English Stage 5 (Year 10) – teaching and learning program

Shakespeare retold

This resource is a sample teaching and learning program for Year 10, Term 3. In this program, students will engage in a study of a Shakespearean play and a modern film adaptation to examine the meaningful connections made between the texts. During their study of a Shakespearean play, students analyse how characters are constructed to develop an appreciation of the universality of Shakespeare’s characters. As students examine the modern adaptation of the play, they will consider how a composer’s contextual, creative and unconscious influences might impact their interpretation of and response to the text. Students will write discursively in response to the universal appeal of Shakespeare’s characters.

Table 1 provides a cover page for the teacher and class. Update the table based on the class details and contextual details.

Table 1 – class details

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Teacher | Class | Term and duration | Start date | Finish date |
| [Teacher name] | [Class name and code] | [Specify hours and make note of known interruptions to timetabled classes] | [Date, Week and Term] | [Date, Week and Term] |

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**Updating the table of contents**

Want to update the table? Have you added content to the document and noticed the page numbers have changed? As you add content to this report, you can update the table of contents to accurately reflect the page numbers within the resource. To update the table:

* Right click on the table and select ‘Update table of contents’ (in the browser version) or ‘Update field’ (in the desktop app). In the browser version, it will automatically update the entire table.
* In the desktop app, you will then need to select ‘Update entire table’. Your table numbers should then update to reflect your changes.

# About this resource

This sample teaching and learning program has been developed to assist teachers in NSW Department of Education schools to create learning experiences that are contextualised to their students’ needs, interests and abilities for the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022). It provides an example of one way to approach programming through a conceptual lens.The content has been prepared by the English curriculum team, unless otherwise credited.

## Purpose of resource

This sample teaching and learning program is not a standalone resource and aligns with the following support materials:

* Sample assessment notification – discursive address – Shakespeare retold – Term 3
* Core formative tasks – Shakespeare retold – Term 3
* Core texts booklet – Shakespeare retold
* Shakespeare retold – Resource booklet
* Shakespeare retold – Phase 1, resource 1 – discussion questions – PowerPoint
* Shakespeare retold – Phase 2, resource 3 – Shakespeare’s genres – PowerPoint
* Shakespeare retold – Phase 3, resource 1 – prologue of *The Tragedy of Romeo and Juliet* – PowerPoint
* Shakespeare retold – Phase 6, resource 2 – features of discursive writing – PowerPoint
* Shakespeare retold – Phase 6, resource 4 – effective delivery – PowerPoint
* Year 10 scope and sequence.

All documents associated with this resource can be found on the [Planning, programming and assessing English 7–10 webpage](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10). This resource is intended to support teachers to provide a model of syllabus-aligned programming and assessment practice.

It is acknowledged that many schools have their own resource and assessment templates. The content in activities is student facing and the content in resources is usually teacher facing; however, this can be modified for students.

## Target audience

This sample is intended to support teachers and curriculum leaders as they develop contextually appropriate teaching and learning resources for the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022). There are additional support and educative notes for the teacher (blue boxes), specific literacy notes (pink boxes in this program) and notes for the student (pink boxes in the resource booklet).

## When and how to use

This teaching and learning program has been designed for Term 3 of Year 10. It provides opportunities for the teacher and students to make meaningful connections between a Shakespearean play and a modern film adaptation. Students will develop an appreciation of the universal appeal of Shakespeare’s characters. The program and associated materials can be used as a basis for the teacher’s own program, assessment or scope and sequence, or be used as an example of how the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022) can be implemented. The program and associated resources are not intended to be taught exactly as is presented in their current format. Teachers using this program and the associated materials should adapt these to suit their students’ needs, interests, abilities and the texts selected. The resource should be used with timeframes that are created by the teacher to meet the overall assessment schedules.

This program provides success criteria aligned to each learning sequence. These are suggestions only. While success criteria can be presented to students, evidence-based research suggests that it is important to [share success criteria](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies/sharing-success-criteria) with students. It should be discussed and agreed using language the students can understand. The department’s [Explicit teaching](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching) webpage provides a range of links to support the use of learning intentions and success criteria. It also provides further information and examples of what it could look like in the classroom and suggestions for further reading.

The following is an outline of some of the ways this program can be used. Teachers can:

* use the teaching and learning program as a model and make modifications reflective of contextual needs
* examine the teaching and learning program, assessment notification and resource booklet during faculty meetings and planning days and collaboratively refine them based on faculty or school goals
* examine the materials during faculty meetings and planning days and collaboratively plan opportunities for team teaching, collaborative resource development, mentoring, lesson observation and the sharing of student samples
* use the programming, assessment practices, or syllabus planning detailed in the program as an opportunity to backward map Years 10 to 7.

This program aligns with the completed Stage 5 scope and sequence. This ensures all syllabus requirements are met across the stage.

# Shakespeare retold

The overview provides a concise description of key information about the teaching and learning program and the assessment.

## Overview

Students will engage in a study of a Shakespearean play and a modern film adaptation to examine the meaningful connections made between the texts. During their study of a Shakespearean play, students analyse how characters are constructed to develop an appreciation of the universality of Shakespeare’s characters. As students examine the modern adaptation of the play, they will consider how a composer’s contextual, creative and unconscious influences might impact their interpretation of and response to the text. Students will write discursively in response to the universal appeal of Shakespeare’s characters.

**Duration:** this program of lesson sequences is designed to be completed over a period of approximately 10 weeks.

## Teaching and learning program rationale

**Teacher note:** the rationale expands on the overview. It establishes the learning goals, identifies what is going to be achieved and the reasons for the content and structure of the program. It aligns with the syllabus outcomes and reflects the requirements of the syllabus planning tool, the scope and sequence and the assessment schedule. The value of the learning beyond the classroom is established and there is a connection to the wider world and the relevance to students’ futures.

This teaching and learning program supports students to engage with the study of a Shakespearean play and a modern film adaptation to examine the meaningful connections made between the texts. During their study of a Shakespearean play, students will develop an appreciation of the universality and enduring value of Shakespeare’s characters and ideas. As students examine a modern adaptation of the play, they will consider how a composer’s contextual, creative and unconscious influences might impact their interpretation of and response to a text. Students will continue to develop skills in responding discursively to the universal appeal and enduring value of Shakespeare’s characters and ideas, and how they can be perceived to reflect, challenge or subvert particular values and attitudes.

## The organisation of this teaching and learning program into phases

This teaching and learning program is organised according to the principles of the Secondary English curriculum team’s ‘[Phases approach to conceptual programming’](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10/phases-approach-to-conceptual-programming). The term ‘phase’ helps to organise planning by identifying the specific purpose of each section within a teaching program. Each phase focuses teacher and student attention onto matching learning intentions. These are aligned with appropriate and effective strategies, particularly for the development of deep student conceptual engagement. The Phases Project aims to support the sequencing and progression of learning based on the pedagogical principles of:

* clear learning intentions and success criteria
* specific process verbs linked to outcome content
* the organisation of interactions in the learning environment that extend from teacher-directed, through to collaboration and independent practice.

## Guiding questions

The guiding questions below outline the direction of the learning for the program. They are developed in relation to the syllabus aim and rationale, the relevant syllabus outcomes and the evidence base. They can support class discussion and help students monitor their learning.

* How do intertextual connections allow us to draw parallels and conclusions about the importance of context?
* How do contemporary appropriations of Shakespearean characters reflect, challenge or subvert contextual values and attitudes?
* How does context influence the representation and reception of ideas and characters in a text?

### Conceptual programming questions

The conceptual guiding questions are carefully aligned to outcome content points, and they guide teaching and learning. These provide the teacher and students with further opportunities to consider the conceptual direction of learning.

Table 2 – overview of the 6 phases and accompanying conceptual programming questions

|  |
| --- |
| **Phase 1 – engaging with the unit and the learning community** |
| * How do audiences respond to different types of narrative endings?
 |
| **Phase 2 – unpacking and engaging with the conceptual focus** |
| * Who is William Shakespeare and how have his stories influenced modern audiences?
* What impact have stories from the past had on modern storytelling?
 |
| **Phase 3 – discovering and engaging analytically with the core text** |
| * How have Shakespeare and Levine used the codes and conventions of drama and film respectively to communicate their ideas to their audiences?
* How can texts be adapted across contexts to represent new or shared ideas, values and attitudes?
* How do elements of genre shape the way that characters are created in different contexts?
 |
| **Phase 4 – deepening connections between texts and concepts** |
| * How has Levine’s text been influenced by a combination of Shakespeare’s original text and the context within which Levine is composing?
* How can characters be reflective of the values and attitudes of the contexts in which they are composed?
* How can adaptations of texts reinforce the literary value of the original?
 |
| **Phase 5 – engaging critically and creatively with model texts** |
| * How can students adapt codes and conventions to transform texts and appeal to new audiences?
* How can the writing process support the development of writing skills across a range of styles?
 |
| **Phase 6 – preparing the assessment task** |
| * How can marking guidelines and sample assessment task responses be used as a support for learning?
* What strategies are most effective for developing writing and speaking processes related to assessment?
* What are the best strategies for developing and expanding skills in planning, monitoring and refining compositions?
 |

## Assessment overview

**Teacher note:** this is a concise overview of the formal assessment aligned with this program and an outline of the formative assessment practices.

**Formal assessment:** in-class discursive address (4 to 6 minutes) and address transcript (used to support marking) that explores meaningful connections between the characters and ideas in a Shakespearean play and a modern film adaptation and the ways modern adaptations can contribute to the enduring value of a text.

**Formative assessment:** students engage in a series of core formative tasks, which are outlined in the **English Stage 5 (Year 10) – Core formative tasks – Shakespeare retold** document

### Outcomes and content groups

A student:

* **EN5-RVL-01** uses a range of personal, creative and critical strategies to read texts to interpret complex texts
* reading, viewing and listening skills
* reading, viewing and listening for meaning
* reading for challenge, interest and enjoyment
* reflecting
* **EN5-URA-01 analyses how meaning is created through the use and interpretation of increasingly complex language forms, features and structures**
* representation
* code and convention
* characterisation
* **EN5-URB-01** evaluate how texts represent ideas and experiences, and how they can affirm or challenge values and attitudes
* perspective and context
* **EN5-URC-01 investigates and explains ways of valuing texts and the relationships between them**
* genre
* intertextuality
* literary value
* **EN5-ECA-01 crafts personal, creative and critical texts for a range of audiences by experimenting with and controlling language forms and features to shape meaning**
* writing
* speaking
* text features
* sentence-level grammar and punctuation
* **EN5-ECB-01 uses processes of planning, monitoring, revising and reflecting to purposefully develop and refine composition of texts**
* planning, monitoring and revising

[English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2022.

## Core texts and text requirements

The texts identified in the table below have been used as ‘core texts’ in this program. *The Tragedy of Romeo and Juliet* is available in the public domain.

Table 3 – core texts and their alignment to the text requirements

|  |  |  |
| --- | --- | --- |
| Text | Text requirement | Annotation and overview |
| Shakespeare W (1597) *The Tragedy of Romeo and Juliet*. A version of this is available at [Project Gutenberg](https://www.gutenberg.org/cache/epub/1513/pg1513-images.html). This work is in the [public domain](https://smartcopying.edu.au/guidelines/copyright-basics/how-long-does-copyright-last/).  | The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022) as students are required to engage meaningfully with at least one Shakespearean play in Stage 5. **EN5-RVL-01** requires students to interpret texts that are complex in their ideas and construction.This play contains a range of archaic words and phrases, including vocabulary that may require the use of a glossary. The text contains multiclause sentences with less common constructs. These features align to the highly complex level of the Text Complexity scale as per the [National Literacy Learning Progression (NLLP) (V3).](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) This play provides students with opportunities to engage with ideas with several levels of inferred meaning and contains cultural, historical and literary references in its content. | This is a challenging play that, with language and content support, is accessible to most learners. It engages readers with representation, characterisation and literary value.Responders may engage with the representations of love, conflict or tragedy that are explored throughout this text. Students will consider questions of its enduring value across time. A study of this text will allow for the development of reading skills and an appreciation of dramatic forms and structures. Students will express an understanding of the thematic and aesthetic qualities of the text and explore why it has endured over time. Students will develop an understanding of the ways composers create characters who reflect, challenge or subvert values and attitudes. |
| Levine J (director) (2013) *Warm Bodies* [motion picture], Make Movies and Mandeville Films, United States.  | The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022) as students are required to engage meaningfully with ‘at least two films’ across Stage 5. **EN5-RVL-01** requires students to interpret texts that are complex in their ideas and construction.This film contains a range of markers which align to the highly complex level of the Text Complexity scale as per the [NLLP (V3).](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) It contains symbolism and several layers of inferred meaning where structural features have been subverted. This film deals with complex issues and themes and makes subtle literary references to Shakespeare’s play throughout.  | This modern film adaptation of Shakespeare’s *The Tragedy of Romeo and Juliet* uses the conventions of a range of genres including horror and romantic comedy to engage teenagers and represent enduring aspects of the classic play.Responders may explore connections between characters and ideas in this text and Shakespeare’s play. They will examine adaptations to genre and the ending to appeal to changes in audience values and attitudes. This film has been classified as M rated. **Pre-reading, resource 1 – exploring controversial issues** and **Pre-reading, resource 2 – parent and carer letter** have been created to support schools using an M-rated text.  |

## Prior and future learning

**Teacher note:** a brief outline of prior and future learning is provided. This overview highlights the important learning that should have come before and provides an indication of what this learning can lead to in future. In schools, teachers should refine this information for their context. This helps students make connections and transfer knowledge while reducing cognitive load.

Some suggested areas of focus to activate prior knowledge could include:

* an understanding of character and narrative, as explored in **Year 10, Term 1 – Novel voices**
* an understanding of intertextuality and meaningful connections between texts, as explored in **Year 9, Term 2 – Shining a new (stage) light**
* stylistic features of discursive writing, as explored in **Year 9, Term 4 – Exploring the speculative**
* ways to interpret texts from the past, as explored in **Year 10, Term 2 – Reshaping the world**
* speaking skills, explored in **Year 9, Term 3 – Poetic purpose**

Some potential future links to other programs in the English Stage 5 and 6 courses could include:

* intertextual connections between texts, explored in HSC English Advanced Module A – Textual conversations
* how contextual influences can shape interpretations of texts, explored in Year 11 English Standard Module B – Close Study of Literature and Year 11 English Advanced Module B – Critical Study of Literature
* writing discursively, which could be required in Year 11 English Common Module – Reading to write and HSC English Module C – The Craft of Writing.

## Pre-reading for teachers

**Teacher note:** a brief outline of relevant pre-reading has been provided.

Information and support resources for approaching the controversial issues in the core texts *The Tragedy of Romeo and Juliet* and *Warm Bodies* can be found in the resource booklet. Resources provided are:

* **Pre-reading, resource 1 – exploring controversial issues.** This resource provides a list of issues from the core texts that may be deemed controversial. An annotation is provided for each potential issue along with ways to approach the issue through the syllabus.
* **Pre-reading, resource 2 – parent and carer letter.** This resource provides a sample permission letter that could be distributed to parents as per the requirements in the Controversial issues in schools policy. This is adapted from the sample provided on the department’s [Leading English 7–12 webpage](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/leading-english-k-12/leading-english-7-12).
* **Pre-reading, resource 8 – alternate text options.** This resource provides teachers with a range of alternative adaptations of the original Shakespearean text if *Warm Bodies* is not suitable for their school context.

Information and resources are provided for supporting diverse student learning needs. The resources provide suggested differentiation strategies for supporting students to successfully complete the task and engage in the learning. All are included in the resource booklet.

* **Pre-reading, resource 3 – adapting speaking tasks for English as an additional language or dialect (EAL/D) learners.** This resource provides teachers with a list of potential challenges EAL/D learners may face when preparing for the assessment task.
* **Pre-reading, resource 4 – supporting students with disability.** This resource provides teachers with a list of potential strategies to support students with disability to prepare for the assessment task.
* **Pre-reading, resource 5 – adapting speaking tasks for d/Deaf and hard of hearing students.** This resource provides teachers with a list of strategies to support students who are d/Deaf or hard of hearing to prepare for the assessment task.
* **Pre-reading, resource 6 – differentiation strategies for English as an additional language or dialect (EAL/D) learners.** This resource includes information about common differentiation strategies and factors for teachers to consider as they support EAL/D learners. This can support students to connect with the teaching and learning activities and achieve the relevant outcomes.
* **Pre-reading, resource 7 – differentiation strategies.** This resource includes information about common differentiation strategies and factors for teachers to consider as they support diverse student needs. This can support students to connect with the teaching and learning activities and achieve the relevant outcomes.

The following texts and resources may be useful when preparing to teach this program. Relevant references are included at the conclusion of this document.

* **Pre-reading, resource 9 – preparing classroom routines.** This resource provides an outline of some of the routines for classroom pedagogy that are referred to throughout this teaching and learning program. The explicit teaching of procedures and protocols for classroom routines is important in establishing expectations and creating a safe and inclusive learning environment for students. When done effectively, this will save time in future lessons, reducing the need to provide an overview of the same routines and expectations for students.
* *The Writing Revolution: a guide to advancing thinking through writing in all subjects and* *grades* (2017) Hochman and Wexler. Chapter 1 – Sentences: The Basic Building Blocks of Writing and Chapter 2 – Sentence Expansion and Note-Taking: Getting Students to Process What They’ve Read explain the connection between writing and thinking. These chapters also provide strategies that have been adapted in this program to support students’ writing.
* The [Writing in Secondary Resource Hub](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub) contains a range of professional learning opportunities and rich, evidence-based resources to support teachers to strengthen their teaching of writing. The [teaching writing](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Teaching-Writing.aspx?csf=1&web=1&e=Az7AZ9) webpage, specifically the [writing conversations](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Writing-conversations.aspx) and [grammar guide](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Grammar-guide.aspx) sections of the SharePoint site, is a useful place to start engaging with resources.

# Phase 1 – engaging with the unit and the learning community

The ‘engaging with the unit and the learning community’ phase supports students to consider their own role as responders to texts. This phase is designed to pique interest in the program by exploring expectations that modern audiences have regarding the conventions of narrative endings. Students will consider the impact of contemporary values on textual conventions by engaging personally through a series of discussion and writing activities. This helps to activate prior knowledge and spark wonder and curiosity regarding the core ideas of the program.

**Expected duration:** this phase should take approximately 2 to 3 hour-long lessons.

**Conceptual programming question(s)** – (sub-questions that drive the choice of strategies in this phase):

* How do audiences respond to different types of narrative endings?

Table 4 – engaging with the unit and the learning community

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN5-URA-01Code and convention**Analyse how language forms, features and structures, specific or conventional to a text’s medium, context, purpose and audience, shape meaning,** and experiment with this understanding through written, spoken, visual and multimodal responsesExplain how texts use, adapt or subvert textual conventions across a range of modes and media to shape new meanings, and explore this in own textsEN5-ECA-01SpeakingParticipate in and lead a range of informal discussions about texts and ideas, including analytical, speculative and exploratory talk, to consolidate personal understanding and generate new ideasNote: bold outcome content is not addressed in this sequence. | **Phase 1, sequence 1 – ‘And they lived happily ever after’ – exploring why audiences enjoy a happy ending****Teacher note**: this sequence contains a series of discussion questions and discussion structures. The [peer discussion and conferencing card](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/547?clearCache=addcf968-16dd-d68e-456a-781676bdbf09) on the department’s [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?cache_id=97288) contains a slide deck that includes a range of sentence starters students could use to structure contributions to peer, small-group and whole-class discussions. Teachers may find the slides in this resource are a valuable visual display in the classroom to support discussion across all stages, classes and programs. **Learning intentions**By the end of this learning sequence, students will:* understand different ways that texts can end and how audiences can respond to these endings
* be able to explain the difference between a ‘happy’ ending and a ‘satisfying’ ending.

**Discussion topics to initiate student thinking****Teacher note:** the discussion and writing prompts in this sequence have been included in **Phase 1, resource 1 – discussion questions – PowerPoint**.* **Reflecting on purposes for engaging with texts – students brainstorm, through a class discussion, the different reasons why people engage with fictional texts in different contexts.**
* **Reflecting on the impact of a happy ending on audience experiences – teacher projects the phrase ‘and they all lived happily ever after’ on the board to stimulate a class discussion. Students use a** [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=f751a7f1-cf8-7daa-c5fa-ad0bfe0740ae) **to respond to the questions ‘Do you think audiences prefer to engage with texts that have a happy ending? Why or why not?’**
* **Encountering a film without a happy ending – students watch one of the final scenes from *Avengers: Infinity War*, available on YouTube at** [Avengers Infinity War Moment After Thanos Snapped His Finger & Post Credit Scene HD!!! (5:42)](https://youtu.be/dFomwoVngOI?si=Yxi0faVPPl_3Dywc) **(from 0:01 – 4:11). In small groups, students discuss the** questions on the Encountering a film without a happy ending slide of **Phase 1, resource 1 – discussion questions – PowerPoint.**

**Considering a range of different opinions and ideas*** **Considering alternates to the ‘happy ending’** – using a [parking lot](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/570?clearCache=26d68dd6-5864-b209-735f-1656a23a4d56), students record on sticky notes a range of reasons why a happy ending may not be suitable for an imaginative text, such as a novel or film. As a class, these are grouped into similar reasons. Students write a 2 to 3 sentence reason why or why not a happy ending may be suitable.
* **Building vocabulary through the exploration of antonyms – students use a** [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=f751a7f1-cf8-7daa-c5fa-ad0bfe0740ae) **to compile a list of words that could be used to describe the ending of an imaginative text that is not ‘happy’.**
* **Considering a ‘sad’ ending that results in closure for audiences – student view Tony Stark’s funeral scene from *Avengers: Endgame*, available on YouTube at** [Avengers Endgame Funeral Scene 4k Imax Version (4:22)](https://youtu.be/WUgia84lI8U?si=vYXJaMJfXmvkfsjJ)**. After viewing this scene, students answer the** questions on the Considering alternate endings slide of **Phase 1, resource 1 – discussion questions – PowerPoint**.
* **Reconsidering audiences’ desire for a happy ending** – students engage in a class [Take a stand](https://pz.harvard.edu/resources/take-a-stand) continuum in response to the question ‘Does the ending of a text have to be happy to be satisfying?’ They place themselves in a line according to their response to the question, and then explain their reasoning, moving themselves along the line as they consider the perspectives of others.

**Literacy note:** as you come across new and unfamiliar words you should encourage students to keep a glossary in their English books. Additional information about [Vocabulary](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/effective-reading-in-the-early-years-of-school/vocabulary) can be found on the department’s website, including the [Universal Resources Hub](https://resources.education.nsw.gov.au/home?source=readingandnumeracy&search=word%20wall&sort=relevance).  | **Success criteria**To demonstrate their learning, students can:* reflect on their own experiences as consumers of texts
* contribute to a series of class discussions in peer, small-group and whole-class settings
* compile a list of antonyms for the word ‘happy’
* reflect upon and reconsider their expectations for the codes and conventions of narrative endings.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note: see Pre-reading, resource 5 – adapting speaking tasks for d/Deaf and hard of hearing students** in the **resource booklet for strategies to support EAL/D learners to engage in tasks that require speaking skills.**To support engagement in **Think Pair Share**, see ‘peer and group work’ strategies **in Pre-reading, resource 6 – differentiation strategies for EAL/D learners and Pre-reading, resource 7 – differentiation strategies in the resource booklet.****An online tool such as** [Thesuarus.com](https://www.thesaurus.com/) **may be useful to support EAL/D learners** in the activity **Building vocabulary through the exploration of antonyms.** Provide written sentence starters or model responses to support engagement in the activity **Reconsidering audiences’ desire for a happy ending**.  |
| EN5-ECA-01Text featuresUse the structural conventions of discursive texts purposefully, including the transition between personal and abstract texts, to present complex and nuanced ideasWord-level languageUse a variety of grammatical features to describe relationships between complex ideas Make vocabulary choices that enhance stylistic features of writing, and shape meaning through connotation | **Phase 1, sequence 2 – considering the role of alternate perspectives in discursive writing****Teacher note:** the Phase 1, sequence 2 – considering the role of alternate perspectives in discursive writing section in the **Phase 6, resource 2 – features of discursive writing – PowerPoint** supports teaching and learning in this sequence.**Learning intentions**By the end of this learning sequence, students will:* re-establish their understanding of discursive writing
* understand how to use cohesive devices to compose comparative and contrasting sentences.

**Revisiting discursive writing****Teacher note: this opening class brainstorm should be used to activate prior knowledge of discursive writing as first introduced in the** [Exploring the speculative – Year 9, Term 4](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/exploring-the-speculative-year-9-term-4) **program. Teachers can use this conversation to gauge how much re-teaching of this style of text will be required. Additional teacher support for teaching discursive writing can also be sourced from the recording and resource booklet of the English statewide staffroom professional learning session** [Building the foundations of writing discursively (1:32.32)](https://schoolsnsw.sharepoint.com/%3Av%3A/r/sites/NSWDoEEnglishCurriculumSupport/Shared%20Documents/11%20English%20Professional%20learning/Recordings/Building%20the%20foundations%20of%20writing%20discursively-20240613_160033-Meeting%20Recording.mp4?csf=1&web=1&e=TgbbYR&nav=eyJyZWZlcnJhbEluZm8iOnsicmVmZXJyYWxBcHAiOiJTdHJlYW1XZWJBcHAiLCJyZWZlcnJhbFZpZXciOiJTaGFyZURpYWxvZy1MaW5rIiwicmVmZXJyYWxBcHBQbGF0Zm9ybSI6IldlYiIsInJlZmVycmFsTW9kZSI6InZpZXcifX0%3D) **(accessible to members of the English statewide staffroom).*** **Activating prior knowledge** – students contribute to a class brainstorm where they recall what they know and what they can remember about discursive writing.
* **Understanding the morphology of the term ‘discursive’ – students** research and write the definitions of the words ‘discuss’, ‘discussion’ and ‘discourse’ in their books. Students then explain how these words are similar to the word ‘discursive’, both in terms of their morphology and the definitions in their books.

**Teacher note**: the above activity could be a good opportunity to explain the discuss and discursive verb and adjective combination in comparison to the persuade and persuasive, imagine and imaginative and inform and informative combinations.**Using cohesive devices for comparing and contrasting perspectives****Teacher note:** one of the features of discursive writing that NESA identifies in the [English Stage 6 – Module C: The Craft of Writing – FAQ and Exam information](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-standard-2017#:~:text=English%20Stage%206%20%E2%80%93%20Module%20C%3A%20The%20Craft%20of%20Writing%20%E2%80%93%20FAQ%20and%20Exam%20Information) document is ‘approaches a topic from different angles and explores themes and issues in a style that balances personal observations with different perspectives’. The following activities are focused on developing sentence-level structures to support a comparison of different perspectives. These activities further build on the discourse marker work students may have completed in **Phase 5, resource 5 – using discourse markers** and **Phase 5, activity 7 – implementing discourse markers** in the [Reshaping the world – Term 2, Year 10 program.](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10#:~:text=Teaching%20and%20learning%20program%20%E2%80%93%20Reshaping%20the%20world%20(DOCX%20632%20KB))* **Identifying the different purposes of cohesive devices** – students use **Phase 1, activity 1 – cohesive devices** to identify the purpose of a range of cohesive devices that are commonly used in writing.
* **Using cohesive devices to construct complex comparative sentences** – students use the models and scaffolded examples in **Phase 1, activity 2 – using cohesive devices to compare and contrast** to compose a series of complex sentences. These sentences should use connectives to present a range of perspectives about the different types of endings in texts.
* **Reconsidering audiences’ desire for a happy ending – students complete a** [quick write](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/548?clearCache=c9d32ccd-9e47-a6c9-c4ea-13146b1d902)(no more than 10 minutes) **in their books in response to the earlier c**lass **discussion question ‘**Does the ending of a text have to be happy to be satisfying?’ In their response, students should be encouraged to use at least one compare or contrast sentence, including the appropriate cohesive devices.
* **Checking for understanding** – students complete **Phase 1, activity 3 – check for understanding** to demonstrate their understanding of the role of comparative and contrasting connectives in discursive writing.

**Literacy note: Sedita (2023) asserts that students benefit from accessing a list of conjunctions, subordinating conjunctions and punctuation suggestions when completing more complex sentence combining activities. Providing a word bank or suggested list should be supported by exploration of how these words are used in model texts. Further support for teachers is available on the** [Writing in Secondary Resource Hub](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Grammar-guide.aspx)**. Explanatory videos, illustrations of practice and downloadable documents are found in the** [cohesion](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Cohesion.aspx) **section of the** [Fundamentals](https://schoolsnsw.sharepoint.com/%3Au%3A/r/sites/WiSresourcehub/SitePages/Writing-Fundamental.aspx?csf=1&web=1&e=dcMtWV) **page.** | **Success criteria**To demonstrate their learning, students can:* define and explain 'discursive writing' and ‘cohesive devices’
* compose complex sentences that use comparative and contrasting connectives
* complete the check for understanding sentences.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note: to** consolidate understanding and support revision, consider using a [Frayer diagram](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/553?clearCache=3abe9845-c9ef-2812-f126-5d6274fcfab4) for the term ‘discursive’.  |

# Phase 2 – unpacking and engaging with the conceptual focus

The ‘unpacking and engaging with the conceptual focus’ phase establishes the driving textual concepts in focus through the program. This foundation is near the start of the program and all phases continue to elaborate and refine the conceptual focus established during this phase. In this phase, students begin to explore the conceptual focus of the program – the reasons why authors may choose to adapt and make intertextual connections with texts from the past. To encourage meaningful connections, activities in this phase focus on building an understanding of the influence that Shakespeare continues to have on storytelling within contemporary society. A core formative task that establishes students’ current knowledge of Shakespearean influences is used in this phase. The formal assessment task is also programmed to be distributed in this phase.

**Expected duration:** this phase should take approximately 8 hour-long lessons.

**Conceptual programming question(s)** – (sub-questions that drive the choice of strategies in this phase):

* Who is William Shakespeare and how have his stories influenced modern audiences?
* What impact have stories from the past had on contemporary storytelling?

Table 5 – unpacking and engaging with the conceptual focus

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN5-URC-01IntertextualityIdentify the process and value of adapting, appropriating or transforming texts for different audiences, purposes or contexts, and describe these processes in own textsEN5-ECA-01SpeakingParticipate in and lead a range of informal discussions about texts and ideas, including analytical, speculative and exploratory talk, to consolidate personal understanding and generate new ideas | **Phase 2, sequence 1 – considering changes in intertextual adaptations****Learning intention**By the end of this learning sequence, students will:* understand how audience, purpose and context can influence the creative decisions made in adaptations

**Revising intertextuality and adaptations****Teacher note**: intertextuality was first addressed in Stage 5 in the [Shining a new (stage) light – Year 9, Term 2 program](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-9-term-2-shining-a-new-stage-light). The opening sequence of Phase 2 in this program defines intertextuality and the etymology of the prefix ‘inter-‘ and introduces the difference between explicit and implied intertextuality. The program then continues to explore explicit intertextuality in Maxine Beneba Clarke’s poem ‘dorothy’ and Donna Abela’s drama text *Tales from the Arabian Nights*. If necessary, revisit the instructions related to defining and developing an understanding of intertextuality in the Year 9, Term 2 program before engaging with the learning outlined in the sequence below.* **Brainstorming the what and the why of intertextuality** – students use their prior knowledge of intertextuality to contribute to a brainstorm in response to the following questions
* What is intertextuality?
* What are some examples of texts where the authors have made an intertextual connection to another text?
* Why do authors make intertextual connections to other texts?
* How can this impact on meaning in a text?
* **Considering adaptations that change key parts of the text** – students consider the examples of texts where the composer of the newer text made a significant change to the plot or characters of the original text (suggestions are provided in **Phase 2, resource 1 – adapted endings** and this resource can be used either by the teacher to stimulate discussion or distributed to students). In a collaborative class brainstorm, students hypothesise why the composers of the new texts may have chosen to make these alterations. Students’ contributions could be grouped through a consideration of the texts’
* audience
* purpose
* context.
* **Applying the rationale behind changing an ending** – using a [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=d32aca3b-5b3d-3ff1-e246-8a9214b6aa20), students identify one text where, if they were to recreate it, they would change the ending or another key element of the text such as character to make it happier or more satisfying for audiences. Students should complete the ‘think’ part of this activity in their books so that they have something concrete for the ‘pair’ and ‘share’ stages of this thinking routine. As part of the sharing, students describe the change(s) they would make and justify why they would make this change.
 | **Success criteria**To demonstrate their learning, students can:* define intertextuality
* describe how a new audience, context and purpose can influence creative decisions in an adaptation
* justify their own creative decisions when planning an adaptation of a text.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note:** the **brainstorm** is an opportunity **to** value student cultural capital by asking for examples from their culture; see associated section in **Pre-reading, resource 6 – differentiation strategies for EAL/D learners** in the resource booklet. Providing visuals of texts may support participation as students may have knowledge of texts but not be familiar with their Western title.  |
| EN5-URB-01Perspective and contextUnderstand how the personal perspectives of audiences are a product of historical and cultural contextsEN5-URC-01GenreReflect on the evolution, adaptation, subversion and hybridity of genre in different time periods and cultural contexts, and how they demonstrate changing values | **Phase 2, sequence 2 – introducing William Shakespeare****Teacher note**: this teaching and learning program is the first time in the Department of Education’s support materials that one of Shakespeare’s plays is studied. Students studied extracts of *The Tragedy of Romeo and Juliet* in the [Speak the speech – Year 7, Term 4](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/speak-the-speech-year-7-term-4) program. As such, the activities in this sequence serve to introduce Shakespeare as an author, and information about his context and his work that are relevant to this program. If you have introduced Shakespeare in a previous program, you may wish to adapt or edit the activities in this sequence to build upon knowledge that students already possess. The first activity in this sequence is intended to support teachers to develop an understanding of what students already know about Shakespeare. A decision should be made as a result of this activity as to how much additional information is required for students at this moment in their learning.**Learning intention**By the end of this learning sequence, students will:* understand who Shakespeare is and the influence he has had on the literary canon.

**Introducing Shakespeare*** **Checking for contextual understanding** – students contribute to a series of A3 pieces of paper spread around the room where they identify what they already know about Shakespeare. The A3 papers should have clear categories related to common knowledge about Shakespeare, such as
* Shakespeare’s personal life
* Shakespeare’s career and texts
* Shakespeare’s impact on society**.**
* **Building understanding about who Shakespeare was – using Phase 2, resource 2 – learning about William Shakespeare, students complete the jigsaw activity in Phase 2, activity 1 – William Shakespeare jigsaw activity to build an understanding of Shakespeare and the Elizabethan context.**

**The contextual purpose of the tragedy genre****Teacher note:** **Phase 2, resource 3 – Shakespeare’s genres – PowerPoint** supports teaching and learning in this sequence.* **Developing understanding about Shakespeare’s genres** – students summarise the notes about Shakespeare’s genres on **Phase 2, resource 3 – Shakespeare’s genres – PowerPoint.**
* **Connecting tragedy to the audience of Shakespeare’s context – students engage in a** [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=c52d59d6-da3-a9c2-2515-3d6dc47acb96) **in response to the question ‘Why do you think Shakespeare’s audience engaged with and enjoyed his tragedies?’**
* **Connecting tragedy to the audience of contemporary texts –** students use a [Claim, Support, Question thinking routine](https://pz.harvard.edu/resources/claim-support-question), as outlined in **Phase 2, activity 2 – claim, support, question** to determine whether or not they think that contemporary audiences are interested in stories that are tragedies.
 | **Success criteria**To demonstrate their learning, students can:* describe how Shakespeare’s context influenced his literary works
* identify the features of the 3 main genres in which Shakespeare’s plays are classified
* describe how Shakespearean tragedies appealed to his audience
* explain why contemporary audiences engage with tragedies.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note: for Phase 2, activity 1 – William Shakespeare jigsaw activity consider EAL/D learner language level when assigning a piece of text. See ‘Reading and engaging with texts’ in Pre-reading, resource 6 – differentiation strategies for EAL/D learners.** |
| EN5-RVL-01Reading, viewing and listening for meaningDraw on prior knowledge of texts to question, challenge and deepen understanding of both new and familiar textsReading for challenge, interest and enjoymentConsider how the social, cultural and ethical positions represented in texts represent, affirm or challenge views of the world | **Phase 2, sequence 3 – considering *The Tragedy of* *Romeo and Juliet* and its adaptations****Learning intention**By the end of this learning sequence, students will:* understand the basic plot of *The Tragedy of Romeo and Juliet*.

**Understanding the plot of *The Tragedy of Romeo and Juliet**** **Ascertaining prior understanding – students contribute to a class brainstorm outlining what they already know about *The Tragedy of* *Romeo and Juliet*. This could include elements of plot, characters or famous lines of dialogue.**
* **Developing a brief understanding of plot** – students watch the Shakespeare Birthplace Trust’s video [3-Minute Shakespeare – Romeo and Juliet | Animated Shakespeare Summaries (3:03)](https://youtu.be/tSfExfrP1oI?si=LOaYOPyHj5rRoAQg) and follow the instructions in **Phase 2, activity 3 – ordering the plot of *The Tragedy of Romeo and Juliet.* Correct answers have also been provided in Phase 2, resource 4 – answers to ordering the plot of *The Tragedy of Romeo and Juliet.* Additionally, to support student understanding of character family affiliations, provide or create a character web that students can refer to through their study of the text.**
* **Considering the genre of *The Tragedy of Romeo and Juliet*** – students use the table in **Phase 2, activity 4 – identifying the genre of *The Tragedy of Romeo and Juliet*** to identify aspects of the text that are tragic and aspects of the text that are romantic. Students determine whether the text more closely aligns with the tragedy genre or the romance genre.

**Teacher note**: for the above activity, teachers may want to emphasise that despite being renowned as the story of ‘two star-cross’d lovers’, the full title of *The Tragedy of Romeo and Juliet* explicitly indicates that is it a tragedy. | **Success criteria**To demonstrate their learning, students can:* describe the plot of a text
* justify whether a textis a romance or tragedy.

**Evaluation and registration:*** [Record evaluation and registration information]
 |
| EN5-URC-01IntertextualityIdentify the process and value of adapting, appropriating or transforming texts for different audiences, purposes or contexts, and describe these processes in own texts | **Phase 2, sequence 4 – introducing adaptations of, and intertextual references to, the play****Learning intentions*** understand the influence of *The Tragedy of Romeo and Juliet* on subsequent texts
* understand how texts that allude to or directly appropriate *The Tragedy of Romeo and Juliet* often misrepresent or intentionally transform the tragic elements of the text.

**Building understanding of modern interpretations*** **Considering texts with direct intertextual connections to *The Tragedy of Romeo and Juliet* – students brainstorm and list any texts that could be considered as either adaptations or making explicit intertextual references. Possible suggestions could be Baz Luhrmann’s *Romeo + Juliet*, the animated film *Gnomeo & Juliet*, various versions of the film and musical *West Side Story*, the film *Warm Bodies* (explored in detail in Phases 3 and 4 of this program) and Taylor Swift’s song *Love Story*.**
* **Considering texts with similar plot complications as in *The Tragedy of Romeo and Juliet* – students brainstorm and list any texts that involve the plot complication of 2 protagonists in love but coming from different worlds, and this being a barrier to their relationship. Possible suggestions involve Stephenie Meyer’s *Twilight* series and film adaptations, Kevin Kwan’s novel *Crazy Rich Asians* or its film adaptation, or Disney classics such as *The Little Mermaid* or *Cinderella*.**
* **Comparing Taylor Swift’s *Love Story* to *The Tragedy of Romeo and Juliet*** – students listen to [Taylor Swift – Love Story (3:56)](https://www.youtube.com/watch?v=8xg3vE8Ie_E) and use **Phase 2, activity 5 – comparing Taylor Swift’s lyrics to the Shakespearean play** to compare the way that *Love Story* subverts the ending and genre of *The Tragedy of Romeo and Juliet* to focus on romance rather than tragedy.
 | **Success criteria**To demonstrate their learning, students can:* engage in a class brainstorm offering adaptations of *The Tragedy of Romeo and Juliet* or the complication of ‘star-cross’d lovers’
* explain how a text has influenced other texts.

**Evaluation and registration:*** [Record evaluation and registration information]
 |
| EN5-RVL-01Reading, viewing and listening skillsUse contextual cues to infer the meaning of unfamiliar or complex wordsEN5-ECA-01SpeakingParticipate in and lead a range of informal discussions about texts and ideas, including analytical, speculative and exploratory talk, to consolidate personal understanding and generate new ideasEN5-ECB-01Planning, monitoring and revisingEngage with model texts to develop and refine features, structures and stylistic approaches in own workNote: bold outcome content is not addressed in this sequence. | **Phase 2, sequence 5 – understanding the requirements of the assessment task****Teacher note:** additional support for engaging with the assessment notification, marking criteria and student work sample are included in **Phase 6 – preparing the assessment task.** Use the additional instruction and support provided in this phase where appropriate throughout the program. **Learning intentions** By the end of this learning sequence, students will:* understand the requirements of the assessment task, a discursive address
* understand the key terms in the assessment task notification
* reflect on the assessment task requirements with peers.

**Understanding the real-world application of spoken texts*** **Brainstorming and discussing spoken texts – brainstorm where we encounter spoken texts (addresses at school assemblies, podcasts, vlogs). Why is it important to understand how to effectively compose and deliver a spoken text? How do spoken texts differ from written texts?**

**Distributing and explaining the requirements of the assessment****Teacher note: the Shakespeare retold – discursive address assessment notification is designed as a hand-in task. Taking time to outline and explain the importance of authentic and individual engagement with the task, which is a product of all their own work, will be necessary.*** **Unpacking the assessment notification with students – issue Shakespeare retold – discursive address assessment notification and guide students through the task requirements, focusing particularly on these sections: the context of the task; what is the teacher is looking for in this assessment task; steps to success; and the marking criteria and student-facing rubric.**
* **Engaging closely with the assessment notification – students highlight or underline: the assessment due date; key words and phrases; any complex or unfamiliar words; and aspects of the notification that require further clarification.**
* **Understanding the assessment** **policy** – guide students through appropriate assessment practice. Dedicate time to helping students understand what malpractice is and how to avoid this issue. Reiterate that their core formative tasks are designed to support them with recursive writing and develop their planning, monitoring and revising skills.
* Engaging closely with the requirements of the assessment notification – students use **Phase 6, resource 1 – understanding the assessment notification** to complete **Phase 6, activity 1 – deconstructing and understanding the assessment notification**.
* **Identifying the ingredients of assessment success –** students read the annotated student work sample included in the assessment notification, then use a [Think Pair Share](https://pz.harvard.edu/resources/think-pair-share) to create a list of success criteria or ingredients for success, using the structure below to guide the activity
* Think – students create a [concept map](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?clearCache=f8e1f35d-6713-d328-7126-b57d51e1304c), outlining the key aspects of the task requirements and marking guidelines
* Pair – students share ideas with peers to expand their responses
* Share – reconvene as a class and generate a class brainstorm for all students to use as they prepare for and plan their assessment response.

**Teacher note: Phase 6, activity 5 – creating an assessment plan** can be found in **Phase 6 – preparing the assessment** in the resource bookletand should be used to support students to further understand the requirements of the task and ways to plan their response. Teacher professional judgement should be used to manage student [cognitive load,](https://education.nsw.gov.au/about-us/education-data-and-research/cese/publications/practical-guides-for-educators/cognitive-load-theory-in-practice) ensuring they are ready for these next steps in assessment planning and preparation.  | **Success criteria****To demonstrate their learning, students can:*** **use their own words to explain what the assessment task requires**
* **define and explain key words from the assessment notification**
* **reflect on the requirements of the task through an informal discussion with peers.**

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note:** See **Pre-reading, resource 3 – adapting speaking tasks for EAL/D learners**. Additionally, **use Pre-reading, resource 4 – supporting students with disability** and **Pre-reading, resource 5 – adapting speaking tasks for d/Deaf and hard of hearing students** to support diverse student groups to access this assessment.  |
| EN5-ECA-01WritingUse tense accurately and purposefullyCreate engaging and authentic temporal and spatial settings for a range of purposes and audiences | **Phase 2, sequence 6 – writing discursively – using anecdotes****Teacher note:** The Phase 2, sequence 6 – using anecdotes section in the **Phase 6, resource 2 – features of discursive writing – PowerPoint** supports teaching and learning in this sequence. **Learning intentions**By the end of this learning sequence, students will:* understand the way that tense can be manipulated when telling an anecdote
* understand how to use an anecdote to develop an engaging voice and personal style in a discursive response.

**Defining anecdotes and their language features*** **Making connections between anecdotes and discursive writing** – students read the information in **Phase 2, resource 5 – defining an anecdote** (which is also found in the Phase 2, sequence 6 – using anecdotes section of the **Phase 6, resource 2 – features of discursive writing – PowerPoint)** and highlight the key points as the definition, key features and connections to discursive writing are explored.
* **Identifying strategies for telling an effective anecdote** – student watch the British Council video [How to tell an anecdote in English (5:14)](https://youtu.be/8dK79-xKE7o?si=OyyUBc2mk07UTdmI) (pause the video at 2:34). As they are watching, students follow the instructions in question 1 in **Phase 2, activity 6 –strategies for telling an effective anecdote** to summarise the main suggestions for telling an effective anecdote.
* **Annotating the language features of a sample anecdote – students read the sample anecdote in q**uestion 2 of **Phase 2, activity 6 – strategies for telling an effective anecdote and highlight**
* temporal connectives that indicate the sequence or order in which events happened
* any words that are written in past tense.
* **Considering the flexibility of tense in telling anecdotes – students** watch the remainder of[How to tell an anecdote in English (5:14)](https://youtu.be/8dK79-xKE7o?si=OyyUBc2mk07UTdmI) (from 2:34 onward) and answer questions 3a, 3b and 3c in **Phase 2, activity 6 –strategies for telling an effective anecdote.**
* **Rewriting a sample anecdote by changing the tense –** students complete question 4 in **Phase 2, activity 6 –strategies for telling an effective anecdote** by rewriting the sample anecdote using present tense.

**Teacher note:** further supportand resources for teaching the features of discursive writing such as [register](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Register.aspx) and [modality](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Modality.aspx) as well as a grammar guide are available on the [Writing in Secondary Resource Hub.](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Grammar-guide.aspx) This is also an opportune time to [establish the social and rhetorical purposes of writing.](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Establishing-the-social-and-rhetorical-purposes-of-writing.aspx) | **Success criteria**To demonstrate their learning, students can:* identify an anecdote
* explain how tense can be used flexibly in an anecdote.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note: see ‘Engaging with videos and multimodal texts’ in Pre-reading, resource 6 – differentiation strategies for EAL/D learners in the resource booklet.** |
| Teacher note: the syllabus content points addressed through Core formative task 1 – delivering an anecdote are outlined in the Core formative tasks document. | **Phase 2, sequence 7 – Core formative task 1 – delivering an anecdote** **Teacher note: Phase 6, resource 4 – effective delivery – PowerPoint has been developed to support students develop their skills in the delivery of spoken responses. Skills in prosody, reading aloud and verbal delivery are embedded into the English K–10 Syllabus from Early Stage 1. The specific verbal delivery skills required for the assessment task are skills that many students may therefore already possess. This PowerPoint resource could be used as a recap or revision of skills developed through the prior years of schooling. However, many students may not have achieved mastery of verbal delivery and would benefit from the explicit teaching or re-teaching of these skills. When using this resource, it is important to model each verbal feature to students, so they can make connections between the feature, its purpose and what it looks and sounds like in practice. As students are delivering their anecdote to their peers in this core formative task, this poses an opportunity for teachers to formatively assess which aspects of verbal delivery will need to be revisited throughout the program in the lead-up to the assessment task.****Learning intention**By the end of this learning sequence, students will:* be able to write and deliver an anecdote.

**Delivering an anecdote*** **Experimenting with writing an anecdote – teacher leads students through the process of joint construction of an anecdote using something that has happened in an English class this year. Students then follow the planning instructions in Phase 2, activity 7 – planning a personal anecdote before completing Core formative task 1 – delivering an anecdote to compose an anecdote about a significant memory about either**
* encountering Shakespeare
* their experiences with a text that mirrors the ‘star-cross’d lovers’ trope created in *The Tragedy of Romeo and Juliet.*
* **Practising delivery to ensure audience engagement** –students engage with the features of verbal delivery and revise their understanding. This is outlined in **Phase 6, resource 4 – effective delivery – PowerPoint in the section labelled ‘Phase 2, sequence 7 – Core formative task 1 – delivering an anecdote.** Students should be given time to practise their anecdote, carefully considering how they will
* pace their delivery and use effective pauses
* vary their stress, pitch, intonation and tone for emphasis and to engage their audience
* use volume to appropriately project their voice.
* **Delivering their anecdote to peers** – in small groups, students deliver their anecdotes to peers. As they are listening to their peers, students use **Phase 2, activity 8 – listening for engagement** to identify the ways their peers have used language features to create engagement in their anecdote.
* **Checking for understanding** – students demonstrate their knowledge and understanding of anecdotes. They complete the fill in the blanks activity in **Phase 2, activity 9 – checking for understanding.**
 | **Success criteria**To demonstrate their learning, students can:* craft and deliver an anecdote
* identify how peers use language features to create engagement in an anecdote.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note: see advice in Pre-reading, resource 3 – adapting speaking tasks for EAL/D learners in the resource booklet.** |

# Phase 3 – discovering and engaging analytically with the core text

The ‘discovering and engaging analytically with the core text’ phase facilitates a strong initial personal connection to the texts. Students will study key scenes from both the play and the film and draw connections between their representations of characters and ideas.

The aim of this phase is to develop an understanding of the distinctive language forms and features of the texts, specific to their contexts, genre and type of text. Students begin investigating the ways language forms and features are used by composers for specific purposes and effects. Students are guided to respond analytically and experiment with the application of known and new knowledge and skills.

Through this phase, students develop an appreciation of the intertextual connections between *The Tragedy of Romeo and Juliet* and *Warm Bodies*. Students develop an understanding of how the characters and plot of Levine’s adaptation are inspired by but different to Shakespeare’s characters.

**Teacher note**: students engage with the texts in this phase. The learning sequences in this phase focus on selected scenes. There is no requirement to engage in either text in their entirety. However, if teachers choose to do so, they should adapt the teaching and learning activities accordingly in response to the additional time that this will require.

**Expected duration:** this phase should take approximately 18 hour-long lessons.

**Conceptual programming question(s)** – (sub-questions that drive the choice of strategies in this phase):

* How have Shakespeare and Levine used the codes and conventions of drama and film respectively to communicate their ideas to their audiences?
* How can texts be adapted across contexts to represent new or shared ideas, values and attitudes?
* How do elements of genre shape the way that characters are created in different contexts?

**Phase 5 conceptual programming questions integrated in this phase**

* How can students adapt codes and conventions to transform texts and appeal to new audiences?
* How can the writing process support the development of writing skills across a range of styles?

Table 6 – discovering and engaging analytically with the core text

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN5-RVL-01Reading, viewing and listening skills**Use contextual cues to infer the meaning of unfamiliar or complex words**Reading, viewing and listening for meaning**Investigate how layers of meaning are constructed in texts and how this shapes a reader’s understanding and engagement**EN5-URA-01Code and convention**Use metalanguage effectively to analyse how meaning is constructed by linguistic and stylistic elements in texts** | **Phase 3, sequence 1 – deconstructing the play’s prologue****Teacher note**: **Phase 3, resource 1 – prologue of *The Tragedy of Romeo and Juliet* – PowerPoint** has been provided to support the teaching of this sequence. Each scene from *The Tragedy of Romeo and Juliet* explored in this phase is accompanied by a YouTube clip. This allows students to engage with the text as a performance. When engaging with selected scenes, you may also wish to take the opportunity to read the text aloud as a class reading. This may present an opportunity for students to practise the verbal delivery skills detailed in **Phase 6, resource 4 – effective delivery – PowerPoint**. **Learning intentions**By the end of this learning sequence, students will:* understand the structure and functional purpose of the play’s prologue
* be able to use contextual cues to translate language from Shakespearean English to modern English.

**Understanding the purpose of a prologue****Teacher note:** the first activity in this sequence uses students’ prior knowledge from Benjamin Alire Sáenz’s novel *Aristotle and Dante Discover the Secrets of the Universe*, studied in the [Novel voices – Year 10, Term 1](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-10-novel-voices) program. Specifically, reference is made to the purpose of the epigraph, which is explored in the first sequence of Phase 3 in the Novel voices teaching and learning program. If you studied a different novel, consider opportunities to connect to prior understandings of narrative structure.* **Using prior learning** – students explain the purpose of the epigraph in *Aristotle and Dante Discover the Secrets of the Universe.* They brainstorm other ways that composers of different texts can preface or provide some insight into the contents of their text.
* **Defining the purpose of a prologue – students summarise the information provided in the Connecting to prior knowledge of epigraphs section of the of Phase 3, resource 1 – prologue of *The Tragedy of Romeo and Juliet* – PowerPoint.**

**Understanding the sonnet structure of the prologue of *The Tragedy of Romeo and Juliet**** **Revising prior knowledge – students revisit the definition and structural features of poetry, as applicable to a sonnet, developed in the** [Reshaping the world – Year 10, Term 2 program.](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-10-reshaping-the-world)
* **Developing an understanding about sonnet structure – students read the information on Phase 3, resource 2 – introducing sonnets as the teacher presents and explains the slides** in the Connecting to prior knowledge of epigraphs section of **Phase 3, resource 1 – prologue of *The Tragedy of Romeo and Juliet* – PowerPoint. This provides an outline of the different types of sonnets and the purpose and structure of a volta.**
* **Checking for understanding – students use true or false cards, or another easy form of visual demonstration, to respond to a series of statements about the structure, forms and features of a sonnet. This is provided on the True or false slide in the Checking for understanding section of Phase 3, resource 1 – prologue of *The Tragedy of Romeo and Juliet* – PowerPoint.**

**Developing understanding of the prologue*** **Reading the prologue – students read Core text extract 1 – The Prologue of *The Tragedy of Romeo and Juliet* as a class. Teachers may show a recorded version of the prologue, such as the Shakespeare’s Globe video** [Prologue | Romeo & Juliet (2021) | Summer 2021 | Shakespeare’s Globe (1:05)](https://youtu.be/Vw5NeJ6dFrc?si=10bDkMuOylxc03YQ). **This model text can support students to understand the impact of the iambic pentameter on verbal delivery.**
* **Annotating the prologue – students annotate their copies of the prologue in the Core text booklet and label the poetic structural features including the iambic pentameter and rhyme scheme. The Gradual release of responsibility section of Phase 3, resource 1 – prologue of *The Tragedy of Romeo and Juliet* – PowerPoint can be used to support students in their annotations.**
 | **Success criteria**To demonstrate their learning, students can**:*** explain the purpose of a prologue
* identify the features of a sonnet
* explain how the sonnet form is used to engage an audience.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note:** for **Phase 3, activity 1 – translating the prologue** define and/or provide synonyms for challenging terms such as ‘dignity’, ‘grudge’, ‘mutiny’, ‘civil’, ‘fatal’, ‘loins’, ‘foes’, ‘misadventur’d’, ‘piteous’, ‘overthrows’, ‘strife’, ‘rage’, ‘nought’, ‘traffic’, ‘patient’, ‘toil’, ‘strive’ and ‘mend’.  |
| ****EN5-ECA-01********Sentence-level grammar and punctuation******Craft elaborated noun and/or verb groups for effect, clarity or complexity of description**EN5-URC-01IntertextualityIdentify the process and value of adapting, appropriating or transforming texts for different audiences, purposes or contexts, and describe these processes in own textsEN5-ECA-01Text featuresExperiment with the process of transformation to create texts with new meaning | **Phase 3, sequence 2 – integrated Phase 5 – engaging critically and creatively with the prologue****Teacher note:** activities that align with **Phase 5 – engaging critically and creatively with model texts** have been integrated throughout Phase 3 and Phase 4. Select from these activities as appropriate for students in your context to support them to engage with the core texts in a range of ways.**Learning intentions**By the end of this learning sequence, students will:* **understand how the model text uses noun groups**
* **experiment with translating the model text into a different context.**

**Engaging with the prologue*** **Experimenting with noun groups** – students use the understanding developed in [Reshaping the world – Year 10, Term 2](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-10-reshaping-the-world) in [Phase 4, resource 1a – using noun groups to develop academic writing (PPTX 2.9 MB)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10#:~:text=Phase%204%2C%20resource%201a%20%E2%80%93%20using%20noun%20groups%20to%20develop%20academic%20writing%20(PPTX%202.94%20MB)) to identify the noun groups used in the prologue. They experiment with removing and changing the noun groups and reflect on the effect of this.
* **Translating the prologue** – students use **Phase 3, activity 1 – translating the prologue** to rewrite the prologue using modern English.
* **Visually representing the prologue** – using their modern translation of the prologue and an emoji keyboard, students turn the prologue into a multimodal text that combines elements of written and visual representations.

**Literacy note: exploring the prologue presents an opportunity to teach grammar in context. Students should observe how Shakespeare uses noun groups and appositives to position the audience and to construct complex sentences. Hochman and Wexler (2017) promote the use of appositives as a way to support students to include more information in a sentence, add complexity to sentences and to vary sentence structure.** | **Success criteria**To demonstrate their learning, students can**:*** identity noun groups in a model text and understand the effect of removing or changing them
* create an adaptation of the prologue for a new audience.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note**: suggestions are provided in the resource booklet to [tier by complexity](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/differentiating-learning/strategies-for-differentiation#:~:text=level%20%2D%20Bloom%E2%80%99s%20Taxonomy-,tier%20by%20complexity,-%2D%20when%20you%20tier). HPGE students can be challenged by using elaborated noun groups in their translation to change the way the audience is positioned to respond to the plot and characters. They can also be challenged to maintain the iambic pentameter in the translated version. |
| EN5-RVL-01Reading, viewing and listening for meaning**Draw on prior knowledge of texts to question, challenge and deepen understanding of both new and familiar texts**EN5-ECA-01Word-level language**Use a variety of grammatical features to describe relationships between complex ideas** | **Phase 3, sequence 3 – comparing the play’s prologue with the *Warm Bodies* film trailer****Learning intentions**By the end of this learning sequence, students will:* understand the similarities and differences in the purpose of the prologue of *The Tragedy of Romeo and Juliet* and the trailer of *Warm Bodies*
* understand how the texts share similarities.

**Engaging with the *Warm Bodies* trailer*** **Watching and re-watching the trailer to develop an initial response to the film – students watch** [Warm Bodies Official Trailer #1 (2013) – Zombie Movie HD (2:28)](https://youtu.be/07s-cNFffDM?si=Hwo2on8iRVlrWKKA) **3 times, with the following focuses**
* **first viewing – watch the trailer to get the gist of the plot and characters**
* **second viewing – students identify and share with a peer what they think the movie is going to be about**
* **third viewing – students identify and share with a peer any connections they can make between *Warm Bodies* and what they currently know about *The Tragedy of Romeo and Juliet*.**

**Comparing the film’s trailer to the play’s prologue*** **Identifying similarities and differences in the purpose of the film trailer and prologue – students complete a Venn diagram where they compare the purpose of the *Warm Bodies* film trailer with the prologue of *The Tragedy of Romeo and Juliet*. A list of potential suggestions has been provided in Phase 3, resource 3 – similarities and differences in the trailer and the prologue.**
* **Checking for understanding using comparative cohesive devices – in their English books, or as an** [exit ticket](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?clearCache=f8e1f35d-6713-d328-7126-b57d51e1304c)**, students compose 2 to 3 sentences about the similarities and differences in the trailer and the prologue**, using the cohesive devices of ‘While’ and ‘Although’ sentence structures introduced in **Phase 1, activity 2 – using cohesive devices to compare and contrast.**
 | **Success criteria**To demonstrate their learning, students can:* make predictions about what may happen in a film
* make connections between texts created for different audiences and purposes
* explain similarities and differences between the purpose of 2 texts.

**Evaluation and registration:*** [Record evaluation and registration information]
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| EN5-RVL-01Reading, viewing and listening skillsApply reading pathways appropriate to form, purpose and meaning, and connect ideas within and between textsReading for challenge, interest and enjoymentRead increasingly complex texts that challenge thinking, pique interest, enhance enjoyment and provoke a personal responseEN5-URA-01Code and conventionUse metalanguage effectively to analyse how meaning is constructed by linguistic and stylistic elements in textsEN5-ECA-01Speaking**Deliver spoken, signed or communicated texts with engaging use of intonation, emphasis, volume, pace and timing** | **Phase 3, sequence 4 – introducing Romeo** **Learning intentions**By the end of this learning sequence, students will:* **understand the ways that Shakespeare has crafted Romeo’s characterisation**
* **understand how drama texts use structural forms and features to communicate the internal thoughts of characters to audiences**
* be able to use features of verbal delivery to read lines from the play.

**Encountering Romeo****Teacher note:** you may need to revisit the structure of playscripts to support students to navigate elements of the text such as staging instructions, asides and actor cues. The Shining a new (stage) light – Year 9, Term 2 Shining a new (stage) light – Year 9, Term 2program provides detailed annotations of playscript conventions in **Phase 3, resource 6 – how to read a scene in a playscript. Teachers may also like to revisit the form, features and structures of a play studied previously in Page to stage – Year 8, Term 3.** * **Initial engagement with Romeo’s introduction –** in a whole-class reading, students engage with the conversation between Benvolio and Romeo in Act I, Scene I, included in the core texts booklet as **Core text extract 2 – Romeo’s introduction to the audience**. If reading the play in Shakespearean English, students may benefit listening to a reading or viewing a performance of these lines, such as the Shakespeare at Play video [Romeo & Juliet • Act 1 Scene 1 • Shakespeare at Play (10:16)](https://youtu.be/6nZ2SCgjDOA?si=gFlgJ66ljC7RP0gH) from approximately 6:28 until the end of the clip.
* **Responding to Romeo’s immediate characterisation – students respond to the questions in Phase 3, activity 2 – first impressions of Romeo** to develop their understanding of how Shakespeare has positioned the audience to view Romeo as a character who is internally conflicted about his identity.

**Practising delivery*** **Developing verbal delivery skills – in pairs, students practise reading Romeo’s lines from Act 1, Scene 1. In their delivery, students should focus on the features of effective spoken delivery outlined in Phase 6, resource 4 – effective delivery – PowerPoint.**

**Teacher note**: the above activity, requiring students to deliver lines from the play verbally, is one that could be replicated for each of the extracts explored from *The Tragedy of Romeo and Juliet*. However, it is important that students are supported to access the text and the passage first. This could include providing a modern English translation rather than the traditional Shakespearean translation, giving students access to a recording of the scene as a model, or discussing the influences of the blank verse structure and punctuation used by Shakespeare to guide the delivery of the lines. | **Success criteria**To demonstrate their learning, students can:* use textual evidence to make initial assumptions about a character
* identify how the composer has positioned the audience to respond to a character
* model ways of effectively delivering a dramatic extract.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note:** from this point forward, teachers may wish to use a version of the play that is translated into modern English. Using a less complex version of the text may support more students to access the text and its characters and ideas. For **Developing verbal delivery skills see Pre-reading, resource 3 – adapting speaking tasks for EAL/D learners.** |
| EN5-RVL-01Reading, viewing and listening for meaning**Clarify and justify personal responses to texts, explaining how aspects of the text, such as character, genre, tone, salience or voice, position a reader and influence these personal responses**EN5-URA-01Code and conventionUse metalanguage effectively to analyse how meaning is constructed by linguistic and stylistic elements in texts | **Phase 3, sequence 5 – introducing R** **Learning intentions**By the end of this learning sequence, students will:* **understand the ways that** Levine has crafted R’s characterisation
* understand how films use **structural forms and features to communicate the internal thoughts of characters to audiences.**

**Encountering R****Teacher note:** to support students with the following activities, you may wish to provide them with a printed copy of R’s monologue. This has not been included in the resource booklet due to copyright limitations. However, the Guiding Tech video [How to Get the Transcript of a YouTube Video (2:13)](https://youtu.be/qWdyhFiyH0Y?si=osGVVg1vGfJ3wABi) provides instructions for how to access a transcript. These transcripts are often created with some word and punctuation errors and would need to be edited accordingly before distribution. It would also be beneficial to play any clips with subtitles displayed to support students to process dialogue.* **Initial engagement with R’s introduction – students watch the opening scene of *Warm Bodies* twice. This can be found on YouTube at** [Warm Bodies Official First 4 Minutes – Extended Clip (2013) - Nicholas Hoult Movie HD (3:59)](https://www.youtube.com/watch?v=4GKzwcCbLCI)**. On the first viewing, students look for any visual film features. On the second viewing, students listen for any specific language features that are used in the voiceover.**
* **Responding to R’s immediate characterisation – students respond to the questions in Phase 3, activity 3 – first impressions of R** to develop their understanding of how Levine has positioned the audience to view R as a character who is internally conflicted about his identity.

**Comparing Romeo to R*** **Identifying similarities and differences – students create a Venn diagram in their books that compares the audience’s initial introductions to Romeo and R. Suggestions for this activity have been provided in Phase 3, resource 4 – similarities and differences between Romeo and R. This Venn diagram is one students could continue adding to as they continue to engage with the texts.**
* **Sharing personal engagement with the characters – in pairs, students share which of the characters – Romeo or R – they connect the most with based on their initial introductions and justify their personal response.**

**Teacher note:** the resources provided in this sequence could be used to support students through the modelled and guided practice of the explicit teaching strategy, [Gradual release of responsibility](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies/gradual-release-of-responsibility), as required. You may wish to use the resources as models or ‘I do’ examples before expecting students to move into independent practice. | **Success criteria**To demonstrate their learning, students can:* identify visual and language features used in a film scene
* identify differences and similarities between 2 characters
* use textual evidence to justify which character they most strongly connect with.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note:** consider providing a copy of the voiceover transcript for **Initial engagement with R’s introduction.** This will assist comprehension and allow for annotation of language features.  |
| EN5-URA-01Reading for challenge, interest and enjoymentConsider how the social, cultural and ethical positions represented in texts represent, affirm or challenge views of the worldEN5-URA-01CharacterisationAnalyse how engaging, dynamic and complex characters are constructed in texts using language features and structures, and use these features and structures in own textsEN5-URB-01Perspective and contextUnderstand how the personal perspectives of audiences are a product of historical and cultural contextsNote: bold outcome content is not addressed in this sequence. | **Phase 3, sequence 6 – love at first sight****Teacher note: the scene where R and Julie first meet is set during a zombie attack that may be confronting for some students. It may be appropriate to warn your students of the graphic nature of this clip before viewing.** **Learning intention**By the end of this learning sequence, students will:* **understand** how Shakespeare has crafted language to convey the immediate attraction between Romeo and Juliet.

**Characterising the ‘star-cross’d lovers’ in *The Tragedy of Romeo and Juliet**** **Reading Act I Scene 5 – students read Act I Scene 5 of *The Tragedy of Romeo and Juliet* as provided in** the core texts booklet as **Core text extract 3 – when Romeo and Juliet first meet. To support their understanding of the scene, students may benefit from viewing a performance of it, such as the** [Royal Shakespeare Company’s staged Act 1 Scene 5 | Romeo and Juliet | 2018 | Royal Shakespeare Company (3:29)](https://youtu.be/YY85VwSHFmA?si=HiRQBxg5VhU7FftH) **or the filmed** [National Theatre’s A Tender Kiss | Romeo & Juliet Act 1 Scene 5 with Josh O’Connor & Jessie Buckley (3:03)](https://youtu.be/OLCIbiJgvKM?si=OY3WRSiCEGU0hWUX)**.**
* **Unpacking the religious imagery in the dialogue** – students use **Phase 3, activity 4 – exploring religious imagery** to analyse the religious symbolism used in Romeo and Juliet’s dialogue.
* **Considering the realism of ‘love at first sight’ –** students use a [Take a Stand](https://pz.harvard.edu/resources/take-a-stand) thinking routine, as outlined in **Phase 3, activity 5 – take a stand**, to explore the class’s personal perspectives on the realism of the ‘love at first sight’ ideal.
 | **Success criteria**To demonstrate their learning, students can:* analyse the use and purpose of religious imagery
* identify their personal perspective of the idea of love at first sight.

**Evaluation and registration:*** [Record evaluation and registration information]
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| EN5-URA-01CharacterisationAnalyse how engaging, dynamic and complex characters are constructed in texts using language features and structures, and use these features and structures in own textsEN5-URC-01IntertextualityIdentify the process and value of adapting, appropriating or transforming texts for different audiences, purposes or contexts, and describe these processes in own texts | **Phase 3, sequence 7 – love at first … bite?****Learning intention**By the end of this learning sequence, students will:* **understand the ways that** Levine’s text has adopted and adapted Shakespeare’s ‘love at first sight’ trope.

**Engaging with Levine’s adaptation of the lovers’ first meeting*** **Viewing the first meeting between R and Julie** – students watch the scene in *Warm Bodies* where R and Julie first meet (9:18-15:33), which can also be found on YouTube as [Warm Bodies: Corpses come and attack, R takes Julie! (6:32)](https://youtu.be/zPNrhxvHYIg?si=LlrJNZbLPKMTHhVw). As students are viewing, they should [take notes](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/661?clearCache=fda62cba-42e9-af1c-7e0b-a48e369310b4) about what similarities and differences the first meeting of these characters has with Romeo and Juliet’s first encounter with each other.
* **Understanding how R’s point of view has been communicated –** students rewatch the scene and, in their books, students identify and explain 3 film devices that Levine uses in this scene to demonstrate that R is besotted with Julie from the first time he sees her. **Phase 3, resource 5 – when R meets Julie** includes some suggestions that teachers could use to support students in this identification and explanation.
* **Understanding Julie’s point of view – students engage in a** [Step Inside](https://pz.harvard.edu/resources/step-inside) **thinking routine using the instructions in Phase 3, activity 6 – step inside** to consider what Julie’s thoughts are towards R in this scene.

**Exploring changed character dynamics*** **Demonstrating understanding of how Levine extends upon Shakespeare’s ideas** – students use the [Connect, Extend, Challenge](https://pz.harvard.edu/resources/connect-extend-challenge) thinking routine outlined in **Phase 3, activity 7 – connect, extend, challenge** to demonstrate their understanding of how Levine extends upon Shakespeare’s representation of ‘love at first sight’.

**Teacher note**: you should continue watching the film with your class over the next few scenes, until Julie returns home, to observe how the courtship and attraction between the characters is one that develops over a period of time and is not instantaneous, particularly from Julie’s point of view. | **Success criteria**To demonstrate their learning, students can:* **identify differences and similarities between the representation of an event in 2 different texts**
* **describe how characters have been changed to suit new audiences, purpose and contexts.**

**Evaluation and registration:*** [Record evaluation and registration information]
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| EN5-URA-01Code and conventionAnalyse how language forms, features and structures, specific or conventional to a text’s medium, context, purpose and audience, shape meaning, and experiment with this understanding through written, spoken, visual and multimodal responsesEN5-URB-01Perspective and contextUnderstand how the personal perspectives of audiences are a product of historical and cultural contextsEN5-ECA-01WritingSelect and adapt appropriate codes, conventions and structures to shape meaning when composing written texts that are analytical, informative, persuasive, discursive and/or imaginativeNote: bold outcome content is not addressed in this sequence. | **Phase 3, sequence 8 – exploring divergent representations of the balcony scene****Learning intentions**By the end of this learning sequence, students will:* understand the symbolism of Juliet’s balcony and its impact on audiences
* understand the ways that Shakespeare has used language to create engaging, dynamic characters in the balcony scene.

**Exploring why tourists flock to Juliet’s balcony*** **Researching Juliet’s balcony in Verona** – students research, guided by the questions in **Phase 3, activity 8 – Juliet’s balcony**, why tourists are drawn to Juliet’s balcony in Verona.

**Exploring Shakespeare’s balcony scene*** **Revisiting celestial imagery – students brainstorm the reasons why authors may make symbolic reference to celestial imagery such as the moon and the sun. Students should use their knowledge of the role of celestial imagery in Romantic poetry developed in** [Reshaping the world – Year 10, Term 2.](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-10-reshaping-the-world)
* **Encountering the balcony scene** – students read along with **Core text extract 4 – the balcony scene** as they watch [Act 2 Scene 2 | Romeo and Juliet | 2018 | Royal Shakespeare Company (5:41)](https://youtu.be/tqyIts6h0Eg?si=HWnNiZxxlH-urCyO). As they are reading, students should label and annotate any examples of celestial imagery that they can identify.
* **Analysing affirmations of love in the balcony scene – students use the questions in Phase 3, activity 9 – the language of love to deconstruct the way that Shakespeare has crafted language in the balcony scene to create characterisation.**

**Integrated Phase 5 – using Shakespeare’s language of love*** **Using Shakespeare’s language of love to write imaginatively – students compose a love letter to celery (or any fruit, vegetable or object). The prompt for this activity is supposed to be light-hearted to encourage students to experiment with writing in a low-stakes manner. In their composition, students should use the language devices modelled by Shakespeare in Romeo and Juliet’s dialogue in the balcony scene.**

**Teacher note:** this integrated Phase 5 activity provides an opportunity for students to experiment with the codes and conventions of language used by Shakespeare in the balcony scene. This experimentation can transfer to students’ use of language when composing their discursive address.  | **Success criteria**To demonstrate their learning, students can:* identify the enduring power of a fictional cultural setting
* explain the reasons why celestial imagery is used by composers
* use the ‘this does that’ sentence scaffold to analyse how language is used to create characterisation.

**Evaluation and registration:*** [Record evaluation and registration information]
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| EN5-RVL-01Reading, viewing and listening for meaningDraw on prior knowledge of texts to question, challenge and deepen understanding of both new and familiar textsEN5-URA-01Code and conventionExplain how texts use, adapt or subvert textual conventions across a range of modes and media to shape new meanings, and explore this in own textsCharacterisationAnalyse how engaging, dynamic and complex characters are constructed in texts using language features and structures, and use these features and structures in own textsEN5-ECA-01Sentence-level grammar and punctuationSelect and justify the use of varied sentence type, length and complexity to support cohesion and effect | **Phase 3, sequence 9 – comparing the balcony scenes****Learning intention**By the end of this learning sequence, students will:* understand how and why Levine has made changes to the balcony scene.

**Viewing Levine’s balcony scene*** **Predicting the balcony scene – in their books, students predict how Levine may recreate the balcony scene, known for its aesthetic language usage, with a character in R who cannot combine more than a few words at a time.**
* **Viewing the balcony scene through a comparative lens** – students view the balcony scene in *Warm Bodies* (1:03.30-1:06.26), which can also be found at [Warm Bodies (6/9) Movie CLIP - I Came to See You (2013) HD (3:28)](https://youtu.be/fZNPbMu2Ge0?si=SSMFwqRiZl3QrQ7l) (from the beginning through until 3:00). As they watch, students should take note of the ways that the film scene mimics and diverts from the play.

**Comparing the balcony scenes*** **Comparing Levine’s balcony scene with Shakespeare’s – students use the table in Phase 3, activity 10 – comparing the balcony scenes to explore the ways that Levine has adapted and modified Shakespeare’s original scene.**
* **Providing a personal opinion – using evidence from the texts to support their claims, students answer in their books the question ‘Do you think that Levine has effectively captured the romance of Shakespeare’s balcony scene? Why or why not?’**

**Integrated phase 5 – reimagining the balcony scene****Teacher note: the activity below is an optional activity you may choose to include or assign to students. The idea of transforming genre will support students to consider language and stylistic choices to suit a specific audience and purpose. This could be an extension activity for high potential and gifted learners. The department’s** [Differentiation Adjustment Tool](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/implement/differentiation-adjustment-strategies#Adjustment:4) **promotes 9 deliberate adjustments, including Challenge, Choice, Abstraction, and Creative and critical thinking as possible adjustments for learning.** * **Rewriting the balcony scene in a new genre** – students use the instructions in **Phase 3, activity 11 – rewriting the balcony scene** to compose the script for their own interpretation of the balcony scene, transforming it into a different genre.
 | **Success criteria**To demonstrate their learning, students can:* make predictions about how key scenes in a text can be changed to reflect new audiences, purpose and contexts
* make comparisons between the representation of the same scene in 2 different texts
* assess if the adaptation of a scene for a new audience effectively captures the original text’s intent
* use the codes and conventions of a script
* use the codes and conventions of a genre to present their own interpretation of a scene.

**Evaluation and registration:*** [Record evaluation and registration information]
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| EN5-RVL-01Reading, viewing and listening skillsDevelop a deeper understanding of themes, ideas or attitudes by revisiting and reinterpreting texts to find new meaningEN5-URC-01IntertextualityExamine how meaningful connections made between texts can enrich the experience and understanding of literature and cultureTeacher note: the syllabus content points addressed through Core formative task 2 – using humour to express understanding about literary value are outlined in the Core formative tasks document. | **Phase 3, sequence 10 – understanding the literary value of the balcony scene****Learning intentions**By the end of this learning sequence, students will:* understand the enduring value and influence of the balcony scene
* be able to use stylistic features such as humour and colloquial tone to create an authentic discursive voice.

**Exploring the balcony scene*** **Considering the fame of the balcony scene** – students engage in a class discussion to brainstorm reasons why the balcony scene is considered by many to be the most famous scene in the history of Shakespeare’s plays, and in theatre in general. This could include the enduring value and fame of the scene.
* **Exploring the thematic and aesthetic qualities of the balcony scene** – students use the questions in **Phase 3, activity 12 – why the balcony scene still resonates today** to develop understanding of the reasons why the scene’s value and fame have been maintained.

**Writing discursively about Shakespeare’s literary value****Teacher note:** the Phase 3, sequence 10 – understanding the literary value of the balcony scene section in the **Phase 6, resource 2 – features of discursive writing – PowerPoint** supports the following activities.**Literacy note:** the language and concepts related to humour in the **Phase 6, resource 2 – features of discursive writing – PowerPoint** may be brand new and challenging for EAL/D learners. To support understanding, provide examples of each and ensure students have a written record of the definition and example to refer to. Additionally, regular use of this language in context will assist student understanding and retention.* **Considering humour in a discursive text – students watch the** TED-Ed clip [Shakespearean dating tips - Anthony John Peters (2:24)](https://youtu.be/ZNMwhaSHK9Q?si=0fBjQpWCEkmXpqx-) **and,** as they are watching, note down as many examples of humour in the video that they can identify.
* **Exploring strategies for embedding a humorous or conversational tone** – students read **Phase 3, activity 13 – using humour to engage an audience** and highlight or take note of any strategies that they may be able to use in their upcoming core formative task.
* **Writing about the balcony scene – students follow the instructions in Core formative task 2 – using humour to express understanding about literary value to demonstrate their awareness of the enduring value of Shakespeare’s language of love. Phase 3, activity 13 – using humour to engage an audience includes some examples that can be used as model texts to deconstruct with students, ensuring they have a clear sense of how humour can be created through a range of discursive features.**
 | **Success criteria**To demonstrate their learning, students can:* identify why a scene is considered famous in theatre
* describe the features of a scene that make it an enduring piece of literature
* identify examples of humour
* explain why humour is a powerful discursive device
* write a short response using features of discursive writing.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note: for Considering humour in a discursive text see** Engaging with videos and multimodal texts in **Pre-reading, resource 6 – differentiation strategies for EAL/D learners**. |
| EN5-RVL-01Reading for challenge, interest and enjoymentEvaluate experiences of reading by sharing responses to textsEN5-URC-01GenreAnalyse how elements of genre in texts can shape the way ideas and values are represented and perceived, and experiment with elements of genre in own texts to shape meaning and response | **Phase 3, sequence 11 – the tragic ending of *The Tragedy of Romeo and Juliet*****Learning intentions**By the end of this learning sequence, students will:* understand how Romeo and Juliet’s deaths are reflective of the plot and genre conventions of Shakespeare’s tragedies
* understand how this structural feature of Shakespeare’s tragedies is reflective of his context.

**Revisiting the conventions of the tragedy genre*** **Explaining the function of the ending through a genre lens – students** complete a [Quick, write](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/548?clearCache=c9d32ccd-9e47-a6c9-c4ea-13146b1d902) in response to the question ‘Why is it essential to the tragedy g**enre that Romeo and Juliet must die?’**

**Engaging with the final scene*** **Reading the final scene – students read Core text extract 5 – Romeo and Juliet’s deaths, and watch along to** [Act 5 Scene 3 | Romeo and Juliet | 2018 | Royal Shakespeare Company (6:52)](https://youtu.be/6Q6tOsnbUjI?si=GJCNDPIuk0U6jwFn)**.**
* **Understanding the final scene** – students complete comprehension questions in **Phase 3, activity 14 – the final scene of *The Tragedy of Romeo and Juliet*** to develop their understanding of the meaning of this scene.
* **Reflecting on personal perspectives of the play** – students evaluate their own response to reading by completing a [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=7e84642d-2788-e8fc-cc25-df3266f6faa8) in response to the question ‘As a responder, did you find the ending of *The Tragedy of Romeo and Juliet* to be satisfying? Why or why not?’
 | **Success criteria**To demonstrate their learning, students can:* identify plot and genre conventions of Shakespearean tragedy
* explain how events in a text represent elements of genre
* explain why the ending of a text is a satisfying conclusion.

**Evaluation and registration:*** [Record evaluation and registration information]
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| EN5-ECA-01Text featuresExpress ideas, using appropriate structures for purpose and audience, that reflect an emerging personal styleExperiment with a combination of modes for specific effect and impactEN5-ECB-01Planning, monitoring and revisingResearch, summarise, evaluate and synthesise information and perspectives from different sources to generate new ideas and create detailed and informed textsProduce co-constructed complex texts to represent a diversity of ideas and valuesReflectingReflect on own texts, using technical vocabulary to explain and evaluate authorial decisions appropriate to the target audience and specific purpose | **Phase 3, sequence 12 – integrated Phase 5 – engaging critically with the deaths of the protagonists****Teacher note:** the **Phase 3, sequence 12 – engaging critically with the deaths of the protagonists** section in the **Phase 6, resource 2 – features of discursive writing – PowerPoint** supports teaching and learning in this sequence. The Writing in Secondary Resource Hub provides further support for teaching [modality](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Modality.aspx) through suggested explicit teaching strategies and downloadable resources.**Learning intention**By the end of this learning sequence, students will:* understand ways to manipulate language and ideas to suit different styles of writing and different perspectives.

**Writing persuasively and discursively*** **Understanding the role of modality in persuasive and discursive texts –** students are presented with the information about modality in the Phase 3, sequence 12 – engaging critically with the deaths of the protagonists section of the **Phase 6, resource 2 – features of discursive writing – PowerPoint**, then complete the check for understanding on the Transforming persuasive to discursive slide.
* **Assigning the blame of the deaths – students select one character in the play, apart from Romeo and Juliet themselves, who could be blamed for the deaths of the protagonists. Students follow the instructions in Phase 3, activity 15 – Who is to blame? to write a persuasive paragraph that argues why their selected character is to blame. Students begin their paragraph with the sentence ‘The person most to blame for the deaths of Romeo and Juliet is undoubtedly [character].’**
* **Sharing opinions with peers to develop understanding of different views – students move into small groups with peers who selected a different character to them and present their argument for why their character is the most to blame.**
* **Synthesising different opinions and transforming language from persuasive to discursive – in their groups, students combine their persuasive paragraphs into one longer discursive text using the instructions in Phase 3, activity 15 – Who is to blame? The end topic should be an exploration of how the blame for the deaths of Romeo and Juliet cannot be apportioned to one single character and that there are a range of perspectives and factors. The Phase 3, sequence 11 – engaging critically with the deaths of the protagonists section of the Phase 6, resource 2 – features of discursive writing – PowerPoint can be used to support students in this transformation.**
* **Reflecting on the changes – students identify what they changed from their initial paragraphs to reduce the elements of persuasion in their initial responses in contrast to the discursive style of the co-constructed text.** They do this by annotating specific words and phrases that have changed in the co-constructed text to transform the response.
* **Reporting back to the class** – students engage in class discussion where they share the changes they made to their texts and how their changes reflect the stylistic qualities of discursive writing. Discussion prompts may include
* What aspects of your text did you change to make it discursive rather than persuasive?
* What did you learn about discursive writing through the process of changing your persuasive paragraph into a discursive response?
* How do you think you could use some of these discursive features in your assessment task?
 | **Success criteria**To demonstrate their learning, students can:* explain why a character is responsible for the deaths of Romeo and Juliet
* use textual evidence to support an argument
* verbally present an argument to peers
* create a collaborative response with peers
* rewrite, with peers, a persuasive response in the discursive form
* explain the choices made when transforming a persuasive text into a discursive response.

**Evaluation and registration:*** [Record evaluation and registration information]
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| EN5-URA-01Code and conventionExplain how texts use, adapt or subvert textual conventions across a range of modes and media to shape new meanings, and explore this in own textsEN5-URC-01 GenreReflect on the evolution, adaptation, subversion and hybridity of genre in different time periods and cultural contexts, and how they demonstrate changing values | **Phase 3, sequence 13 – the celebratory ending of *Warm Bodies*****Learning intentions**By the end of this learning sequence, students will:* express a personal opinion about the representation of a romantic relationship
* understand how Levine uses film devices to conform to the romance genre.

**Engaging with the ending*** **Exploring the final scene – students watch the final scenes of *Warm Bodies*, from when R and Julie land in the water** (1:20.00-1:28.00). **Part of this ending can be found in the clip** [Warm Bodies (9/9) Movie CLIP - You're Alive (2013) HD (3:31)](https://youtu.be/x2lBq3c3AIY?si=aGnH2By5J27WDB7s) **and the remainder can be found in the clip** [Warm Bodies Ending Scene | Full HD Clips (7:31)](https://youtu.be/ZHbBw0Maou0?si=bCk3UXkienIXLt4G)
* **Considering the timing of the first kiss in relation to genre – students use Phase 3, activity 16 – claim, support, question to develop an opinion about why Levine chose to deviate significantly from the timespan of the relationship development in *The Tragedy of Romeo and Juliet* by waiting until the final scene of the** film **for R and Julie to have their first kiss.**
* **Deconstructing film conventions – students complete the questions in Phase 3, activity 17 – the closing montage to develop an understanding about the ways that the final montage serves the purpose of presenting the idea of ‘happily ever after’.**
 | **Success criteria**To demonstrate their learning, students can:* identify features of the romance genre
* justify an opinion about the changes made between the timelines of 2 texts
* explain how filmic devices are used to create a ‘happily ever after’.

**Evaluation and registration:*** [Record evaluation and registration information]
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| EN5-URC-01Intertextuality Identify the process and values of adapting, appropriating or transforming texts for different audiences, purposes or contexts, and describe these processes in own textsExamine how meaningful connections made between texts can enrich the experience and understanding of literature and cultureTeacher note: the syllabus content points addressed through Core formative task 3 –sharing personal opinions about the adaptation are outlined in the Core formative tasks document. | **Phase 3, sequence 14 – consolidating personal perspectives on the intertextuality within texts****Learning intentions**By the end of this learning sequence, students will:* be able to explain a range of meaningful connections between *The Tragedy of Romeo and Juliet* and *Warm Bodies*
* be able to express a personal understanding of the intertextual connections between *The Tragedy of Romeo and Juliet* and *Warm Bodies.*

**Consolidating understanding of the intertextual connections between the texts*** **Isolating examples of intertextual connections** – students use **Phase 3, activity 18 – intertextual connections between *The Tragedy of Romeo and Juliet* and *Warm Bodies*** to identify intertextual connections between the texts.

**Demonstrating a personal understanding and opinion on the changes made by Levine****Teacher note: Phase 6, resource 4 – effective delivery – PowerPoint has been developed to support students develop their skills in the delivery of spoken responses.** Presentation skills such as gestures are embedded into the English K–10 Syllabus from Stage 3. **The specific** presentation **skills required for the assessment task are skills that many students may therefore already possess. This PowerPoint resource could be used as a recap or revision of skills developed through the prior years of schooling. However, many students may not have achieved mastery of verbal delivery and would benefit from the explicit teaching or re-teaching of these skills. When using this resource, it is important to model each non-verbal feature to students, so they can make connections between the feature, its purpose and what it looks and sounds like in practice. As students are delivering their** speech **to the class in this core formative task, this poses an opportunity for teachers to formatively assess which aspects of non-verbal delivery will need to be revisited in preparation for the formal assessment task.*** **Sharing a personal opinion about the adaptation** – students follow the instructions in **Core formative task 3 – sharing personal opinions about the adaptation** to provide their own thoughts about Levine’s creative choices. They
* identify one change that Levine has made to the characters or plot of Shakespeare’s play that they either like or do not like
* prepare a speech of approximately 30 seconds in length where they explain why they do or do not like the change that Levine has made.
* **Developing an understanding of the importance of body language in developing an engaging presentation** – students engage with the slides in **Phase 6, resource 4 – effective delivery – PowerPoint to revise non-verbal communication strategies.**
* **Delivering their speech** – students deliver their 30-second speech to the class with a focus on using non-verbal communication in a way that engages the audience.
* **Reflecting on peer speeches to consider alternate perspectives** – students use **Phase 3, activity 19 – exit ticket** to identify
* one perspective that is new to them and they had not thought of before
* one perspective that they do not agree 100% with and an explanation why.
 | **Success criteria**To demonstrate their learning, students can:* identify and explain intertextual connections between 2 texts
* compose and deliver a short speech to the class in which they explain their own opinions on a change made in an adaptation
* complete an exit ticket reflecting on the perspectives of peers.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note**: see strategies outlined in **Pre-reading, resource 3 – adapting speaking tasks for EAL/D learners**, **Pre-reading, resource 4 – supporting students with disability** and **Pre-reading,** **resource 5 – adapting speaking tasks for d/Deaf and hard of hearing students** to support students with diverse learning needs.  |

# Phase 4 – deepening connections between texts and concepts

In the ‘deepening connections between texts and concepts’ phase, students extend their conceptual understanding. Students investigate the contextual influences that are evident in Levine’s *Warm Bodies*. Additionally, students develop an understanding of the ways that adaptations of a text demonstrate reverence and factor into the perceived literary value of the original text. In doing so, they demonstrate their understanding of the connections between the core texts, the conceptual focus and the wider world. Students continue developing their understanding and appreciation of the choices made by the composers to shape meaning.

Connections are made to Phase 5 and Phase 6 in this phase as students engage creatively and critically with the core texts and concepts. Students continue to develop their conceptual understanding and discursive writing skills in preparation for the formal assessment task. Students are provided the opportunity to practise responding and composing collaboratively and individually.

**Expected duration:** this phase should take approximately 8 hour-long lessons.

**Conceptual programming question(s)** – (sub-questions that drive the choice of strategies in this phase):

* How has Levine’s text been influenced by Shakespeare’s original text and the contemporary context within which Levine is composing?
* How can characters be reflective of the values and attitudes of the contexts in which they are composed?
* How can adaptations of texts reinforce the literary value of the original?

Table 7 – deepening connections between texts and concepts

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN5-RVL-01ReflectingReflect on how reading, viewing and listening to texts has informed and inspired learningEN5-URC-01GenreReflect on the evolution, adaptation, subversion and hybridity of genre in different time periods and cultural contexts, and how they demonstrate changing valuesEN5-ECB-01Planning, monitoring and revisingResearch, summarise, evaluate and synthesise information and perspectives from different sources to generate new ideas and create detailed and informed texts | **Phase 4, sequence 1 – contextualising the popularity of the zombie apocalypse****Literacy note:** the 3-level comprehension strategy is used in this sequence to teach students to use evidence to support an argument. Sometimes known as ‘here, hidden and head’, the first questions should be literal (here), the next questions should be inferential (hidden) and the last question should be evaluative (head). For more information on these 3 levels of comprehension, see the [Comprehension webpage](https://www.education.vic.gov.au/school/teachers/teachingresources/discipline/english/literacy/readingviewing/Pages/litfocuscomprehension.aspx#link100:~:text=in%20the%20classroom.-,Literal%2C%20inferential%20and%20evaluative%20levels%20of%20comprehension,-When%20readers%20read) of the Victorian Department of Education’s Literacy Teaching Toolkit. The NSW Department of Education’s website contains syllabus-aligned resources to support reading for [literal comprehension](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-5/reading/stage-5-literal-comprehension), [inference](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-5/reading/stage-5-inference-) and a text’s [main idea and theme](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-5/reading/stage-5-main-idea-and-theme).Levelled reading is a way to comprehend, interpret and apply difficult texts by working at the literal, interpretive and applied levels. It helps readers to go beyond the surface of a text in a step-by-step way.**Learning intention**By the end of this **learning sequence**, students will:* understand the contextual influences that shape Levine’s film.

**Encountering the literary context*** **Hypothesising about the popularity of the zombie** – students complete a [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=cac73e4b-47df-954-bd71-54afe73e843b) in their English books in which they brainstorm a range of reasons as to why there has been a marked increase in the number of zombie-related texts, including film and television shows, novels and video games.
* **Exploring the literary history of the zombie** – students read ‘What is a zombie and what is the origin of this creature?’ and ‘The literary evolution of the zombie’ in **Phase 4, activity 1 – exploring the literary history of the zombie**.
* **Using evidence to support an argument** – students use the information provided in the text to complete **Phase 4, activity 1 – exploring the literary history of the zombie.**
* **Reflecting on reading – students complete the 3-2-1 exit ticket provided in Phase 4, activity 2 – reflecting on reading to guide a reflection on how engaging with the articles has deepened their understanding of *Warm Bodies.***
 | **Success criteria**To demonstrate their learning, students can:* collaboratively identify why zombie texts have increased in popularity
* apply reading strategies to locate information about zombies in pop culture
* write synthesised responses to questions about the prevalence of zombies in pop culture.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note: using a** [tiering by resource](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/differentiating-learning/strategies-for-differentiation#:~:text=Use%20materials%20at%20various%20reading%20levels%20and%20complexity%20to%20tier%20by%20resources.%20Students%20using%20tiered%20resources%20may%20be%20engaged%20in%20the%20same%20activity%20or%20they%20may%20be%20working%20on%20a%20different%2C%20but%20related%20activity.)s **approach, adapt the language used in the text so that more complex language is replaced. Reduce the number of statements to which students are required to respond.**  |
| EN5-RVL-01Reading, viewing and listening skillsApply reading pathways appropriate to form, purpose and meaning, and connect ideas within and between textsReading, viewing and listening for meaningInvestigate how layers of meaning are constructed in texts and how this shapes a reader’s understanding and engagementEN5-ECB-01Planning, monitoring and revisingEngage with model texts to develop and refine features, structures and stylistic approaches in own work | **Phase 4, sequence 2 – considering the place of *Warm Bodies* in the context of zombie literature****Learning intention** **By the end of this learning sequence students will:*** be able to explain how *Warm Bodies* stands out as different from other texts in the zombie genre.

**Understanding how language can be used to convey an opinion** * **Exploring film reviews** – students engage in a jigsaw reading activity, outlined in **Phase 4, activity 3 – reading reviews of *Warm Bodies***, to summarise, evaluate and synthesise the information about the text communicated in the following film reviews
* ‘[Zombies warm hearts of audiences](https://thebatt.com/life-arts/zombies-warm-hearts-of-audiences/)’
* [Warm Bodies: Film Review](https://www.hollywoodreporter.com/movies/movie-reviews/warm-bodies-film-review-415814/)
* [WARM BODIES](https://behindthelensonline.net/site/reviews/warm-bodies/)
* [Warm Bodies: A Hot-Zom Rom-Com](https://entertainment.time.com/2013/02/01/warm-bodies-a-hot-zom-rom-com/).
* **Experimenting with modality – using Phase 4, activity 4 – experimenting with modality, students experiment with changing the modality in sample sentences from the reviews they have explored.**
* **Thinking critically about intertextual connections** – students use the [Think Pair Share](https://pz.harvard.edu/resources/think-pair-share) thinking routine to respond to the question: ‘To what extent does the intertextual connection to *The Tragedy of Romeo and Juliet* allow for *Warm Bodies* to occupy a unique space within the zombie genre?’

**Teacher note:** use your professional judgement and knowledge of your students to determine if **Phase 4, activity 4 – experimenting with modality** is required at this point in their learning.  | **Success criteria**To demonstrate their learning, students can:* summarise information found in a review about a film
* write a response that evaluates a film review
* write a response synthesising multiple reviews of a text
* write a response analysing intertextual connections between 2 texts
* write a response that evaluates how intertextual connections allow a film to occupy a unique space.

**Evaluation and registration:** * [Record evaluation and registration information]
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| EN5-RVL-01Reading, viewing and listening skillsDevelop a deeper understanding of themes, ideas or attitudes by revisiting and reinterpreting texts to find new meaningReflectingReflect on how reading promotes a broad and balanced understanding of the world and enables students to explore wider universal issuesEN5-URA-01RepresentationAnalyse how contextual, creative and unconscious influences shape the composition, understanding and interpretation of all representationsCharacterisationExplore how characters in texts can be lifelike constructions with whom audiences establish intellectual and emotional connections, and can be perceived to reflect, challenge or subvert particular values and attitudesEN5-URB-01Perspective and contextExplain how texts affirm or challenge established cultural attitudes and values in different contexts | **Phase 4, sequence 3 – the strong female protagonist****Teacher note:** while YouTube links to relevant scenes from the film have been provided where possible, access to ClickView may also be required to access scenes for this sequence. Time stamps included in this sequence are taken from the ClickView version of *Warm Bodies.***Learning intentions**By the end of this **learning sequence**, students will:* be able to explain why Levine’s Julie possesses more agency than Shakespeare’s Juliet
* understand the contextual influences that have shaped Levine’s characterisation of Julie.

**Understanding the strong female lead trope of contemporary speculative, dystopian and action texts*** **Brainstorming the strong female lead in Young Adult texts – students engage in a whole-class brainstorm where they provide examples of strong female leads in speculative, dystopian and action genres** (examples could include Lara Croft, Katniss from *The Hunger Games* and Tris from *Divergent*).
* **Engaging with Teresa Palmer’s perspectives on playing the role of Julie – students** read the quotations from Teresa Palmer and use the questions in **Phase 4, activity 5 – responding to the Teresa Palmer interview** to justify whether they agree with the ideas expressed by Palmer in the interview.
* **Connecting to contemporary values and attitudes** – students engage in a [Values, Identities, Actions](https://pz.harvard.edu/resources/values-identities-actions) thinking routine using **Phase 4, activity 6 – values, identities, actions** to explore the representation of Julie as a strong female protagonist, and on the increasing prevalence of strong female leads in Young Adult fiction.

**Comparing Julie’s characterisation to Juliet’s*** **Exploring key scenes that demonstrate Julie’s agency** – students view a range of key scenes in which Julie is presented as a character with agency and use **Phase 4, activity 7 – exploring Julie to** explain what audiences learn about Julie and her relationships with other characters. Key scenes include
* [Perry’s memories (2:37)](https://www.bing.com/videos/riverview/relatedvideo?&q=perry+and+julie+warm+bodies&&mid=FA40DE943A5657D2D596FA40DE943A5657D2D596&&FORM=VRDGAR) (11:50–13:30 on ClickView)
* [R meets Julie scene ‘Missing you’ (0:51)](https://www.youtube.com/watch?v=bqrnBp3vqws&t=6s) (10:37–10:54 on ClickView)
* Julie demanding to R that she be allowed to leave and return to the Green Zone (23:30–24:45 on ClickView)
* Julie’s argument with her father in the climax of the film, after R has been shot (1:21:44–1:23:42 on ClickView).
* **Drawing parallels to Juliet** – students use **Phase 4, activity 8 – comparing Julie and Juliet** to draw comparisons between Julie’s characterisation as evidenced in the scenes identified above and the ways similar plot points were represented in Shakespeare’s play. Students then explain how the changes made by Levine are representative of the values and expectations of female representation in contemporary cinema.

**Teacher note:** when comparing Julie’s characterisation to Juliet’s in this sequence, you may wish to refer back to **Phase 1, activity 1 – cohesive devices**, **Phase 1, activity 2 – using cohesive devices to compare and contrast** and the Phase 1, sequence 2 – considering the role of alternate perspectives in discursive writing section in **Phase 6, resource 2 – features of discursive writing PowerPoint** to revise the use of cohesive devices with students. | **Success criteria**To demonstrate their learning, students can:* identify strong female leads in speculative, dystopian and action texts
* identify the values represented in the rise of strong female leads
* identify who the text represents in its portrayal of strong female leads
* analyse key scenes from a filmthat demonstrate a character’s agency
* explain how changes between characters represent the values and expectations of contemporary audiences
* use textual evidence to support an explanation of the expectations of contemporary audiences.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note**: HPGE students explore the discursive article [How Feminist Dystopian Fiction Is Channeling Women’s Anger and Anxiety](https://www.nytimes.com/2018/10/08/books/feminist-dystopian-fiction-margaret-atwood-women-metoo.html), **using** a peer discussion focused on Julie’s characterisation. |
| EN5-URB-01Perspective and contextExplain how texts affirm or challenge established cultural attitudes and values in different contextsEN5-URC-01Literary value**Analyse and evaluate how thematic and aesthetic qualities of a text contribute to the different ways an audience questions and negotiates the value of the text in particular contexts** | **Phase 4, sequence 4 – considering the legacy of Shakespeare’s ‘star-cross’d lovers’****Learning intention**By the end of this **learning sequence**, students will:* understand how the thematic qualities of *The Tragedy of Romeo and Juliet* contribute to the ways the text is valued across contexts.

**Considering the lasting legacy of the star-cross’d lovers*** **Brainstorming a list of texts that share thematic similarities to *The Tragedy of Romeo and Juliet*** – students return to the brainstorm that they completed in **Phase 2, sequence 3 – considering *The Tragedy of Romeo and Juliet* and its adaptations** about texts that share similar plot complications and add any additional texts that they can think of, having read the play.
* **Comparing different thematic legacies – students read the definitions of ‘star-cross’d lovers’, ‘opposites attracting’ and** the ‘Romeo and Juliet effect’ in **Phase 4, activity 9 – Shakespeare’s thematic legacy** and then use the definitions to sort some of the texts identified in the brainstorm into these separate categories.
* **Considering the reality of the romantic ideal that ‘opposites attract’ – students read the ABC news article** [No, opposites don’t attract for most of us when it comes to romance](https://www.abc.net.au/news/2018-02-20/relationships-opposites-dont-attract-when-it-comes-to-romance/9464680)**. Students then use the** [Beauty and Truth](https://pz.harvard.edu/resources/beauty-and-truth) **thinking routine in Phase 4, activity 10 – the beauty and the truth of opposites attracting to consider why the idea is so popular in different types of storytelling.**

**Applying the legacy of the star-cross’d lovers to a contemporary context*** **Considering how *Warm Bodies* represents the relationship of the central protagonists** – students **use Phase 4, activity 11 – the star-cross’d lovers of *Warm Bodies*** to determine whether R and Julie align with the categories of ‘star-cross’d’, or ‘opposites attract’ or as being reflective of the ‘Romeo and Juliet effect’, or if they represent a different type of romantic attraction.
 | **Success criteria**To demonstrate their learning, students can:* identify themes in a text
* explain how thematic qualities contribute to the enduring value of a text
* create groups of texts according to criteria
* determine the connections between representations in 2 texts.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note:** suggested strategies for ‘Tasks that require knowledge of historical events, cultural customs and popular culture’ are in **Pre-reading, resource 6 – differentiation strategies for EAL/D learners in the resource booklet.** |
| EN5-RVL-01ReflectingReflect on how reading, viewing and listening to texts has informed and inspired learningEN5-URA-01Characterisation**Analyse how characters can serve structural roles in narrative, such as foils and drivers of action and conflict,** and manipulate these ideas when composing own textsEN5-URC-01Intertextuality Examine how meaningful connections made between texts can enrich the experience and understanding of literature and cultureNote: bold outcome content is not addressed in this sequence. | **Phase 4, sequence 5 – adaptations of Shakespeare’s ancillary characters in *Warm Bodies*****Learning intentions**By the end of this **learning sequence**, students will:* understand the role of ancillary characters in *The Tragedy of Romeo and Juliet* and *Warm Bodies*
* understand how Levine has transformed and appropriated Shakespeare’s ancillary characters in *Warm Bodies*.

**Defining ancillary*** **Co-constructing a definition** – teacher provides students with a paired list of ancillary characters from *The Tragedy of Romeo and Juliet* and *Warm Bodies*: Mercutio and M, Nurse and Nora, Paris and Perry and Lord Capulet and General Grigio. Students use their knowledge of these ancillary characters to collaboratively create a definition for the word ‘ancillary’.

**Exploring character pairs** * **Comparing and contrasting characters** – students use the table in **Phase 4, activity 12 – ancillary character pairings** to identify the similarities and differences between Shakespeare’s original characters and Levine’s adaptations.
* **Considering the impact of Levine’s adaptations on our understanding of Shakespeare’s characters and of contemporary culture – students use the questions in Phase 4, activity 13 – reimagining Shakespeare’s characters to explore how the changes made to the ancillary characters allow audiences to reconsider Shakespeare’s characters.**

**Examining the impact of Levine’s changes*** **Considering the implications of Levine’s changes on Shakespeare’s original characters – students complete an** [I Used to Think … Now I Think …](https://pz.harvard.edu/resources/i-used-to-think-now-i-think) **thinking routine to** reflect upon **how their perceptions of Shakespeare’s original characters may have changed, or been reinforced, by their parallel characters in Levine’s film.**
 | **Success criteria**To demonstrate their learning, students can:* create a collaborative definition of ‘ancillary’
* identify differences and similarities between charactersin 2 texts
* identify how a new character is similar and different to an earlier representation
* justify why a composer has chosen to elevate traits in a specific character
* explain how new characters shape the way they see the original character.

**Evaluation and registration:*** [Record evaluation and registration information]
 |
| EN5-RVL-01ReflectingReflect on how an appreciation of texts can be enhanced through re-reading, and close or critical studyReflect on how reading promotes a broad and balanced understanding of the world and enables students to explore wider universal issuesEN5-URC-01IntertextualityIdentify the process and values of adapting, appropriating or transforming texts for different audiences, purposes or contexts, and describe these processes in own textsExamine how meaningful connections made between texts can enrich the experience and understanding of literature and cultureTeacher note: the syllabus content points addressed through Core formative task 4 – making connections between the core texts are outlined in the Core formative tasks document.  | **Phase 4, sequence 6 – developing a personal understanding of composer values and attitudes****By the end of this learning sequence, students will:*** **understand the connections between the values and attitudes of both William Shakespeare and Jonathan Levine**
* **be able to transform analytical writing into a discursive-style response.**

**Understanding composer values and attitudes*** **Consolidating understanding of the context, values and attitudes of William Shakespeare and Jonathan Levine** – students complete **Phase 4, activity 14 – understanding composer values and attitudes**, detailing examples where each composer represents their values and attitudes in their texts.
* **Developing a personal understanding of texts through reading and critical study** –in small groups, students engage in the thinking routine [Circle of Viewpoints](https://pz.harvard.edu/resources/circle-of-viewpoints), composing a series of personal statements reflecting on the values and attitudes of both William Shakespeare and Jonathan Levine. Discussion prompts could include
* When reflecting on Shakespeare’s values, I think …
* A question I have about Levine’s attitude towards … is …
* My understanding of the representation of … in *The Tragedy of Romeo and Juliet* is …
* What is most interesting about … is …

**Core formative task 4 – making connections between the core texts*** **Reflecting on changed perspectives of core texts –** students apply the thinking routine [‘I Used to Think … Now I Think’](https://pz.harvard.edu/resources/i-used-to-think-now-i-think) to develop a series of personal statements about *The Tragedy of Romeo and Juliet* and *Warm Bodies*.
* With a peer, students discuss how their understanding of the values and attitudes of both texts has changed through close study.
* **Composing a series of comparisons connecting the core texts –** students follow the instructions in **Core formative task 4 – making connections between the core texts** to select and examine intertextual connections between *The Tragedy of Romeo and Juliet* and *Warm Bodies.* **Phase 4, resource 1 – making connections between the core texts example** provides a sample to support teachers and students.
* **Engaging in self-reflection to edit and improve responses** – students select one of their examples to edit and revise. **Phase 4, resource 2 – transforming analytical texts into discursive responses** should be used as a model to demonstrate how to improve writing using the features of discursive texts.
* **Re-drafting for submission –** students rewrite one of their intertextual connections in the discursive style. This can be submitted for peer or teacher feedback, which can then be adapted for inclusion in their summative assessment task response.

**Teacher note: Phase 6, activity 3 – understanding active and passive voice** has been developed to support students to apply an active voice to communicate personal opinions and insights about their understanding and appreciation of the 2 core texts and how this has evolved throughout their study of this unit. **Phase 6 – preparing the assessment task** includes **Core formative task 5 – drafting a discursive address transcript** and additional activities for students to monitor and revise their summative assessment submission including **Phase 6, activity 6 – creating cohesion in texts, Phase 6, activity 7 – reflecting on and editing your discursive address transcript** and **Phase 6, activity 8 – peer feedback template**. These are all essential to support students’ preparation for the assessment. See **Phase 6, sequence 2 – developing an informed and well-structured discursive address transcript** and **Phase 6, sequence 3 – monitoring and revising compositions based on self and peer feedback** for instruction.  | **Success criteria**To demonstrate their learning, students can:* identify examples of both texts where the values and attitudes of the composer are evident
* identify connections between the 2 core texts
* analyse how the values and attitudes of composers are evident in their respective text
* rewrite an analytical response as a discursive response.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note:** see ‘peer and group work’ in **Pre-reading, resource 6 – differentiation strategies for EAL/D learners in the resource booklet.** |

# Phase 5 – engaging critically and creatively with model texts

**Teacher note:** in this unit, Phase 5 has been integrated into Phase 3. Teaching and learning activities that encompass Phase 5 have been identified in the relevant sequences.

The ‘engaging critically and creatively with model texts’ phase is centred on students’ exploration and experimentation with modal texts. In this phase, students focus on language forms and features to respond to and experiment with models for the textual and language features necessary to complete the formal assessment task, the discursive address. Additionally, students will investigate the ways in which composers have used codes and conventions to transform texts to appeal to new audiences and experiment with adapting these codes and conventions in their own critical and creative compositions. Students develop an understanding of how the writing process can support their development of discursive, imaginative and persuasive writing skills.

By responding critically and creatively to these complex texts, students explore the ways in which composers guide the readers’ experiences at the text, sentence and word levels. Students experiment with language features, syntax and vocabulary during low-stakes writing exercises where they can build their skills in responding in a range of different forms and styles.

**Expected duration:** strategies from within this phase are used concurrently within Phase 3. Students should be given adequate class time to develop ideas, practise composing and refine their work based on peer and teacher feedback.

**Conceptual programming question(s) –** (sub-questions that drive the choice of strategies in this phase):

* How can students adapt codes and conventions to transform texts and appeal to new audiences?
* How can the writing process support the development of writing skills across a range of styles?

# Phase 6 – preparing the assessment task

The ‘preparing the assessment task’ phase is centred on supporting students to complete the formal assessment. The structure enables students to submit a response that best represents their learning. In this phase, students are supported to complete the formal assessment task, composing a discursive address. Students present a response that best represents their learning and engagement with the feedback cycle. Students engage in a recursive compositional process involving planning, monitoring, revising and reflecting on their work. This explicit teaching model reinforces student ownership of their response, ensuring their final assessment is the product of ongoing reflection.

A series of activities facilitating this process are structured into the teaching and learning program at intervals. These core formative tasks are designed to encourage student understanding of, engagement with, and ownership of the response they create during the assessment task design process. The following strategies are designed to support both the experimentation within formative tasks and the preparation for the formal summative task. They are not meant to be completed consecutively, nor are they a checklist. They should be introduced when required, running concurrently within the other phases. Some may take a few minutes in a once-off lesson, others will need to be repeated. Some may require an entire lesson. All will need to be adapted to the class context.

The teacher recognises students’ prior understanding of assessment practices but should use this phase as an opportunity to deepen awareness of aspects that may have challenged students during the preparation of other assessment tasks. These may include understanding instructions, being aware of the demands of marking criteria, or using samples to improve their response.

**Expected duration:** strategies from within this phase are used concurrently with other phases. Students should be given adequate class time to develop ideas, practise composing and refine their work based on peer and teacher feedback.

**Conceptual programming question(s)** (**for this phase)** – (sub-questions that drive the choice of strategies in this phase):

* How can marking guidelines and sample assessment task responses be used as a support for learning?
* What strategies are most effective for developing writing and speaking processes related to assessment?
* What are the best strategies for developing and expanding skills in planning, monitoring and refining composition?

Table 8 – preparing the assessment task

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| ****EN5-RVL-01********Reading viewing and listening for meaning******Investigate how layers of meaning are constructed in texts and how this shapes a reader’s understanding and engagement******EN5-ECB-01********Planning, monitoring and revising******Engage with model texts to develop and refine features, structures and stylistic approaches in own work****Plan a progressive sequence of arguments or ideas, and set goals at conceptual, whole text and paragraph levels** | **Phase 6, sequence 1 – understanding what a good one looks like****Teacher note: Phase 2, sequence 5 – understanding the requirements of the assessment task** outlines instructions for the distribution of the **Shakespeare retold – discursive address** **assessment notification**. When distributing the task students will complete **Phase 6, activity 1 – deconstructing and understanding the assessment notification**¸ which is accompanied by **Phase 6, resource 1 – understanding the assessment notification**. **Learning intentions**By the end of this learning sequence, students will:* be able to identify features of an effective discursive address
* use a model text to create success criteria for planning their approach to the assessment task.

**Engaging closely with model texts*** Examining what a good one looks like – use the Effective discursive writing section in **Phase 6, resource 2 – features of discursive writing – PowerPoint** to revise the features of an effective discursive text. Read **Phase 6, resource 3 – what a good one looks like** (or WAGOLL) carefully, completing a [Plus, Minus, Interesting (PMI)](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/551?clearCache=ffc087a5-fbb-d6fc-6336-86b5be37836) table identifying
* discursive features used effectively across the WAGOLL
* elements that were ineffective, unhelpful or extraneous to the task requirements
* interesting observations students might like to experiment with in their own discursive address.
* **Annotating model texts for deeper understanding of task requirements** – complete **Phase 6, activity 2 – annotating what a good one looks like**, co-constructing annotations, using the examples provided in the activity and those from the annotated C-range sample in the assessment notification as a guide.
* **Revising what a good one sounds like** **–** use the WAGOLL and the verbal features and non-verbal features sections of the **Phase 6, resource 4 – effective delivery – PowerPoint** to model the verbal and non-verbal features of an effective address. Allow students the opportunity to experiment with features such as pace, pause and volume by reading excerpts of the WAGOLL aloud to the class. Discuss the purpose and effectiveness of these features together as a class.
* **Creating a list of success criteria for personal growth –** students use [LISC and WAGOLL](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?clearCache=f8e1f35d-6713-d328-7126-b57d51e1304c) to articulate a set of personal criteria for success in the discursive address assessment. Students should focus on the requirements outlined in the **Shakespeare retold – discursive address assessment notification** and their comments in **Phase 6, activity 2 – annotating what a good one looks like** to inform this set of criteria.
* **Using success criteria to create an assessment plan –** students use **Phase 6, activity 5 – creating an assessment plan** to map out a plan for drafting and revising their discursive address assessment. Students can use the ‘extensive’ column in the student-facing rubric and Steps to success table provided in the assessment notification as a guide, considering how they will achieve each of their self-identified success criteria.
 | **Success criteria**To demonstrate their learning, students can:* apply a criteria to critically examine a model text
* co-construct annotations, identifying aspects of an effective discursive address
* use a scaffold to create a list of individualised success criteria to guide their assessment planning
* complete a planning document mapping out personal steps to success for planning, drafting and revising a discursive address.

**Evaluation and registration:*** [Record evaluation and registration information]
 |
| ****EN5-ECA-01********Sentence-level grammar and punctuation******Select and justify the use of varied sentence type, length and complexity to support cohesion and for effect****Maintain subject-verb agreement, identifying the subject in collective nouns, extended noun groups or in extended complex sentences******Teacher note:** the syllabus content points addressed through **Core formative task 5 – drafting a discursive address transcript** are outlined in the Core formative tasks document.**  | **Phase 6, sequence 2 – developing an informed and well-structured discursive address transcript****Teacher note:** this sequence is focused on the planning and drafting of the student’s discursive address assessment. This will require a consolidation of prior learning. **Phase 6, resource 2 – features of discursive writing – PowerPoint** and **Phase 6, resource 4 – effective delivery – PowerPoint**, the **Shakespeare retold – discursive address assessment notification**, especially the student-facing rubric, and **Phase 6, resource 3 – what a good one looks like** will be important points of reference. A more extensive list of relevant resources can be found in the Core formative tasks booklet – **Core formative task 5 – drafting a discursive address transcript**. **Learning intentions**By the end of this learning sequence, students will:* understand how to appropriately structure a discursive address
* compose an effective discursive address transcript that engages a specific audience for a specific purpose
* identify and correct grammatical errors in cohesion and subject-verb agreement in own discursive address transcript.

**Using active and passive voice to suit the text’s purpose*** **Connecting to prior learning – using Phase 6, activity 3 – understanding active and passive voice, students answer a series of true and false questions to determine understanding of passive and active voice.**
* **Identifying passive and active voice in model sentences – students apply their understanding of passive and active voice by identifying examples of passive and active voice used in model sentences.**
* **Understanding how voice can be used to suit a text’s purpose – students discuss with a partner the most appropriate voice to use for the discursive address.**

**Expressing a personal opinion about texts*** **Reflecting on the core texts – in Phase 6, activity 4 – expressing a personal opinion about texts, students use the** [‘I Used to Think … Now I Think …’](https://pz.harvard.edu/resources/i-used-to-think-now-i-think) **thinking routine to scaffold a personal reflection on how their appreciation for the core texts has changed through the learning program.**

**Core formative task 5 – drafting a discursive address transcript*** **Applying a plan to effectively draft responses** – students use **Phase 6, activity 5 – creating an assessment plan** to draft their discursive address transcript applying
* an effective opening introduction
* engaging body paragraphs
* thoughtful closing remarks.
* **Homing in on sentence-level grammar and punctuation –** students critically reflect on the ways they have used varied sentences to support cohesion and effect. Using the models in **Phase 6, activity 6 – creating cohesion in texts,** students reflect on their own sentences in their draft discursive transcript.
 | **Success criteria**To demonstrate their learning, students can:* identify examples of passive and active voice and explain how these can be used to suit a text’s audience, purpose and context
* apply a plan to draft an extended discursive address
* use a scaffold to appropriately structure a discursive address
* identity grammatical errors in cohesion and subject-verb agreement
* correct sentence-level grammatical errors in a discursive address transcript.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note:** provide a completed assessment plan using the C-range sample to support planning and make connections between the plan and a completed response. |
| ****EN5-ECA-01********Speaking******Communicate complex information, ideas and viewpoints using purposeful verbal and/or nonverbal language, including gestures, to emphasise key points, enhance engagement and clarify meaning****Deliver spoken, signed or communicated texts with engaging use of intonation, emphasis, volume, pace and timing******EN5-ECB-01********Planning, monitoring and revising**** **Select from a range of collaborative drafting strategies and feedback processes to improve clarity, meaning and effect in texts******Reflecting******Reflect on own texts, using technical vocabulary to explain and evaluate authorial decisions appropriate to the target audience and specific purpose****Discuss the pleasures, challenges and successes experienced in the processes of understanding and composing****Evaluate own ability to plan, monitor and revise during the composition process, and how this can improve clarity, cohesion and effect** | **Phase 6, sequence 3 – monitoring and revising compositions based on self and peer feedback****Learning intentions**By the end of this learning sequence, students will:* evaluate their compositional choices based on self and peer feedback
* refine and revise their discursive address transcript through reflection and editing
* reflect on their process of planning, monitoring and revising.

**Engaging with the feedback cycle through self and peer evaluation** **Teacher note:** at this point in the program, students will have completed **Core formative task 5 – drafting a discursive address transcript.** This sequence falls at the end of the unit, prior to the submission of the formal assessment task. Once students have engaged in this reflective process, they should be given time to apply the feedback to their discursive address transcript. When using **Phase 6, resource 4 – effective delivery – PowerPoint** model features for students as information is delivered to support them in making connections between the skills and subject-specific language.* **Applying feedback strategies to reflect on and edit discursive address transcript** – students use **Phase 6, activity 7 – reflecting on and editing your discursive address transcript** to methodically read and edit their written assessment transcript. The student work sample in the **Shakespeare retold – discursive address assessment notification** and WAGOLL sample provided in **Phase 6, resource 3 – what a good one looks like** can serve as models for students if they require additional support. During this editing process, students apply their learning from across the unit to critically reflect on their response, identifying areas that require revision.
* **Practising discursive address to obtain peer feedback** – once students have applied the revisions required from the self-reflection process to their address transcript, students work in small groups to present their address. Using **Phase 6, activity 8 – peer feedback template**, students offer supportive and constructive feedback on the content, discursive features and aspects of delivery identified. As this is their primary opportunity to practise delivery, students should revisit the advice given in **Phase 6, resource 4 – effective delivery – PowerPoint** to ensure they are applying the strategies appropriately to engage their target audience. As they are preparing to delivery their discursive address, students should carefully plan features of
* verbal delivery, including intonation, emphasis, volume, pace and timing
* non-verbal delivery including body language and stance, facial expression, hand gestures and eye contact.

**Reflecting on own composition processes*** **Reflecting on individual composition process in small-group discussion with peers –** students engage in a small-group discussion about their process for planning and preparing their discursive address, including the pleasures, challenges and successes experienced throughout this unit.
* **Reflecting on the process of planning, monitoring and revising** – students complete an [exit ticket](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?clearCache=f8e1f35d-6713-d328-7126-b57d51e1304c) using the [traffic light reflection](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?clearCache=f8e1f35d-6713-d328-7126-b57d51e1304c#:~:text=Slides%20%E2%80%93%20Traffic%20light%20reflection) tool to consider
* what students are most proud of with their discursive address
* what students are still working on prior to presenting their discursive address
* what students might need to focus particular attention on improving before they present their address.
 | **Success criteria**To demonstrate their learning, students can:* apply marking criteria to reflect on and evaluate a discursive address transcript
* apply revision strategies to improve a discursive address based on self-evaluation and marking guidelines
* deliver an engaging address to peers
* use a template to provide feedback to peers based on criteria
* articulate composition process and experience through informal discussion with peers
* identify strengths and areas for future improvement when reflecting on composition process.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note:** for **Phase 6, activity 8 – peer feedback template**, explain the ‘Goldilocks’ reference to students and see ‘Peer and group work’ in **Pre-reading, resource 5 – differentiation strategies for EAL/D learners in the resource booklet.** |

# Program/unit evaluation

Evaluation and reflection are ongoing practices and teachers will evaluate the extent to which the planning of the program/unit has remained focused on the syllabus outcomes. During teaching, utilise the ‘Evidence of learning and evaluation’ column to record observations. At the conclusion of the program/unit, teachers and students should be given the opportunity to ‘reflect on and evaluate the degree to which students have progressed as a result of their experiences, and what should be done next to assist them in their learning’ as per [NESA’s advice on units](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/programming/advice-on-units). This information should be used to improve the next iteration of the program and inform the following learning experiences for the students.

Use the [English teaching and learning evaluation tool](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/professional-learning-english-k-12/english-7-12-professional-learning-catalogue/unit-evaluation-tool-s4-5) as part of the evaluation process.

# The English curriculum 7–12 team

The English curriculum 7–12 team provides support for the delivery of the English curriculum 7–12 in NSW Department of Education high schools. All curriculum resources are prepared through a rigorous process. Resources are periodically reviewed as part of our ongoing evaluation plan to ensure currency, relevance and effectiveness. If you have any questions regarding the use of material available or would like additional support, please contact the English curriculum team by emailing English.curriculum@det.nsw.edu.au.

## Share your experiences

If you use the sample program in your faculty and school context, reach out to the English curriculum team. We would love English teams from across NSW to share snapshots of their practice and how this resource has been used in their unique context as part of our ‘Voices from the Classroom’ section of the English 7–12 newsletter. Send submissions to English.curriculum@det.nsw.edu.au.

## Support and alignment

The NSW Department of Education publishes a range of curriculum support materials. The samples are not exhaustive and do not represent the only way to complete or engage in the programming process. Curriculum design and implementation is a dynamic and contextually specific process. While the mandatory components of syllabus implementation must be met by all schools, it is important that the approach taken by teachers is reflective of the needs of their students.

**Alignment to system priorities and/or needs**: this resource is evidence-based, as outlined below and supports English curriculum leaders to advance equitable outcomes, opportunities and experiences for their students. It also provides guidance that enhances the delivery of outstanding leadership and supports the planning of [explicit teaching](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies) practices as per the goals of the [Plan for Public Education](https://education.nsw.gov.au/about-us/strategies-and-reports/plan-for-nsw-public-education). It is an example of [Universal Design for Learning](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/about-universal-design-for-learning) and aligns to the [School Excellence](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468) policy. It is designed to support school and curriculum leaders as they plan syllabus implementation. It can be used during the design and delivery of collaborative curriculum planning, monitoring and evaluation.

**Alignment to the School Excellence Framework**: this resource supports the [School Excellence Framework](https://education.nsw.gov.au/inside-the-department/directory-a-z/strategic-school-improvement/school-excellence-framework) elements of curriculum (curriculum provision, differentiation), assessment (formative assessment) and effective classroom practice (explicit teaching).

**Alignment to Australian Professional Standards for Teachers**: this resource supports teachers to address [Australian Professional Standards for Teachers](https://educationstandards.nsw.edu.au/wps/portal/nesa/teacher-accreditation/meeting-requirements/the-standards/proficient-teacher) 1.1.2, 1.2.2, 1.3.2, 1.5.2, 1.6.2, 2.1.2, 2.2.2, 2.3.2, 3.1.2, 3.2.2, 5.1.2, 5.2.2, 5.3.2.

**Consulted with:** Multicultural education, Disability Strategy, Inclusive education and Writing in Secondary

**NSW Syllabus**[: English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022)

**Syllabus outcomes:** EN5-RVL-01, EN5-URA-01, EN5-URB-01, EN5-URC-01, EN5-ECA-01. EN5-ECB-01

**Author:** English curriculum 7-12 team, NSW Department of Education

**Publisher:** State of NSW, Department of Education

**Resource:** program of learning

**Related resources:** further resources to support English Stage 5 can be found on the NSW Department of Education [English K–12 curriculum page](https://education.nsw.gov.au/teaching-and-learning/curriculum/english) and the Stage 5 [Teaching and learning support](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/teaching-and-learning) section in the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) from the NSW Education Standards Authority.

**Professional Learning:** relevant Professional Learning is available on the [English statewide staffroom](https://teams.microsoft.com/l/team/19%3A88aaff1954984b3d821940244a27a355%40thread.skype/conversations?groupId=7cace238-04f1-4f87-a5dc-d823e51c9765&tenantId=05a0e69a-418a-47c1-9c25-9387261bf991) and through the [English curriculum professional learning calendar](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/professional-learning-english-k-12).

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# References

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