDEVELOPED explanation of how they impact the piece. (Specific references to elements of graphic novels, such as images, sound effects, and panels, is used to enhance your connection.)

Discussion Questions

Scene One

What does Friar Laurence's willingness to provide Juliet with the means to convince her family that she was dead reveal about his nature?

Scene Two

How might Juliet's feelings that she is owned by one man or another impact her decisions?

Scene Three

What might Juliet's intrusive thought that Friar Laurence intended to murder her reveal about the characters?

Scene Four

Why does Lady Capulet's insistence that her husband not stay up late reveal about their relationship?

Scene Five

Whose reaction to Juliet's death reveals the most about their character?

Thematic

In what way are expressed emotions just a reflection of selfish ambition?

Act Five

Manga Classics Difference Assignment: Uncovered Covers

Overview

Students will engage in a game, identifying familiar books by their cover. They will then discuss what elements are required for a strong cover, and what elements detract from an engaging image. Next, they will reimagine book covers based on a variety of different genres, before creating a sketch of a new genre-specific cover for their text. Finally, students will be tasked to create a cover for their text that depicts strong symbolic connections to the text.

Focus

● Identifying elements for engaging covers
● Understanding symbolic representation
● Crafting engaging visual texts

Literacy Skills

● **Connecting**
    o Text-to-Text
● **Comparing**
● **Visualizing**

Curricular Expectations

CC.9-10.W.1.b Text Types and Purposes: Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.

CC.9-10.W.3.e Text Types and Purposes: Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

CC.9-10.W.7 Research to Build and Present Knowledge: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

Three-Part Lesson Plan

MINDS ON

The covers of eight different popular books will be displayed in the classroom with the names of the books either edited out or covered up. The books should range from literary classics, to popular texts the students would likely be familiar with, to those they have encountered in school.

Students should be informed there will be a game asking them to correctly identify the different covers. They will have five minutes to correctly identify as many of the covers as they can.

This game can be conducted through digital software, or responses can be recorded on a sheet of paper. You may choose to announce the correct title after you direct attention to each individual book cover, or you can wait until students have recorded answers for all eight titles before revealing the correct titles.

At the end of the game the winning student or students should be announced. You may provide them with a small token for their victory, or reward them with bragging rights.

Students should then be provided with a few minutes to discuss which covers they were sure they knew, which ones they had no idea about, and which ones they thought they were sure of before the truth was revealed.

FOCUS

Students should be directed to the eight covers. They should be asked to consider what they think contributes to a good book cover, and what they think detracts from a cover. Students should then consider if some elements work for some covers, but would fail to impress viewers for others.

Ask students how they would modify one of the covers if it was:

- A science fiction story
- A western
- A romance novel
- A thriller

For each of the four examples, students should consider what elements they would keep, and which ones they would alter to best suit the new intended audience.

Focus the discussion by exploring how symbols could be represented for a similar concept in each of the four genres. For example, if one were trying to represent success, they may choose to use a rocket blasting off, a sun setting on the hero's silhouette, a loving embrace, or handcuffs. Growing old could be symbolically represented by a dusty helmet, a hanging holster, a dropped picture, or a sealed box of evidence.

A TEXT HAS NO NAME
Direct the students' attention to their text. Each student should take out a sheet of paper and fold it into quarters. For each of the quarters they should record five point form notes explaining how they would change the cover image to suit each of the four previously examined genres.

Students should be free to share their ideas in small groups, before discussing their ideas with the class.

After the discussion, students should create a new cover image using their favourite of the four genres. Encourage them to use visualization, choosing elements that symbolically represents each of the five senses.

JUDGING A BOOK BY ITS COVER

Students should now be given the **Uncovered Covers Assignment** and be instructed to use their notes and the classroom discussions to fill in the graphic organizers on both the front and back of the sheet.

Once students have a strong idea for their new cover, they can begin crafting it on blank paper using coloured markers, pencils, or crayons.

Ensure students understand the importance of using symbolic representation in their final cover. Providing some additional symbolic examples, or allowing students to co-create a list in a central location will aid students in this part of their task.

CONSOLIDATION

Provide students will small cue cards that have one of the three headings:

- Text-to-Self Connection
- Summary
- Prediction

Students will write a brief response, exploring how that literacy skill will be visually depicted in their cover. For example, they may choose to show the characters involved in a similar situation that they have experienced; they may choose to combine details of major plot points; or, they may have a symbolic representation of what they think will happen next.

Cards will be pinned to a board for students to view during future classes.
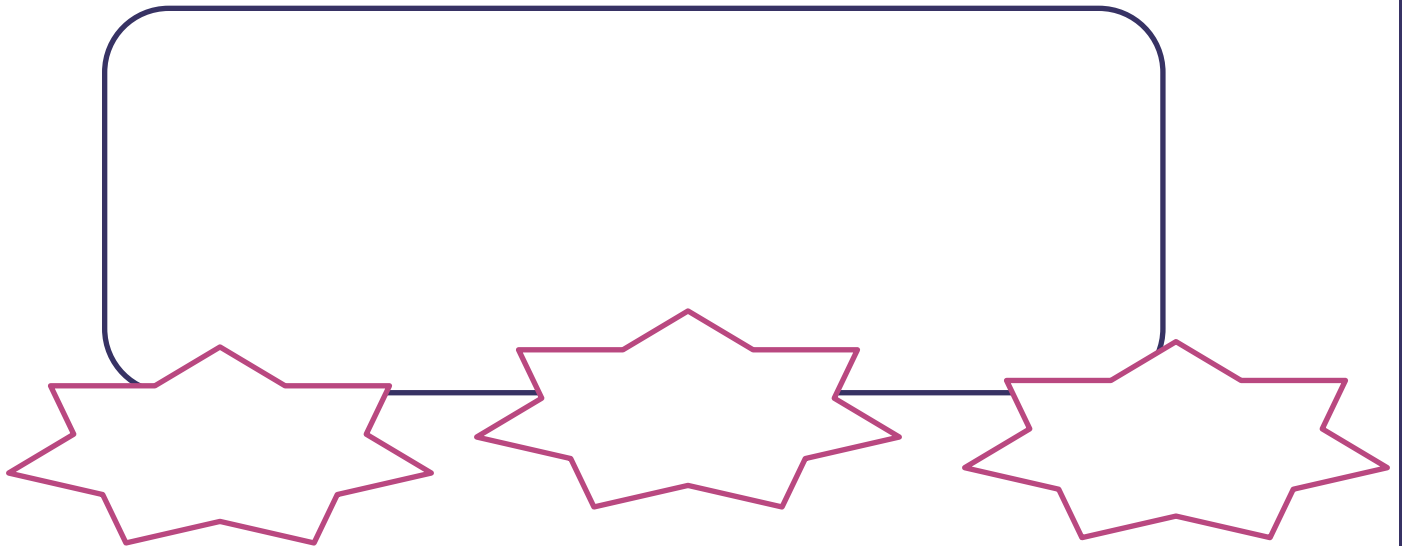
Uncovered Covers Assignment

Instructions

You will be creating a **NEW COVER** for your text. You will need to consider: what elements are required to communicate the content of your text; how layout and design can influence and entice your audience into reading the book; how symbols can be used to convey the themes of your text.

Drawing Content

Use the space below to brainstorm ten to fifteen **DETAILS** from your story that stood out to you. Then, choose your **TOP THREE** and write them in the attached stars.

Example
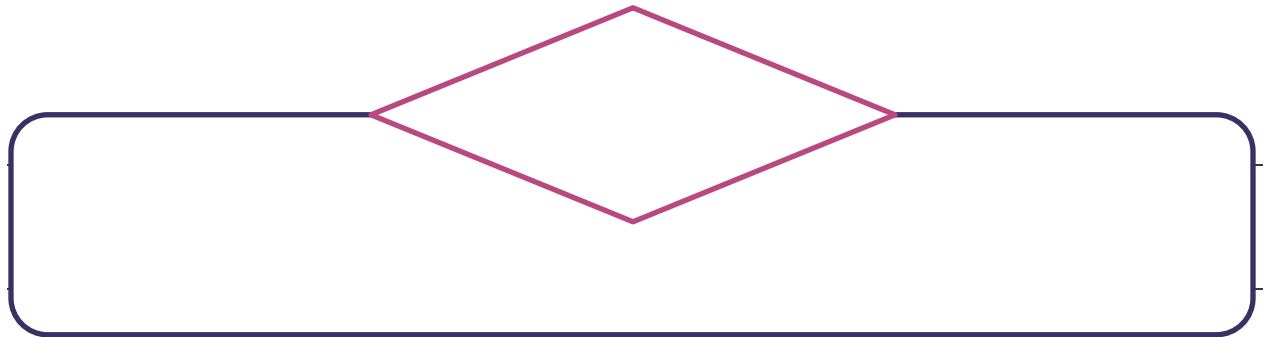*Three important elements from the text are Romeo, A bottle of Poison, and Lord Capulet.*

Considering Themes

Next, consider what **THEME** you would like to represent, and write it in the diamond. Brainstorm three to five different **SYMBOLS** that could be used to represent that theme in the space provided.
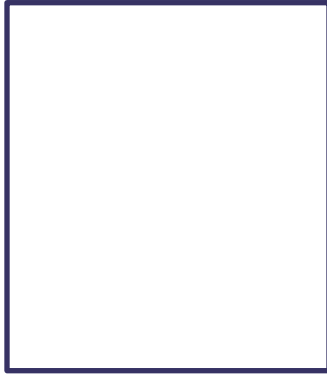
Example
The theme of Young Love can be represented by a candle burning at both ends.

Analysing Layouts

Choose **TWO** book covers you enjoy. Use the boxes below to create **ROUGH SKETCHES** of the covers. In the space provided, make notes about the similarities between both covers (elements such as title and author name placement, images, colour schemes, etc.).

Cover One   **Cover Two**   **Similarities**

_____

_____

_____

_____

_____

_____

The Manga Classics Difference

You may choose to use art from the **Manga Classics Media Package** to create your cover. Ensure any used elements meet the requirements for your assignment.

Once you have completed your art piece, take a picture of it and **TWEET** it using the following Handle and Hashtag: @MangaClassics #MCUncoveredCovers

Uncovering Your Cover

Now that you have an understanding of cover design, thematic symbols, and key elements, it's time to put them all together. Use the space below to create a **ROUGH COPY** of your cover.

Going Gold

Once you are happy with your rough sketch, you are ready to create your final cover. Ensure that it includes the required elements.

Required Elements
- Created on 8.5 x 11 Paper
- Highly Detailed
- Fully Coloured
- At least **THREE** key elements
- At least **ONE** thematic symbol
- Well placed Title
- Well placed Author Information

Rubric

Writing

Level 1	Level 2	Level 3	Level 4
Demonstrates EXCEPTIONAL ability to express ideas to the target audience through the use of specific details. (Well selected appropriate symbols are used for your piece.)	Demonstrates SKILLED ability to express ideas to the target audience through the use of specific details. (Well selected appropriate symbols are used for your piece.)	Demonstrates PROFICIENT ability to express ideas to the target audience through the use of specific details. (Well selected appropriate symbols are used for your piece.)	Demonstrates UNDEVELOPED ability to express ideas to the target audience through the use of specific details. (Well selected appropriate symbols are used for your piece.)
EXCEPTIONAL ability to craft an effective conclusion. (Expressed opinion is encapsulated within a strong final statement.)	SKILLED ability to craft an effective conclusion. (Expressed opinion is encapsulated within a strong final statement.)	PROFICIENT ability to craft an effective conclusion. (Expressed opinion is encapsulated within a strong final statement.)	UNDEVELOPED ability to craft an effective conclusion. (Expressed opinion is encapsulated within a strong final statement.)
Research is used for EXCEPTIONAL enhancement of subject-specific understanding. (Quotations and details from related texts support your interpretation.)	Research is used for SKILLED enhancement of subject-specific understanding. (Quotations and details from related texts support your interpretation.)	Research is used for PROFICIENT enhancement of subject-specific understanding. (Quotations and details from related texts support your interpretation.)	Research is used for UNDEVELOPED enhancement of subject-specific understanding. (Quotations and details from related texts support your interpretation.)

Oral Assignment: Unthought Video

Overview

Students will explore a variety of video formats, creating lists and discussing personal preferences. Next, they will create short skits by synthesizing the combined strengths inherent in two of the formats with their text. Finally, students will break up into groups to begin working on creating their own version of the text, as presented through one of the seven formats.

Focus

- Investigating a variety of video formats
- Creating and presenting short skits
- Filming a format-specific variation of the text

Literacy Skills

- **Connecting**
  - Text-to-World
- **Comparing**
- **Synthesizing**

Curricular Expectations

CC.9-10.SL.1.c Comprehension and Collaboration: Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

CC.9-10.SL.4 Presentation of Knowledge and Ideas: 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.

CC.9-10.W.6 Production and Distribution of Writing: Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

Three-Part Lesson Plan

MINDS ON

Record the following phrases in an accessible location:

- Movie trailer
- Puppet show
- Talk show
- Documentary
- Musical
- Reality show
- Soap opera

Instruct students to add at least one specific title under the appropriate label. For example, they will write the name of a movie trailer they have seen under Movie trailer, or they will write the name of a reality show they enjoy under Reality show.

Students may write up to one example for each of the seven labels, but they may not write more than one example for any individual label. While they may record the name of a musical, a talk show, and a documentary, they may not write down the names of two soap operas.

Using the collected information, students should engage in a brief discussion about the seven different types of programming. They should consider what commonalities exist in the majority of each type. Puppet shows often feature high energy performances with arms wildly waved in excitement, whereas documentaries feature interviews with experts.

Students should end their discussion by explaining which category is their least favourite, and why.

FOCUS

Once the Minds On is complete, ask students to form groups of six to eight. Each group should be given two of the different formats, for example:

- Documentary, Puppet Show
- Musical, Reality Show
- Talk Show, Movie Trailer

Provide them with ten minutes to create a brief sketch that relates to their text, using the two assigned formats. The documentary puppet show could lead to students giving interviews by speaking with their hands about how much they were troubled by the ramifications of the protagonist's actions. The musical reality show might involve songs about the drama caused by different characters living with one another. Each group will be responsible for creating a thirty second to two minute presentation.

Once students have prepared, they should present their short skits to the class.

GETTING DOWN TO BUSINESS

Now that students have a strong understanding of the formats, they should be provided with the **Unthought Video Assignment**. Be sure to walk students through the assignment, explaining that while it can be completed in groups of up to four, it can also be undertaken as a solo assignment.

Students should then be instructed to determine the required length of their assignment using the information provided on the assignment sheet. Once students are clear on how a two-person group will differ from a three-person group, encourage them to decide who, if anyone, they would like to work on this assignment with.

Students should rearrange themselves so they are seated beside their partners. The first step will be deciding which of the different formats they will use. If students do not have puppets, or do not wish to make puppets, they should be encouraged against choosing the puppet show. If students dislike singing, they should be advised to avoid the musical. However, if students like being overly dramatic and investing in their roles, the soap opera may be the perfect choice for them.

Next, students should consider which of the different aspects of their text they would like to cover in their video. While there are opportunities to explore a variety of topics, students should be directed to select something that exemplifies the strengths of their format.

CONSOLIDATION

On a blank sheet of paper, students should be given ten minutes to draw a promotional poster for their creation. These posters should be submitted by the end of class so they can be displayed around the classroom, offering insight into and building excitement for the upcoming films.

Unthought Video Assignment

Introduction

Working in groups of **ONE** to **FOUR** people, you will be **CREATING A VIDEO** based on your text. The assignment will be marked individually, and assessment will **ONLY** be based on **YOUR** contributions to the project.

You will need to choose a video format such as Documentary, Reality TV show, or Movie Trailer. Independent research will be required to view a number of related media texts in order to learn what elements are common to that specific format.

For example, puppet shows normally have over-excited characters, while musicals use songs to express inner feelings.

Choosing Your Format

You must select one of the following **FORMATS** for your video. Consider what elements are required to make the most out of your selected format.

- ☐ Movie trailer
- ☐ Puppet show
- ☐ Talk show
- ☐ Documentary
- ☐ Musical
- ☐ Reality show
- ☐ Soap opera

Once you have decided on your video format, place a checkmark in the appropriate box and list two **ELEMENTS** you will incorporate into your video to make the most of your selected format.

- _____

- _____

Video Requirements

While creating your video, ensure that you meet the following requirements:

Length
Your video must be 1 – 1.5 minutes long per group member (4 people = 4 - 6 Minute Video)

Features
At least two visual elements that enhance your selected format
Example: Digital titles, special effects, overlaid names, etc.

Textual Connection
Your video must demonstrate a textual connection. This can be in the form of a text-to-text connection by satirizing an existing program, a text-to-self connection by demonstrating a personal connection to the story, or a text-to-world connection by highlighting how the events of your text are ongoing in our daily lives.

Collecting Your Ideas

Use the space below to **RECORD** what you and your group will be creating, the connection type you are using, and the elements you selected to enhance your format.

Group Members
1.
2.
3.
4.

Story Format

☐ Movie trailer   ☐ Musical

☐ Puppet show   ☐ Reality show

☐ Talk show   ☐ Soap opera

☐ Documentary

Elements of Format
-
-
-
-

How it will Enhance your Video
-
-
-
-

Connection Type, and How it will Be Expressed in the Video

_____

_____

_____

_____

_____

_____

_____

_____

_____

Example:

Create a Reality TV Show where members of The Capulets and Montagues are forced to live together. The video will use title cards at the beginning, and on-screen names to introduce each character as they make their way into a night club. Similar to popular Reality Shows, the characters will start the night tolerating each other, but a conversation about politics will turn Tybalt against Mercutio. Romeo, the peace maker of the house, will try to settle the problem, leading to Mercutio's death in the club. Romeo will then fight back in a rage. As he runs away, Romeo will speak to the audience, wondering how he'll break this news to Juliet. This demonstrates that feuds arising from minimal provocation are still problematic to this day.

Rubric

Speaking and Listening

Level 1	Level 2	Level 3	Level 4
Demonstrates EXCEPTIONAL enhancement of discussions by expressing textual connections and challenging ideas. (Appropriate language and pacing is used while communicating your strong connection with the text.)	Demonstrates SKILLED enhancement of discussions by expressing textual connections and challenging ideas. (Appropriate language and pacing is used while communicating your strong connection with the text.)	Demonstrates PROFICIENT enhancement of discussions by expressing textual connections and challenging ideas. (Appropriate language and pacing is used while communicating your strong connection with the text.)	Demonstrates UNDEVELOPED enhancement of discussions by expressing textual connections and challenging ideas. (Appropriate language and pacing is used while communicating your strong connection with the text.)
Interpersonal communication demonstrates EXCEPTIONAL understanding of the audience through clearly supported and well selected specific details. (A strong understanding of the selected format is demonstrated in your final product.)	Interpersonal communication demonstrates SKILLED understanding of the audience through clearly supported and well selected specific details. (A strong understanding of the selected format is demonstrated in your final product.)	Interpersonal communication demonstrates PROFICIENT understanding of the audience through clearly supported and well selected specific details. (A strong understanding of the selected format is demonstrated in your final product.)	Interpersonal communication demonstrates UNDEVELOPED understanding of the audience through clearly supported and well selected specific details. (A strong understanding of the selected format is demonstrated in your final product.)

Writing

Level 1	Level 2	Level 3	Level 4
Enhances creation through EXCEPTIONAL use of technology during the pre- during- and post-writing phases. (Additional effects or on-screen displays increase audience engagement.)	Enhances creation through SKILLED use of technology during the pre- during- and post-writing phases. (Additional effects or on-screen displays increase audience engagement.)	Enhances creation through PROFICIENT use of technology during the pre- during- and post-writing phases. (Additional effects or on-screen displays increase audience engagement.)	Enhances creation through UNDEVELOPED use of technology during the pre- during- and post-writing phases. (Additional effects or on-screen displays increase audience engagement.)

Traditional Assignment: Alternate Formats

Overview

Students will consider how their section was presented. They will then be asked to explore how the section would have been different, were it conveyed as a film, as an animation, or as a play.

After discussing the differences that would be required for telling the story through those three different formats, students will select the format that most appeals to them. Finally, students will work to create a two-minute retelling of their selection of text using their desired format.

Focus

- ● Selecting specific details integral to understanding their text
- ● Comparing a variety of visual formats
- ● Creating a media-text based on a selection from their text
- ● Highlighting differences between multiple forms of media-texts

Literacy Skills

- **Comparing**
- **Identifying Details**
- **Connection**
  - o Text-to-Text

Curricular Expectations

CC.9-10.W.1.a Text Types and Purposes: Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.

CC.9-10.L.3 Knowledge of Language: 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.

CC.9-10.R.L.1 Key Ideas and Details: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Three-Part Lesson Plan

MINDS ON

Entering the room, students will be presented with a short four panel comic. This comic can be displayed at the front of the room, or photocopied on each student's desk. You are free to use your favourite webcomic, or a page from a graphic novel. You might also want to choose a page from one of the **Manga Classics** that your students are not currently reading.

Students should read the text, and discuss whether they enjoy it or not. They should share their reactions with the class as a whole. While you may end up hearing some students say, "I don't like it because it's boring," use that as an opportunity to explore what makes it boring to them. Do they not like the art style? Can they not relate to the subject matter? Other students may claim they like the text as it is something that resonates with them, or because it is funny. Ask the students why they connect to it, or why they find it funny. Is it something about the format, or is it just the material that is being presented?

Next, ask the students how the subject matter might differ if it were created as a movie. Would more material need to be added, or would some material need to be cut out? Would budget and lack of special effects require some parts being altered?

Next, discuss whether recreating this piece as an animation would be more successful. Would the animation help alleviate budgetary concerns? Would it help accent the humour? Perhaps using an animation would make people better able to connect to the subject matter as they are conditioned not to take animations seriously. However, that aspect of animation may actually detract from the material at hand.

Finally, ask students what they would do if they were told they had to recreate this comic as a short thirty second live action play. End the Minds On portion of the class by asking the class to **infer** what they're about to do next.

FOCUS

Break the class into small, appropriately sized groups, that meet the needs of the short comic you displayed in the minds on section of the class.

A SHORT THIRTY SECOND LIVE ACTION PLAY
Having already discussed the comic, students should be very familiar with the subject matter and material. They should also have some strong ideas from the class-wide discussion about retelling the comic as a play.

In small groups, students will have five minutes to plan and produce their quick play. Let students know when they have three minutes, one and a half minutes, thirty seconds, and ten seconds remaining.

Once the time is up, assign each group a number that corresponds to the order in which they will present. At this moment, you can allow students to have one more minute for final preparations before they start presenting the plays to the class.

Once each group has presented, host a short discussion that explores and compares what worked well from each of the groups. Next, have students focus on discussing what aspects of the performances students thought either enhanced, or detracted from the source material in the comics. While each student will have their own perspective, reassure the groups that it is perfectly acceptable for other students to disagree with the content of the performances, so long as their disagreement is respectfully phrased. Having only five minutes to prepare, as

well as a wide variety of individuals in the audience, there is no way each performance could fully please the entire class.

RETELLING THE SELECTION OF TEXT

Having finished their discussions about the short plays, students will be ready to receive the **Alternate Formats Assignment Sheet**. Once each student has a copy of the handout, guide them through the assignment's requirements.

First, inform students that they will need to select groups from one to six people. At this moment you may notice their eyes darting around, as they try to plan who they wish to work with. Once they have settled down, let them know that they will have to select whether they wish to create an animation, a video, or a live action play.

Highlight the importance of choosing a format they feel comfortable with. If the students do not have the ability to create animations then they should select something else. If they do not have access to a device that can record video, they should not select creating a video. Inform them that, as they just demonstrated, everyone in the class is capable of creating and performing a live action play, and as such there is an option that suits everyone's needs.

Draw attention to the fact that clothing must symbolically represent their characters, and that dressing in casual street clothes will be problematic unless students can fully explain the symbolic links between the regular clothes and the hidden depths of their embodied characters.

Finally, let students know the timeline they will have to work on their retelling, as well as when their presentations will occur. Students should have one full class period to work on their assignment prior to the presentation date. This will allow students who opted to create a video or an animation to work with the tools they require outside of class time.

CONSOLIDATION

Before students leave the classroom, ask them to answer the following questions on a scrap of paper. Use these answers to tailor the upcoming classes to the needs of your students.

1. How many days will you need to work on your presentation?

2. What will be the most difficult part of your presentation?

3. How will you select the clothing for your character?

4. How comfortable are you with oral presentations in this classroom?

Alternate Formats Assignment

Instructions

You will be making a media-text that retells a portion of your text assigned section. While this may seem like a complex task, by breaking it down into individual steps you will find it manageable, with a realistic timeline.

First Things First

Before you start thinking about completing the assignment, make sure you have completed each of the following steps, so that you are fully prepared for the task at hand.

Steps for Success

1. Form a group of **one** to **six** students.
2. Select a portion of your text that can be re-told as a **2-minute** media text
3. Choose whether you wish to create a
    a. **Voice acted animation**
    b. **Recorded video**
    c. **Live Action Play**
4. Consider who will play which role in the presentation
5. Think about the symbolic representation of your character's costume
6. Discuss how you will use both in-class and out-of-class time to complete your task

Planning the Media Text

Use the space below to plan the media text your group is creating.

Group Members

_____

_____

_____

_____

_____

_____

Media Text Type

_____

Pages for Retelling

_____

Assigned Character

_____

Description of Character's Costume

_____

_____

_____

_____

_____

Symbolic Representation of Costume

_____

_____

_____

_____

_____

Literacy Skill: Comparing

When you compare **like** or **unlike** things you are identifying details in each of them. Those details offer the reader a better understanding of the compared things. By knowing both what it is like, and what it is not like, the reader is better able to focus and direct their thoughts.

Comparing Texts

Once you create your media text, you are required to explain how your version of the text is superior to the one you read. Perhaps it is the visuals you used, or the sound effects, or that the tone of voice utilized within your media text added subtext that was absent when decoding text from a written page.

You will need to write a fully detailed series of paragraphs that compares your version to the one from the book. Ensure you use specific details from both your created text and the written text when writing your comparison.

Example

In our media text we focused on the scene where Romeo approaches the Apothecary. We felt this scene would be best approached through animation, as it would allow for similar facial expressions from the manga to be replicated. During this scene, Romeo proves himself to care only about what he can touch and hold in his hands, yelling that "famine is in [the apothecary's] cheeks, [that] need and oppression starveth in [his] eyes" (Shakespeare 345). Though the apothecary knows the "law is death" (344), and his will is against selling the items, Romeo continues to badger the man until he gets what he wants. In film, it would be difficult for the actor who plays Romeo to suddenly be shown in such an ill light, but animation will allow us to distort the character's image, bringing his inner self to his exterior image. We will also cross fade to the proof of Romeo's selfishness, where he leaves a letter identifying that the "poison [was from the] poor 'pothecary" (392), knowing full well it will mean the man's death.

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Rubric

Writing

Level 1	Level 2	Level 3	Level 4
EXCEPTIONAL organization is used to create an engaging piece. (Well selected appropriate moments are sequenced in your piece.)	SKILLED organization is used to create an engaging piece. (Well selected appropriate moments are sequenced in your piece.)	PROFICIENT organization is used to create an engaging piece. (Well selected appropriate moments are sequenced in your piece.)	UNDEVELOPED organization is used to create an engaging piece. (Well selected appropriate moments are sequenced in your piece.)

Reading (Literature)

Level 1	Level 2	Level 3	Level 4
Inferences are supported by EXCEPTIONAL use of specific details from the text. (Quotations are used to support your created piece.)	Inferences are supported by SKILLED use of specific details from the text. (Quotations are used to support your created piece.)	Inferences are supported by PROFICIENT use of specific details from the text. (Quotations are used to support your created piece.)	Inferences are supported by UNDEVELOPED use of specific details from the text. (Quotations are used to support your created piece.)

Language

Level 1	Level 2	Level 3	Level 4
Demonstrates EXCEPTIONAL knowledge of how language is used to convey meaning. (Written piece expresses how your new format improves upon the original text.)	Demonstrates SKILLED knowledge of how language is used to convey meaning. (Written piece expresses how your new format improves upon the original text.)	Demonstrates PROFICIENT knowledge of how language is used to convey meaning. (Written piece expresses how your new format improves upon the original text.)	Demonstrates UNDEVELOPED knowledge of how language is used to convey meaning. (Written piece expresses how your new format improves upon the original text.)

Discussion Questions

Scene One

What might Romeo's willingness to bully a poor man into breaking the law reveal about himself?

Scene Two

Does Paris actually believe the words he speaks, when looking upon Juliet's body?

Scene Three

Why might the death of Romeo and Juliet not actually end the feud between the Montagues and the Capulets?

Thematic

How does everyone's willingness to overlook Friar Laurence's actions compare to the treatment of modern-day religion?

The Final Assessments

Using the Final Assessments

There are three final assessments presented in this guide. The **Skills-Based Test** presents students with the opportunity to demonstrate their mastery of a variety of literacy skills, using textual content to focus their ideas. This test presents students with opportunities to apply their skills, rather than show they memorized key details. By flipping the traditional test by focusing on skills first, and content second, students will see the value in their cross-curricular skill development, while not feeling punished for failing to remember a character's name, even though they understand the complex choices the character was forced to make.

The **Project Based Culminating Task** presents students with a differentiated task that allows them to demonstrate their understanding of the text by creating a related artefact. By demonstrating their learning in a way that is most comfortable and accessible to them, each student will challenge themselves to produce high quality work, rather than feeling forced to complete a task they do not connect with.

The **Final Essay** presents students with an opportunity to demonstrate their skills while crafting a fully developed multi-paragraphed essay that breaks away from the standard five-paragraph hamburger style. This assignment is fully scaffolded, allowing students to complete the essay in an approachable step-by-step fashion, rather than feeling overwhelmed by the enormity of the task.

Common Core Standards

The following standards are covered by the final assignments:

Project Based Culminating Task

CC.9-10.W.2.d Text Types and Purposes: Use precise language and domain-specific vocabulary to manage the complexity of the topic.

CC.9-10.W.2.e Text Types and Purposes: Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

CC.9-10.L.1.b Conventions of Standard English: Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.

CC.9-10.L.2 Conventions of Standard English: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

CC.9-10.L.2.b Conventions of Standard English: Use a colon to introduce a list or quotation.

CC.9-10.L.3.a Knowledge of Language: Write and edit work so that it conforms to the guidelines in a style manual appropriate for the discipline and writing type.

Final Essay

CC.9-10.W.2.c Text Types and Purposes: Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

CC.9-10.W.9.a Research to Build and Present Knowledge: Apply grades 9–10 Reading standards to literature.

CC.9-10.L.1 Conventions of Standard English: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CC.9-10.L.1.a Conventions of Standard English: Use parallel structure.*

CC.9-10.L.2.a Conventions of Standard English: Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.

CC.9-10.L.2.c Conventions of Standard English: Spell correctly.

Skills-Based Test

Introduction / Information

This skills-based test will challenge you to demonstrate your literacy skills. Ensure that you read the requirements for, and fully answer, each question. The amount of lines provided indicates the expected length of answer.

Responses should be written in **P**oint **E**vidence **E**xplanation Format.

By using **P.E.E**. format you will ensure that you have provided a full and complete answer that is supported by specific details.

There are three main parts of a P.E.E. Paragraphs: The **Point** states your opinion. It is what you think. The **Evidence** is a specific detail that supports your point. The **Explanation** can be a little trickier. It explains **how** the evidence proves your point. Remember, while you may think the connection is obvious, not all readers have the same background knowledge.

Inferring

Inferring uses information from the text, as well as your own personal knowledge, to form a logical response.

1. Why does Romeo quickly transition from loving Rosaline to loving Juliet?

2. How did Friar Laurence's actions directly contribute to the deaths of Romeo & Juliet?

Questioning

Literal questions ask you to restate what's in the text; *Inferential* questions ask you to infer the answer using specific details from the text, as well as your personal knowledge; *Evaluative* questions ask you to give your own opinion. Be sure to re-state the question in your answer.

Example
Q: What colour in the sky at 10 o'clock at night? **A:** The colour of the sky at 10 o'clock is…

Literal

3. What are the Capulet servants, Gregory and Sampson, discussing at the start of Act I?

   _____

4. Which character does Romeo's interference allow Tybalt to kill?

   _____

Inferential

5. Write your own inferential question based on the text. Then, answer the question using specific details from both the text, and your personal knowledge.

   Q: _____

   _____

   A: _____

   _____

   _____

   _____

Evaluative

6. If you felt you were in love with someone, but you knew your families hated each other, what would you do when you discovered they felt they loved you too?

   _____

   _____

   _____

   _____

   _____

Summarizing

Summarizing is when you take a number of specific details, and reform them into an easily read and digestible chunk. Be sure to leave out all unnecessary information.

7. Summarize the events that transpired after Romeo and Juliet's bodies were discovered.

_____

_____

_____

_____

_____

_____

_____

_____

_____

Visualizing

Visualizing is writing in a way that conveys the details of a situation by focusing on all five senses: Taste, Touch, Sight, Sound, and Smell.

8. Write a short visualization piece that retells Juliet's first meeting with Romeo.

_____

_____

_____

_____

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_____

_____

Connecting

There are three main types of connections: Text-to-Text, Text-to-World, and Text-to-Self. A text can be – but is not limited to – a book, an article, a song, a video game, a painting, etc.

A **Text-to-Text** connection requires you to draw specific links between the assigned text, and another text with which you are familiar. A **Text-to-World** connection requires you to draw specific links between the assigned text, and events occurring in the world around you. A **Text-to-Self** connection requires you to draw specific links between the text, and your own personal experiences.

Specific examples must be used from both sources when expressing a textual connection.

Further Instructions
You are responsible for making **two** different connections to the text. You may only use each type once. For example, you could write one Text-to-Text and one Text-to-Self.

9. **Connection Type: _____**

_____

_____

_____

_____

_____

_____

_____

_____

10. **Connection Type: _____**

_____

_____

_____

_____

_____

_____

_____

_____

Project Based Culminating Task

Introduction

Having read your text, you now have a strong understanding of the important **characters**, **relationships**, and **themes** presented in the book.

You will be responsible for **creating** an artefact that focuses on the text's key concepts. Once you have created your artefact, you must **write** one page explaining your work's connection to the text. Finally, you will **present** and **demonstrate** your creation, explaining the connections.

Types of Artefacts

You must choose an artefact type from the list below. Ensure that your selected concepts can be fully represented in your artefact. You may use the examples below to help guide you during the ideation stage of this assignment.

A Travel Guide

The travel guide must be at least six pages in length. You will be responsible for creating the following elements:

- A fully detailed cover
- A map of the included areas
- A summary of the locations:
    - Culture
    - History
    - Featured attractions
- A guide to:
    - Two major locations
    - One minor location
    - Three additional attractions

The finished travel guide must be bound together in a professional fashion. The use of a portfolio, or a hand stitched binding creates a stronger piece than a staple in the top left corner.

Example

Your travel guide might show the different locations in both Verona and Mantua. You may wish to keep your locations specific to those depicted in the text; alternatively, you can choose to use modern locations, allowing Romeo to reflect on the meaning of the whale bone that hangs above the market square. Written from Romeo's posthumous perspective, his feelings for Juliet and Rosaline could be mirrored against one another, as different locations fueled different desires in him. By exploring the locations as metaphors for his own personal journey, Romeo can highlight the thematic importance of the text through the detailing of various locations, ending with the gold statue that will forever remind people of his story.

A Game

You may choose to create a digital game, or an analogue game. When creating a video game, you are free to use a variety of web-based programs for the creation of a **Choose Our Way Tale**, or block-based coding for the creation of a graphical experience. You are free to use whatever craft supplies you wish in the creation of a traditional boardgame.

Your game must include specific references to your selected concepts. Players should be offered an experience that provides them with strong insight into the text.

Your final product must offer a unique experience. Repeating the same task, such as shooting a balloon over an over will be considered one part of a unique experience, but unless there are other elements that highlight your chosen concept, the creation itself will be incomplete.

Example

You may wish to create a two-player card game where players take on the roles of both Tybalt and Mercutio. Each player will take turns laying cards down to escalate or deescalate their confrontation. Mercutio will have a deck that allows him to twist Tybalt's phrases, while Tybalt will attempt to intimidate Mercutio. Once tempers flare, a second phase will allow the characters to do battle with each other, playing different cards that give them advantage in the duel. Players can win by defeating their opponent, or end in a draw by playing cards that deescalate, preventing tempers from flaring.

A Documentary

Creating a documentary will require you to film interviews with a variety of individuals. The documentary may be set after the text, exploring the repercussions of the final events. However, you might wish to set your documentary during the events of the text, exploring how the characters change things within their society. Choosing to set your documentary before your text begins will grant you the ability to explore what led to its opening moments.

Your documentary must be 3 to 5 minutes in length, and it must include interviews with at least three different individuals.

Example

By order of the Prince, a documentary was commissioned, looking at the ramifications of Romeo and Juliet's actions. Interviews show the families to be distraught, with all trying to make sense of the deaths that took place over the past week. However, interspersed between the heartfelt anguish of those directly impacted by the killing, townsfolk will talk about how they feel safe to explore the marketplace once more. They mention how they no longer worry about being caught in the crossfire of two families whose reach once encircled them all. The final shot is of Friar Laurence sitting beside the newly erected gold statue. There, he will ponder whose actions were most responsible for setting this tragedy into motion. Never once will he look to himself, still unwilling to accept his role in the orchestration.

A Research Essay

If you choose to create a research essay, you must create a strong thesis that demonstrates the importance of your selected concepts. You will then need to undertake personal research, discovering additional evidence that supports your thesis.

The requirements of your essay are:

- Your essay must include a strong, and focused thesis
- It must be at 950 – 1250 words in length
- You must include research for at least 3 difference sources
- Your essay must follow the correct structure, as taught in class
- Your essay requires a Works Cited page

Example

Romeo and Juliet is often viewed as a tale of true love, but this undercuts Romeo's feelings for Rosaline, as well as the actions of those using the couple to suit their own ends. By forming an essay around the thesis, "Free will is nothing but an illusion, as the patriarchy strips people of active choice." you will be able to explore the complex relationships between characters within the text, while offering a more complex understanding to the reader.

Other

If you have another idea for your artefact, please ensure you speak with your teacher before you begin the creation of your project. Before you are granted approval, you must inform your teacher what you wish to create, and how it relates to your chosen concepts.

Before You Begin

Once you have selected the type of artefact you wish to create, as well as what concepts you wish to explore, record them in the space below. Then, write a brief summary explaining how your artefact will explore those concepts.

Concepts to Explore

Artefact Type

Summary

Written Explanation

Once your artefact is complete, you must write a **350** to **500** word explanation, exploring **all** specific connections between your artefact and the source text.

You must include **specific details** from your text that support your selected concepts. You must also include **specific details** from your artefact that highlight their interconnected nature of both pieces.

Oral Presentation

You are responsible for creating an oral presentation that is at least **3-minutes** in length. Your presentation must explore the concepts you selected from your text. You must use your created artefact to highlight, demonstrate, and guide your audience through those concepts. You may wish to frame your presentation as a lecture, or as an interactive experience during which your audience is able to engage with your artefact.

You are required to highlight all key elements while smoothly transitioning between ideas and concepts. Ensure that proper oral communication skills are used during your presentation.

Rubrics

Language

Level 1	Level 2	Level 3	Level 4
A variety of sentence types are used for EXCEPTIONAL enhancement of ideas and concepts. (Simple, complex, and compound sentences are use effectively to communicate your ideas.)	A variety of sentence types are used for SKILLED enhancement of ideas and concepts. (Simple, complex, and compound sentences are use effectively to communicate your ideas.)	A variety of sentence types are used for PROFICIENT enhancement of ideas and concepts. (Simple, complex, and compound sentences are use effectively to communicate your ideas.)	A variety of sentence types are used for UNDEVELOPED enhancement of ideas and concepts. (Simple, complex, and compound sentences are use effectively to communicate your ideas.)
Demonstrates EXCEPTIONAL adherence to spelling, and punctuation rules. (No unintentional spelling or punctuation errors are present.)	Demonstrates SKILLED adherence to spelling, and punctuation rules. (No unintentional spelling or punctuation errors are present.)	Demonstrates PROFICIENT adherence to spelling, and punctuation rules. (No unintentional spelling or punctuation errors are present.)	Demonstrates UNDEVELOPED adherence to spelling, and punctuation rules. (No unintentional spelling or punctuation errors are present.)
Colons are used with EXCEPTIONAL accuracy when introducing lists or quotations. (Colons are used to effectively introduce at least one list or quotation in your final piece.)	Colons are used with SKILLED accuracy when introducing lists or quotations. (Colons are used to effectively introduce at least one list or quotation in your final piece.)	Colons are used with PROFICIENT accuracy when introducing lists or quotations. (Colons are used to effectively introduce at least one list or quotation in your final piece.)	Colons are used with UNDEVELOPED accuracy when introducing lists or quotations. (Colons are used to effectively introduce at least one list or quotation in your final piece.)
The revision process provides EXCEPTIONAL improvement over the rough draft with adherence to the assigned style manual. (Rough draft is submitted, demonstrating how the peer editing allowed for improvement upon earlier versions.)	The revision process provides SKILLED improvement over the rough draft with adherence to the assigned style manual. (Rough draft is submitted, demonstrating how the peer editing allowed for improvement upon earlier versions.)	The revision process provides PROFICIENT improvement over the rough draft with adherence to the assigned style manual. (Rough draft is submitted, demonstrating how the peer editing allowed for improvement upon earlier versions.)	The revision process provides UNDEVELOPED improvement over the rough draft with adherence to the assigned style manual. (Rough draft is submitted, demonstrating how the peer editing allowed for improvement upon earlier versions.)

Writing

Level 1	Level 2	Level 3	Level 4
EXCEPTIONAL use of specific vocabulary to communicate ideas and concepts to the target audience. (Specific language is used to fully engage both audiences: the reader, and the listener.)	SKILLED use of specific vocabulary to communicate ideas and concepts to the target audience. (Specific language is used to fully engage both audiences: the reader, and the listener.)	PROFICIENT use of specific vocabulary to communicate ideas and concepts to the target audience. (Specific language is used to fully engage both audiences: the reader, and the listener.)	UNDEVELOPED use of specific vocabulary to communicate ideas and concepts to the target audience. (Specific language is used to fully engage both audiences: the reader, and the listener.)
EXCEPTIONAL use of formal style and tone to engage the target audience. (Appropriate tone and style is used to engage both audiences: the reader, and the listener.)	SKILLED use of formal style and tone to engage the target audience. (Appropriate tone and style is used to engage both audiences: the reader, and the listener.)	PROFICIENT use of formal style and tone to engage the target audience. (Appropriate tone and style is used to engage both audiences: the reader, and the listener.)	UNDEVELOPED use of formal style and tone to engage the target audience. (Appropriate tone and style is used to engage both audiences: the reader, and the listener.)

Final Essay

Introduction

You will write a persuasive essay that **PROVES** one of the Main Topics listed below.

Your piece **MUST** be written as a **MULTI-PARAGRAPHED** essay that is between **1000** and **1250** words, and consists of at least **EIGHT** paragraphs.

You **MUST** use **EVIDENCE** from your text to **SUPPORT** your points.

Step One: Choose a Main Topic that interests you

1. The truly blind are those unwilling to look at themselves.

2. The greatest evil comes from the most unlikely of characters.

3. Love is an illusion used to justify personal choice.

4. Gender normative roles reinforce the patriarchy.

My Selected MAIN TOPIC Is…

Step Two: Develop your Thesis

To shape your essay's thesis, you must add a **FOCUS** to your main topic. This focus answers the **SO WHAT** question, illustrating why a reader should be interested in your main topic.

WRITER: Only through the loss of self can one gain understanding.
READER: So what?
WRITER: So, that complete loss of self will force them to rebuild, allowing them to realize parts of their existence they never had to consider before.

Thesis Example:
One's understanding of their environment can only be shaped through a complete loss of self, as the process of rebuilding shines light on otherwise hidden aspects of their existence.

My THESIS Is…

Step Three: Plan your Essay

- Decide which **THREE TOPICS** you will use to prove your thesis
- Ensure that each **TOPIC** is supported by **TWO** or **THREE** subtopics
- Ensure you can support each **SUBTOPIC** with a **QUOTATION** from your text
- Use the **GRAPHIC ORGANIZER** sheet to record:
  - Your Main Topic
  - Your Focus
  - Your Thesis
  - Your Three Topics
  - Your Six to Eight Subtopics
  - The **RELEVANT** and **STRONG** evidence that supports your subtopics

Step Four: Write your Essay

Your essay will include **THREE** parts:
- The introduction paragraph
- The body paragraphs (6 to 9)
- The conclusion paragraph

The information below clarifies the purpose, importance, and structure for each of those three sections.

Introduction
- Provides a strong setup that grabs the reader's attention and shows them why they should be interested in your ideas.
- Your thesis statement must be included in your introductory paragraph. It should be one clear sentence that will be proved by each of the body paragraphs.
- Should not contain quotations.

Body Paragraphs
- Your body paragraphs must support your **SUBTOPICS**
- Each subtopic must be supported by at least **ONE** embedded quotation from your text
- Each body paragraph must **DIRECTLY RELATE** to the essay's thesis
- Your body paragraphs should **SMOOTHLY** lead into the next paragraph
- Ensure that you are not **SUMMARIZING** your text. Your text exists to **SUPPORT** and **PROVE** your points.

Conclusion
- Your conclusion must restate the focus of your essay
- Your conclusion **SHOULD NOT** restate your thesis, word for word
- Strong final points should work to persuade the reader that your thesis is correct
- Ensure you do not use "in conclusion" or similar terms to transition to this paragraph

Essay Planning Sheet

Main Topic:

Specific Focus:

Thesis:

Topic 1:

Subtopic 1:

Subtopic 2:

Subtopic 3 (Optional):

Topic 2:

Subtopic 1:

Subtopic 2:

Subtopic 3 (Optional):

Topic 3:

Subtopic 1:

Subtopic 2:

Subtopic 3 (Optional):

Supporting Evidence
(Quotations)

Rubrics

Writing

Level 1	Level 2	Level 3	Level 4	Value
EXCEPTIONAL use of transitions in attempt to clearly communicate ideas and concepts to the target audience. (Proper sequencing techniques are used, creating a thread that connects the entire paper through the use of transitionary sentences.)	SKILLED use of transitions in attempt to clearly communicate ideas and concepts to the target audience. (Proper sequencing techniques are used, creating a thread that connects the entire paper through the use of transitionary sentences.)	PROFICIENT use of transitions in attempt to clearly communicate ideas and concepts to the target audience. (Proper sequencing techniques are used, creating a thread that connects the entire paper through the use of transitionary sentences.)	UNDEVELOPED use of transitions in attempt to clearly communicate ideas and concepts to the target audience. (Proper sequencing techniques are used, creating a thread that connects the entire paper through the use of transitionary sentences.)	2
EXCEPTIONAL ability to express Reading Standards (Literature) in a written piece. (Strong essay is constructed which keeps the reader fully engaged through the use of a connected formal voice.)	SKILLED ability to express Reading Standards (Literature) in a written piece. (Strong essay is constructed which keeps the reader fully engaged through the use of a connected formal voice.)	PROFICIENT ability to express Reading Standards (Literature) in a written piece. (Strong essay is constructed which keeps the reader fully engaged through the use of a connected formal voice.)	UNDEVELOPED ability to express Reading Standards (Literature) in a written piece. (Strong essay is constructed which keeps the reader fully engaged through the use of a connected formal voice.)	8

Language

Level 1	Level 2	Level 3	Level 4	Value
Demonstrates EXCEPTIONAL adherence to grammar rules. (No unintentional grammatical errors are present.)	Demonstrates SKILLED adherence to grammar rules. (No unintentional grammatical errors are present.)	Demonstrates PROFICIENT adherence to grammar rules. (No unintentional grammatical errors are present.)	Demonstrates UNDEVELOPED adherence to grammar rules. (No unintentional grammatical errors are present.)	2.5
Parallel structure is used for EXCEPTIONAL enhancement of ideas and concepts. (Ideas are expressed through parallel structure, to heighten audience engagement.)	Parallel structure is used for SKILLED enhancement of ideas and concepts. (Ideas are expressed through parallel structure, to heighten audience engagement.)	Parallel structure is used for PROFICIENT enhancement of ideas and concepts. (Ideas are expressed through parallel structure, to heighten audience engagement.)	Parallel structure is used for UNDEVELOPED enhancement of ideas and concepts. (Ideas are expressed through parallel structure, to heighten audience engagement.)	2.5
Semicolons are used for EXCEPTIONAL engagement in written works. (Semicolons are use for stylistic effect throughout the essay.)	Semicolons are used for SKILLED engagement in written works. (Semicolons are use for stylistic effect throughout the essay.)	Semicolons are used for PROFICIENT engagement in written works. (Semicolons are use for stylistic effect throughout the essay.)	Semicolons are used for UNDEVELOPED engagement in written works. (Semicolons are use for stylistic effect throughout the essay.)	2.5
Written work shows EXCEPTIONAL mastery of spelling conventions. (No unintentional spelling errors are present.)	Written work shows SKILLED mastery of spelling conventions. (No unintentional spelling errors are present.)	Written work shows PROFICIENT mastery of spelling conventions. (No unintentional spelling errors are present.)	Written work shows UNDEVELOPED mastery of spelling conventions. (No unintentional spelling errors are present.)	2.5

Notes

Notes

Romeo and Juliet
Media Package Contents

Pre-Reading Materials

Cover
- Cover – Clean & With Text

Act One
- Page 22 – Clean & With Text

Act Two
- Page 188 – Clean & With Text

Act Three
- Page 209 – Clean & With Text

Act Four
- Page 322 – Clean & With Text

Act Five
- Page 381 – Clean & With Text

Character Images

Romeo
- Page 31
- Page 70
- Page 138
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- Page 335

Juliet
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- Page 88
- Page 118
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- Page 277

Lady Capulet
- Page 62
- Page 267

Lord Montague
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Lady Montague
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Mercutio
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Tybalt
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Friar Laurence
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- Page 296

Count Paris
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- Page 288

Nurse
- Page 53
- Page 156

Sampson
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Gregory
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- Page 342

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