English Stage 5 (Year 10) – resource booklet

Shakespeare retold

This document contains the teacher-facing resources and activities that accompany the Year 10 teaching and learning program, ‘Shakespeare retold’.

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* 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 teacher resource booklet is not a standalone resource. It has been designed for use by teachers in connection to Year 10 resources designed by the English curriculum team for the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022). These include the Year 10 scope and sequence, Year 10 ‘Shakespeare retold’ program and the Year 10 Term 3 sample assessment task, which includes a student work sample.

## Purpose of resource

The content in this resource booklet has been prepared by the English curriculum team, unless otherwise credited. Some of the information is collated from relevant NESA and department documentation. It is important that all users re-read and cross-reference the relevant syllabus, assessment and reporting information hyperlinked throughout. This ensures the content is an accurate reflection of the most up-to-date syllabus content. Links contained within this resource were correct as of 30 July 2024.

## Target audience

These samples are intended to support teachers as they develop teaching and learning resources for their students’ needs. The program and associated resources are not intended to be taught exactly as is presented in their current format. There are instructions for the teacher and instructions for the student throughout the resources and activities. Teachers using this resource booklet should edit and refine these to suit their students’ needs, interests, abilities and the texts selected.

## 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. Teacher-facing material has been included as a ‘resource’, while student-facing material has been labelled ‘activity’ in this booklet. The resources and activities can be used as an example and adapted for the teacher’s own design of resources. The booklet also serves as an example of how resources and activities can be designed for the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022). The resources and activities should be used with timeframes that are created by the teacher to meet the faculty and school assessment schedules.

## Texts and resources

A succinct overview of the texts required for the teaching and learning program are outlined in the table below. This brief overview provides the name and details of each text, the syllabus requirement being addressed and points of note.

Table 1 – 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. |

# Pre-reading

The resources contained in this section are designed to support teachers in preparation for the teaching and learning program and formal assessment.

## Pre-reading, resource 1 – exploring controversial issues

The play *The Tragedy of Romeo and Juliet* and the film *Warm Bodies* contain a range of themes that could be deemed controversial. It is important that these issues are explored carefully, using a syllabus-aligned approach. The tables below contain a list of potential controversial issues, as well as ways to address these with your class if they arise.

The study of controversial issues is acceptable for educational purposes consistent with the delivery of curriculum and provision of school programs and activities and the [Controversial issues in schools policy](https://education.nsw.gov.au/policy-library/policies/pd-2002-0045), the related [Controversial issues in schools – procedures](https://education.nsw.gov.au/policy-library/policies/pd-2002-0045#:~:text=Controversial%20Issues%20in%20Schools%20%2D%20Procedures%20(PDF%20227%20KB)) documents and the [Code of conduct.](https://education.nsw.gov.au/policy-library/policies/pd-2004-0020) These documents are required for all teachers as they encourage individual thought on controversial issues that arise throughout a student’s education pathway.

When considering texts for the English classroom, it is important that teachers:

* select texts that align with the text requirements in the syllabus
* select texts that reflect the requirements of the outcomes, content groups and content points
* read and view the texts in their entirety and consider the appropriateness and relevance of the events in their plots. It is important to note that, in the context of this teaching and learning program, it is not necessary for students to read the play or view the film in their entirety. Specific scenes from *Warm Bodies* that reflect direct adaptation or transformation of the original Shakespeare play *The Tragedy of Romeo and Juliet* have been identified in the program. Teachers can determine selected scenes that minimise controversial themes as appropriate to your students
* read the [Controversial issues in schools policy](https://education.nsw.gov.au/policy-library/policies/pd-2002-0045) and supplementary procedures document
* consider the texts’ appropriateness for the context of the school and the students. **Pre-reading, resource 8 – alternate texts options** has been included, which offers alternate adaptations of *The Tragedy of Romeo and Juliet* should the need for an alternate text be required.

Below is a table outlining the controversial issues explored in *The Tragedy of Romeo and Juliet* with connections to the syllabus for teacher consideration.

Table 2 – exploring controversial issues in *The Tragedy of Romeo and Juliet*

|  |  |  |
| --- | --- | --- |
| Potential issue | Annotation | Syllabus connection |
| Suicide  Both Romeo and Juliet die by suicide at the play’s conclusion. | Representations of suicide may be upsetting or confronting for many students. The study of the final scene should be prefaced with a content warning about the depiction of deaths by suicide.  Teachers should use their professional judgement in selecting this text, as it may not be appropriate for all students. | Literary value – an exploration of a Shakespearean text allows for a discussion of the literary value of the work. This teaching and learning program explores the enduring nature of Shakespeare’s plays and how they remain relevant in a changing society.  The deaths of the titular characters may be used by teachers to inform guided discussions in the classroom about ways of managing healthy relationships and adhering to boundaries. |
| Violence  Throughout the play, there are several violent interactions between members of the Capulet and Montague households. These represent the intensity of emotion between the 2 households. | Depictions of violence may be confronting for some students. Teachers should preface the study of violent scenes with a warning to prepare students.  Additionally, teachers should use professional judgement when selecting scenes for study and may choose not to analyse violent scenes with their classes. | Representation – the depictions of violence throughout the play reflect the ways that the breaching of rules and social transgressions has been dealt with throughout time. This teaching and learning program invites students to explore the consequences of such violence.  Genre – the violence throughout the play is used to explore the features of tragedy. Teachers may choose to use these depictions of violence to reinforce the tragic loss of life that occurs throughout the text. |
| Graphic and violent imagery  Throughout the play, graphic and violent imagery is used to describe emotions and provoke responses from enemies. | References to violence may be triggering for some students. Teachers should preface the study of the play with a warning to prepare students. | Code and convention – the imagery employed throughout the play reveals the attitudes of the characters towards one another. Shakespeare uses graphic and violent language to further the conflict between the households of the Montagues and Capulets. |
| Sexual references  Sexual references are used throughout the play as a form of humour and to establish the nature of characters. | These references may be upsetting to some students. Teachers should preface a study of the play with a warning about the language used throughout the text. | Reading for challenge, interest and enjoyment – sexual references were often used in Shakespearean texts to engage an audience. The deliberate bawdiness was used to create appeal and draw the audience into the world of the play. A discussion of Shakespeare’s context and the use of bawdy language to engage an audience can be used to support student understanding of how we can learn to appreciate and understand texts.  Characterisation – Romeo is represented as a character who falls easily in and out of love. The use of sexual references by this character reveals the ebb and flow of his feelings. |
| Sexualisation of an underage person  The relationship between Romeo and Juliet, as with the proposed marriage between Count Paris and Juliet, is one between a young girl and older man. | The representation of Juliet and her role in these relationships may be upsetting for students. A study of the play should be prefaced with a warning about the sexualisation of a young woman.  Teachers are advised to preface the study of this play with a discussion about the values, attitudes and conventions toward marriage held within the Elizabethan era and how these have changed dramatically over time. | Characterisation – Shakespeare’s representation of Juliet’s youth and her position in relationships is used to drive the action of the narrative. The tragedy of her death is reinforced by her young age.  Perspective and context – the play’s representation of Juliet reflects the historical and cultural context of Shakespeare’s time. The teaching and learning program invites an exploration of the enduring value of the work and how audience interpretations of the play may have changed over time. |
| Arranged marriage  It is established early in the play that Juliet has been promised by her father to marry the character of Count Paris as part of a business arrangement. | Some students may find the arranged marriage upsetting or unsettling. Teachers should preface an exploration of the opening scenes with a warning about the arranged marriage and the attitudes of the time. | Representation – the proposed marriage between Juliet and Paris was not unique in its time. This teaching and learning program invites students to analyse how contextual influences shape the composition and understanding of a text.  Characterisation – the arranged marriage is used by Shakespeare as both a plot device and as a way of creating the character of Juliet. Students can choose to explore how Juliet may have responded to Romeo if the marriage to Paris had not been arranged. |

Below is a table outlining the controversial issues explored in *Warm Bodies* with connections to the syllabus for teacher consideration.

Table 3 – exploring controversial issues in *Warm Bodies*

|  |  |  |
| --- | --- | --- |
| Potential issue | Annotation | Syllabus connection |
| Horror  There are instances of horror and gore throughout the film, with special effects and close-up camera angles being used to emphasise the inhumanity of the corpses and ‘bonies’. | The film adapts the original Shakespearean tragedy into a hybrid of horror and romantic comedy genres with an intended audience of teenagers and young adults.  Representations of horror and gore can be confronting or upsetting, especially for students who have witnessed or experienced trauma. The exploration of scenes that include horror should be prefaced with a warning to protect students who may have an emotional response to these representations.  Additionally, teachers should use professional judgement when selecting scenes for study and may choose not to screen overtly gory scenes with their classes. | Genre – the film’s experimentation with the horror genre is reflective of the idea that young people seek escape in film. This concept is explored in the program, where students are invited to comment on the ways *Warm Bodies* reflects contemporary values and trends. The hybridity of the horror and romantic comedy genres provides opportunities for students to reflect on the process of adaptation, transforming *The Tragedy of Romeo and Juliet* for a new audience with changed values. |
| Violence  There are instances of violence throughout the film as the humans, corpses and ‘bonies’ are in conflict and confront one another. | The film presents violence as a means of survival for the humans and corpses. However, this is intended to juxtapose the overall message of the film, which is one of non-violence, community and understanding of others.  Representations of violence can be confronting or upsetting, especially for students who have witnessed or experienced violence. The exploration of scenes that include violence should be prefaced with a warning to protect students who may have an emotional response to these representations.  Additionally, teachers should use professional judgement when selecting scenes for study and may choose not to screen overtly violent scenes with their classes. | Characterisation – the film focuses on how R and Julie can survive in their post-apocalyptic violent world. While they are faced with the threat of violent conflict at times, the overall plot is about triumph and overcoming these threats to find hope and new life.  Representation – the film’s representation of violence reflects the contextual influences of conflict evident in our world. Further, the creative influence of appealing to young adult audiences through these compositional choices is purposeful. Opportunities to discuss interpretations of this representation is embedded within the program. |
| Expletive language  There is some infrequent expletive language used throughout the film in dialogue and voiceover narration. | Expletive language is used sparingly throughout the text to authentically develop characters and communicate ideas. | Code and convention – the expletive language is used within dialogue and voiceover to assist in the representation of authentic character voice. |

## Pre-reading, resource 2 – parent and carer letter

**Teacher note:** the following letter has been adapted from the template provided in the ‘Suggested support for controversial issues’ document, which is located 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). Additional supports and templates can be found on the [text selection webpage.](https://education.nsw.gov.au/teaching-and-learning/curriculum/leading-curriculum-k-12/explaining-curriculum-pcc/texts-used-in-classrooms/text-selection-notification) Adapt this letter as required, for example to add your school letterhead. You may need to create a version of this letter that is translated into community languages based on the requirements of your context.

Dear parent/carer,

The English syllabus integrates the study of quality texts as an important and assessable component of students’ English studies. The [course requirements K–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022) from the syllabus, which include text requirements, are a mandatory requirement for English faculties to implement.

Schools make decisions at a local level for the types of texts studied in their schools. These decisions are based on student needs, community context and resources. From time to time, students in Year 10 may be required to study a text that may be considered controversial.

The selected film for the Year 10, Term 3 program ‘Shakespeare retold’ is *Warm Bodies* by Jonathan Levine. This is a film adaptation of *The Tragedy of Romeo and Juliet*. This film has an [Australian Classification](https://www.classification.gov.au/search/title?search=warm+bodies&sort_by=search_api_relevance) of M and includes horror themes, violence and infrequent coarse language.

The study of controversial issues is acceptable for educational purposes consistent with the delivery of curriculum and provision of school programs and activities.

School staff will manage controversial issues that may arise in the curriculum. Material presented to students as part of school programs and school activities should be:

* age appropriate
* sensitive to student needs
* relevant to the curriculum
* relevant to the school’s purpose and goals
* consistent with the core values outlined in the [Values in NSW public schools policy](https://education.nsw.gov.au/policy-library/policies/pd-2005-0131#:~:text=Through%20classrooms%20and%20school%20communities%20the%20core%20values,its%20heritage.%207%20develops%20social%20cohesion.%20More%20items).

Schools are places where students are preparing for active, informed and reasoned involvement in community life through the co-operative study of social issues.

As stated above, English texts are carefully selected and are used to best illustrate the outcomes and content of the syllabus.

If you have any concerns, please discuss this with the school.

Yours sincerely,

Head teacher name/signature

Principal name/signature

## Pre-reading, resource 3 – adapting speaking tasks for English as an additional language or dialect (EAL/D) learners

**Teacher note:** this pre-reading resource provides additional information on how to make adjustments to the assessment task associated with this unit to support EAL/D learners. Given the nature of the task, it is important that teacher practice be guided by the enabling factors anchored in [explicit teaching](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies) as well as align with the [Multicultural education](https://education.nsw.gov.au/policy-library/policies/pd-2005-0234) policy. Reasonable adjustments should be made to ensure learning environments are safe and inclusive and consider the cultural, social, emotional, behavioural and physical aspects of learning.

**Explanation of the possible adjustments that EAL/D learners may require**

EAL/D learners are those whose first language is a language or dialect other than English and who require additional support to develop proficiency in English. EAL/D learners have the same capacity as other students to understand curriculum content, and they will bring different knowledges and understanding to the classroom, but will need time and support to develop both the language and curriculum understanding. If you have EAL/D learners in your class, you will need to consider the types of English language and curriculum support they will need to successfully participate in this unit of learning and achieve equitable educational outcomes.

This resource provides teachers with general information on supporting EAL/D learners to prepare for a speaking task. Consider the following points:

* Learners may have different levels of proficiency in their home language compared to English. These students should be supported in an English-language speaking task through English language scaffolding and multiple opportunities to practise speaking discursively.
* Learners bring different knowledge of literature and canonical texts to the classroom. Background knowledge on the importance of Shakespeare, cultural context, current cultural contexts and media and social issues around the texts being studied should be taught. It is important to note that the strategies suggested in this resource will not be appropriate for all EAL/D learners. Selection of strategies should be informed by where students are on the [EAL/D Learning Progression](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/resources-for-schools/eald/frameworks-and-tools), teacher knowledge of students and any other relevant contextual factors. Where possible, teachers are encouraged to seek support from specialist EAL/D teachers and collaborate in the design and delivery of content.

**Suggested differentiation strategies**

* Break the task into smaller steps and provide checklists that outline the task requirements.
* Provide annotated models of ‘what a good one looks like’ for both the transcript and verbal delivery.
* Allow time to discuss marking rubric and how different bands are differentiated, including key terms analyses, describes, compares and contrasts.
* Consider the form of feedback provided to students. Avoid large slabs of written feedback. Instead, provide feedback in context and, where possible, engage in conversation with students to explain and clarify feedback in plain English.
* Attach a glossary of key terms to assist students with using the appropriate terminology. This should include terms specific to the topic being studied as well as other language and textual supports relevant to the task, such as features of discursive writing and cohesive devices.
* Allow students to have a visual component to support their verbal delivery, such as a PowerPoint or Google Slides presentation where necessary.
* Allow students opportunities to rehearse their delivery of the address independently and with peers to gain feedback in low stakes settings. Opportunities to practise speaking in classroom activities would also assist in building confidence when speaking.
* Allow students the option of recording themselves delivering the address or delivering the address to a smaller group.
* Consider aspects of the marking criteria related to engaging audiences using verbal delivery. Do not penalise learners for accent and prosody.

**Further reading**

* [English as an additional language or dialect – Advice for schools (PDF 5.4 MB)](https://education.nsw.gov.au/content/dam/main-education/teaching-and-learning/curriculum/multicultural-education/eald/eald_advice.pdf)
* [English as an Additional Language or Dialect Teacher Resource – EAL/D overview and advice (PDF 257 KB)](http://www.acara.edu.au/verve/_resources/EALD_Overview_and_Advice_revised_February_2014.pdf)
* [Assessing EAL/D learners](https://education.nsw.gov.au/teaching-and-learning/multicultural-education/english-as-an-additional-language-or-dialect/planning-eald-support" \l "EAL/D1)
* [Teaching practices for speaking and listening](https://www.education.vic.gov.au/school/teachers/teachingresources/discipline/english/literacy/speakinglistening/Pages/teachingprac.aspx)
* [EAL Strategies and Great Ideas](https://www.bell-foundation.org.uk/resources/great-ideas/)

Pre-reading, resource 4 – supporting students with disability

**Teacher note:** this pre-reading resource provides additional information on how to make adjustments to this unit to support a diversity of learners. Given the nature of the task, it is important that teacher practice be guided by the enabling factors anchored in [explicit teaching](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies) as well as align with the [Inclusive education for students with disability](https://education.nsw.gov.au/policy-library/policies/pd-2005-0243) policy. Reasonable adjustments should be made to ensure learning environments are safe and inclusive and consider the cultural, social, emotional, behavioural and physical aspects of learning.

The assessment task for this program is a discursive address. Teachers need to be mindful of the needs of students. The address can take many forms and providing students with opportunities to access this task may be required.

**Explanation of the possible adjustments that students with disability may require**

Knowing your students, and how they best learn, is critical in planning for and meeting the diverse learning needs of all students. High expectations, quality teaching practices and effective learning environments enable teachers to meet the diverse needs of the full range of students.

Every student is entitled to a rigorous, meaningful and dignified education and to participate in and progress through the curriculum. Students with disability should have the same opportunities and choices as students without disability. Under the Disability Standards for Education 2005, schools are required to provide additional support or adjustments to teaching, learning and assessment activities for some students with disability. It is important to recognise that students with disability may be Aboriginal and/or Torres Strait Islander, learning English as an additional language or dialect (EAL/D), or high potential and gifted. Some students may identify with more than one of these groups, or even all of them.

[Universal Design for Learning](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/about-universal-design-for-learning#:~:text=Universal%20Design%20for%20Learning%20uses%20inclusive%20instructional%20design,for%20students%20when%20planning%20teaching%20and%20learning%20experiences.) uses inclusive instructional design principles to inform planning, programming and assessing stages of the teaching and learning cycle. Inclusive education for students with disability is underpinned by [Evidence-based practices for students with disability](https://education.nsw.gov.au/inside-the-department/directory-a-z/inclusive-practice/evidence-based-practices-for-students-with-disability) and advises teachers to follow 4 steps when choosing an evidence-based practice for students.

* [Step 1 - Plan](https://education.nsw.gov.au/inside-the-department/directory-a-z/inclusive-practice/evidence-based-practices-for-students-with-disability#/asset3)
* [Step 2 – Personalise](https://education.nsw.gov.au/inside-the-department/directory-a-z/inclusive-practice/evidence-based-practices-for-students-with-disability#/asset4)
* [Step 3 – Implement](https://education.nsw.gov.au/inside-the-department/directory-a-z/inclusive-practice/evidence-based-practices-for-students-with-disability" \l "/asset5)
* [Step 4 – Monitor and evaluate use](https://education.nsw.gov.au/inside-the-department/directory-a-z/inclusive-practice/evidence-based-practices-for-students-with-disability#/asset6)

Consultation with students, parents and carers is also a requirement under the [Disability Standards for Education 2005](https://www.education.gov.au/disability-standards-education-2005) and [Inclusive education for students with disability](https://education.nsw.gov.au/policy-library/policies/pd-2005-0243) policy.

It is important to note that all approaches to supporting students with disability should be informed by teacher knowledge of students and specific contextual factors. Where possible, teachers are encouraged to seek additional support from specialist disability and inclusive education teachers and collaborate in the design and delivery of content.

**Suggested strategies for differentiation**

In accordance with the department’s Inclusive practices, Evidence-based practices for students with a disability, teachers should consult with students, parents, carers and specialist teachers to ensure equitable access to learning that considers the functional needs of students.

Digital technologies can enhance and support student engagement and provide alternate ways for students with disability to access the curriculum and demonstrate their learning.

**Additional resources for teachers to support students with disability**

* [**Understanding disability**](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/secondary-school/understanding-disability) –provides opportunities for teachers to explore the strengths and support learning and wellbeing of students with disability. This resource details evidence-based strategies, best practice tips, curriculum and other consideration for specific disabilities, including
* [ADHD](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/all-resources/secondary-resources/understanding-disability/adhd)
* [Oppositional Defiant Disorder](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/all-resources/secondary-resources/understanding-disability/oppositional-defiant-disorder)
* [Intellectual disability](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/all-resources/secondary-resources/understanding-disability/intellectual-disability)
* [Deaf, deaf and hard of hearing](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/all-resources/secondary-resources/understanding-disability/deaf--deaf-and-hard-of-hearing)
* [Autism](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/all-resources/secondary-resources/understanding-disability/autism)
* [Mental Health](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/all-resources/secondary-resources/understanding-disability/mental-health).
* [**Inclusive Practice hub**](https://education.nsw.gov.au/campaigns/inclusive-practice-hub) – is an evidence-based practice resource for schools to support students with disability and additional needs. This site includes a range of [Inclusive practice resources for secondary schools](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/secondary-school), including
* Teaching strategies
* Leading inclusion
* Classroom resources.
* [**Inclusive practice search engine**](https://education.nsw.gov.au/inside-the-department/directory-a-z/inclusive-practice/search) – enables teachers to search for adjustments to teaching and learning that relate to functional needs and/or disability. Teachers can search functional needs for students, including
* Thinking and cognition
* Social skills
* Sensory
* Processing speed
* Planning and organisation
* Learning and memory
* Emotions
* Attention.
* [**Evidence-based practices for students with disability**](https://education.nsw.gov.au/inside-the-department/directory-a-z/inclusive-practice/evidence-based-practices-for-students-with-disability#/asset9)through the [**Universal Resources Hub**](https://resources.education.nsw.gov.au/home?source=readingandnumeracy&search=word%20wall&sort=relevance)– provides evidence-based resources for teachers, including
* [Task Analytic Instruction](https://resources.education.nsw.gov.au/api/v1/blob-store/dXJoX2luY2x1c2l2ZXByYWN0aWNlX0lQUi1MRDIzMDYwMjE2NTczNA===/dGFzay1hbmFseXRpYy1pbnN0cnVjdGlvbi1zY29ybTEyLWV3Ull2RHR2LnppcA===/c2Nvcm1jb250ZW50=/aW5kZXguaHRtbA===?versionid=#/) to break down complex tasks or skills into smaller teachable components, which are sequentially ordered
* [Graphic Organisers](https://resources.education.nsw.gov.au/api/v1/blob-store/dXJoX2luY2x1c2l2ZXByYWN0aWNlX0lQUi1MRDIzMDUyNjE0NDcyNw===/Z3JhcGhpYy1vcmdhbmlzZXJzLXNjb3JtMTItcE5xY0VWbUkuemlw=/c2Nvcm1jb250ZW50=/aW5kZXguaHRtbA===?versionid=#/) which provide visual supports that show relationships between ideas or concepts that can be used by students to solve problems or tasks.
* [**Inclusive and assistive technology**](https://t4l.schools.nsw.gov.au/resources/professional-learning-resources/inclusive-and-assistive-technology.html) – lists a range of assistive technologies available on most devices so teachers can personalise the learning of students to enhance understanding, engagement, connection, efficiency and productivity.

**Further reading**

* [Curriculum planning for every student in every classroom](https://myplsso.education.nsw.gov.au/mylearning/catalogue/details/95110cf8-aa81-ed11-ade7-0003fffeadf8) – professional learning
* [Curriculum planning K–12 professional learning – Learners with disability](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/curriculum-planning#/asset5)
* [Personalised learning and support procedures](https://education.nsw.gov.au/policy-library/policies/pd-2005-0243-02)
* [Adjustments to teaching and learning](https://education.nsw.gov.au/inside-the-department/teaching-and-learning/students-with-disability/personalised-support-for-learning/adjustments-to-teaching-and-learning)
* [Evidence-based practices for students with disability](https://education.nsw.gov.au/schooling/school-community/inclusive-education-for-students-with-disability/Evidence-based_practices)
* [Amplifying voice and agency in students with disability (PDF 270 KB)](https://education.nsw.gov.au/content/dam/main-education/inside-the-department/inclusive-practice-resources/DoE_EBP_Student_voice.pdf)
* [Educational supports for students with disability](https://education.nsw.gov.au/inside-the-department/directory-a-z/inclusive-practice/evidence-based-practices-for-students-with-disability#:~:text=Educational%20supports%20for%20students%20with%20disability%20(PDF%203184%20KB))

## Pre-reading, resource 5 – adapting speaking tasks for d/Deaf and hard of hearing students

**Teacher note:** this pre-reading resource provides additional information on how to make adjustments to the assessment task associated with this unit to support students who are d/Deaf or hard of hearing. Given the nature of the task, it is important that teacher practice be guided by the enabling factors anchored in [explicit teaching](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies) as well as align with the [Inclusive education for students with disability](https://education.nsw.gov.au/policy-library/policies/pd-2005-0243) policy. Reasonable adjustments should be made to ensure learning environments are safe and inclusive and consider the cultural, social, emotional, behavioural and physical aspects of learning. To broaden the inclusivity of this assessment, students may communicate through signing and/or speaking or other forms of communication. To supplement speech, content should be taught through speaking (and listening) experiences, where appropriate, in combination with the student’s preferred communication form.

**Explanation of the potential challenges for students who are d/Deaf and hard of hearing**

Students who are d/Deaf and hard of hearing differ on a case-by-case basis. Hearing loss can impact a student’s ability to produce speech sounds or produce oral language, which can also impact their ability to interact with others. While their background knowledge may not be as extensive as that of their hearing peers, their ability to acquire and understand new concepts is also impacted. Students' vocabulary and grammar may also be affected, impacting the sophistication and fluency of their written responses.

**Suggested differentiation strategies**

* Break the task into small steps and provide scaffolds that outline the task requirements.
* Attach a glossary of key terms to assist students with using the appropriate terminology.
* Allow students to have a visual component, such as a PowerPoint or Google Slides.
* Students may wish to sign and have an interpreter voice their address.
* Students may verbally present their address while signing.
* Students may record themselves delivering the address and use assistive technology to provide a voiceover.
* Students are marked on the content and delivery (body language and facial expressions) of their address, not the tone, pitch or pace of their voice.
* Notifications and marking criteria should be differentiated to focus on expressive language rather than speaking.

**Further reading**

* [Deaf, deaf and hard of hearing](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/all-resources/secondary-resources/understanding-disability/deaf--deaf-and-hard-of-hearing)
* [Inclusive Teaching: Deaf and Hard of Hearing](https://www.adcet.edu.au/inclusive-teaching/specific-disabilities/deaf-hearing-impaired)
* [Fact sheet: Adjustments for students with a hearing impairment](https://www.deafnessforum.org.au/factsheet-adjustments-for-students-with-a-hearing-impairment/)
* [Disability Standards for Education 2005](https://www.education.gov.au/disability-standards-education-2005/educators)

## Pre-reading, resource 6 – differentiation strategies for English as an Additional Language or Dialect (EAL/D) learners

The strategies listed in this resource are drawn from the [English as an additional language or dialect – Advice for schools (PDF 5.4 MB)](https://education.nsw.gov.au/content/dam/main-education/policy-library/public/implementation-documents/eald_advice.pdf) and Australian Curriculum Assessment and Reporting Authority (ACARA) [EAL/D overview and advice (PDF 257 KB)](https://docs.acara.edu.au/resources/EALD_Overview_and_Advice_revised_February_2014.pdf) documents. It is important to note that the strategies suggested in this resource are a starting point for teachers and will not be appropriate for all EAL/D learners. The selection of strategies will need to be based on which phase EAL/D learners are assessed on the [EAL/D Learning Progression](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/resources-for-schools/eald/frameworks-and-tools), teacher knowledge of students and any other relevant contextual factors. Where possible, teachers are encouraged to seek support from specialist EAL/D teachers and collaborate in the design and delivery of content.

To learn more about how to support EAL/D learners, visit:

* [What works best: EAL/D](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/resources-for-schools/what-works-best/what-works-best-eald#landing)
* [EAL/D effective school practices](https://education.nsw.gov.au/teaching-and-learning/multicultural-education/english-as-an-additional-language-or-dialect/resources/eal-d-effective-school-practices)
* [Professional learning](https://education.nsw.gov.au/teaching-and-learning/multicultural-education/english-as-an-additional-language-or-dialect/eald-professional-learning)

Table 4 – EAL/D learners - common differentiation strategies and factors for consideration

|  |  |
| --- | --- |
| Teaching and learning activity | Strategies and information to support EAL/D learners |
| Class discussion | EAL/D learners may need to be shown how to connect written and spoken words. To support this:   * write or display questions asked verbally for reference, especially if using new or complex vocabulary * repeat and rephrase answers provided during discussions. Write these on the board for reference where appropriate and repeat ideas and vocabulary that will be important for the study of the unit.   Additionally:   * rephrase questions in plain English, omitting unnecessary language and jargon to assist in comprehension * extend wait time to allow for processing. Many students will be code switching and translating between languages * avoid using confusing colloquialisms or idiomatic language or, if necessary for learning, take the time to explain these * explicitly outline parameters for engaging in discussions * it is important to know your EAL/D students and how they learn in additional language. Specific Australian or English-speaking cultural understandings and background knowledge will need to be taught to EAL/D learners so that they can fully participate in classroom discussions and learning. |
| Peer and group work | To meaningfully participate in peer and group work, EAL/D learners need to develop confidence in using English language skills and feel comfortable in the classroom. To support this:   * pair EAL/D learners at the Developing or Consolidating phase with peers who can model use of language with confidence and who are able to recast/rephrase to support EAL/D learners build their language skills. For students at the Beginning or Emerging phase, pair with a more able student from the same language background where possible to explain concepts in the students’ home language * use your knowledge of your students and how they learn when setting up group work. Depending on the phase of the EAL/D learner, pair or place in larger groups. Pair work will support learners as they will only have one language input to processes and their partner can better adapt their language to suit the language of their partner who is learning English as an additional language or dialect. Group work allows for language uptake. In all instances, ensuring a safe and inclusive learning environment will support all learners. |
| Reading and engaging with texts | For EAL/D learners, explicit teaching of vocabulary before reading is essential. To support learners:   * provide a glossary of vocabulary particular to the text or topic being studied. Some terms have been called out throughout the program; however teachers should use their knowledge of learners in their context to develop appropriate glossary lists * create word walls for topic specific high-frequency terms learners are expected to understand and use. These can be developed and added to throughout the study of the program. Having these words visible and easily accessible can support word recognition and allows them to be used in everyday classroom discussion * define vocabulary in texts where necessary using your knowledge of your students. Definitions should be provided in context, appropriate to the context of the text and written in plain English where possible * provide visual supports to complement text and definitions where appropriate to help students make the meaning connection. Ensure the judicious selections of visuals so meaning is clear; in some cases, rewriting sections of text in plain English is appropriate. Avoid information that is extraneous and ensure that explanations and paraphrasing don’t use vocabulary more complicated than the target word or concept. This is not an appropriate strategy for the teaching of figurative language * when using videos, ensure closed captions are on and accurate and provide a transcript where appropriate to support comprehension. Depending on the task and the complexity of the language used in the video, there may be the need to repeat viewing to further support comprehension * use your knowledge of your students when selecting individuals to read aloud, and ask for volunteers. This may not be appropriate for students who are at the Beginning or Emerging phases or those that may have trauma backgrounds * refer to the reading strategies listed in **Phase 3, resource 2 – reading the core text** of the [Year 10, Term 1 – Novel voices](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 paired reading and choral reading * refer to the vocabulary strategies listed in the **Pre-reading, resource 6 – differentiation strategies for** **English as an additional language or dialect (EAL/D**) **learners** vocabulary support of [Year 8, Term 2 – Transport me to the ‘real’](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-4-year-8-transport-me-to-the-real) program. |
| Engaging with videos and multimodal texts | To support learners:   * ensure closed captions are turned on where available. Avoid use if they are not accurate * allow repeat viewings or allow independent viewing where a student can view, pause and respond at their own pace * depending on the complexity of the text and student language proficiency, it may be appropriate to provide answers to sections as models, partial answers, multiple choice options or cloze style questions * when selecting videos and other multimodal texts with spoken elements, consider accent, tone, pace and pitch. In some instances, it may be appropriate to source an alternative text to deliver the same learning. Also consider the balance of text, visual and spoken material for cognitive load. |
| Speaking tasks | Refer to the strategies listed in **Pre-reading, resource 3 – adapting speaking tasks for English as an additional language or dialect (EAL/D) learners.** |
| Tasks that require knowledge of historical events, cultural customs and popular culture | Teachers should not assume that EAL/D learners have had similar exposure to the media or to the same social issues. When planning and delivering activities consider that:   * students from different cultures will have different perspectives as to what is or is not ethical * family relationships and roles are not described in the same way in all cultures * it is important not to assume prior knowledge and build the field for all students.   To support EAL/D learner participation in activities:   * value the cultural capital students bring to the classroom by asking them about examples from their background and countries where appropriate and relevant * manage cognitive load by explicitly teaching the assumed background knowledge in topics and text. |
| Composing texts | Ensure that any texts that students are expected to write have been explored in terms of text structure, features and vocabulary through a cycle of teaching informed by the gradual release of responsibility. EAL/D learners may need multiple occasions to understand the text structure and features of particular texts. When asking students to compose texts, it’s important to provide:   * text structure frameworks within which to write specific text structures (for example, narratives, articles, analytical responses, reviews) * modelled and annotated texts. * sentence prompts, key vocabulary terms and key questions to support writing.   The [gradual release of responsibility](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies/gradual-release-of-responsibility) explicit teaching strategy is particularly important for EAL/D learners to develop the compositional skills needed in subject English. |
| Use of information and communication technologies (ICT) | EAL/D learners will have varying experiences with ICT, from no exposure to technology at all to sophisticated usage. When planning teaching and learning activities:   * do not assume that students will have access to technology at home or that they will be able to navigate ICT platforms independently * provide peer support for EAL/D learners with no exposure to ICT. Consider that EAL/D learners experienced in ICT can provide ICT support to others even when their English language skills are still developing.   These factors should also be considered when designing teaching and learning activities as well as assessment tasks. |

## Pre-reading, resource 7 – differentiation strategies

The strategies listed in this resource are drawn from evidence-based practices in supporting diverse learning needs. It is important to note that the strategies suggested in this resource are only some possible suggestions for teachers and will not be appropriate for all students. The selection of strategies will need to be based on individual student needs, teacher knowledge of students, and any other relevant contextual factors. Where possible, teachers are encouraged to seek support from specialist educators and collaborate in the design and delivery of content.

To learn more about how to support specific student needs, visit:

* [Inclusive Practice Hub – What is inclusive education?](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/all-resources/secondary-resources/other-pdf-resources/what-is-inclusive-education-)
* [Evidence-based practices for students with disability](https://education.nsw.gov.au/inside-the-department/directory-a-z/inclusive-practice/evidence-based-practices-for-students-with-disability)
* [Inclusive Practice Hub – Autism](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/all-resources/secondary-resources/understanding-disability/autism)
* [Inclusive Practice Hub – ADHD](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/all-resources/secondary-resources/understanding-disability/adhd).

Table 5 – common differentiation strategies and factors for consideration

|  |  |
| --- | --- |
| Teaching and learning activity | Strategies and information |
| Class discussion | Students may require additional guidance in actively participating in class discussions due to limited experience or familiarity. To assist these students:   * offer multiple ways for students to participate, such as speaking, writing, or using technology ([Mentimeter](https://www.mentimeter.com/), collaborative documents, [Kahoot!](https://kahoot.com/), [Microsoft Whiteboard](https://www.microsoft.com/en-au/microsoft-365/microsoft-whiteboard/digital-whiteboard-app), and [Flip](https://info.flip.com/en-us.html) – previously known as Flipgrid) * give students extra time to process questions and formulate responses. For example, giving them the discussion questions a lesson prior will help them to contribute their knowledge more clearly and lessen the experience of being put on the spot * remind all students about expectations of active listening, turn-taking, and respectful communication. Model this indirectly and explicitly using the ‘sports-casting’ technique: narrating or describing one's actions and thought processes in real-time, as if it was a play-by-play analysis. |
| Peer and group work | Teachers can:   * set clear expectations, providing written and/or visual guidelines or rubrics that outline expectation for participation and behaviour * model interpersonal skills and explicitly teach ways to navigate conflict * use strengths-based language when describing how not everyone uses tone, facial expressions, and body language to convey emotions and that is ok but, as humans, we need to practise engaging with people that are different from us * use students' existing strengths as a foundation for teaching new social skills. For example, if a student is a good listener, build on that skill to teach active listening in group settings * pre-assign specific roles, if students do not have the capacity to do so collaboratively, (for example, leader, note taker, timekeeper, presenter) to provide structure and role clarity * allow students to use digital note-taking apps that include audio recording and typing options, such as [OneNote](https://www.microsoft.com/en-au/microsoft-365/onenote/digital-note-taking-app) or [Evernote](https://evernote.com/) * demonstrate social skills by highlighting how students can use their strengths in social interactions. For instance, show how a creative student can use their creativity to suggest innovative solutions during group discussions (rather than focus on deficits or barriers) * after group activities, have students reflect on how they used their strengths and how it benefited the group. Use reflective prompts that encourage students to think about their positive contributions. Encourage students to give positive feedback to each other based on observed strengths. |
| Reading and engaging with texts | Some students may take longer than their peers to respond to instructions, or to complete tasks (including tasks they know well). When planning and delivering activities consider:   * visual schedules or lesson outlines displayed for all helps to prepare students for the expectations of the lesson * allowing more time to finish tasks * visual aids, charts, graphic organisers, and flow charts.   The [Universal Design for Learning](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/about-universal-design-for-learning) (UDL) principle of multiple means of representation seeks to provide all students with the opportunity to access, engage and make sense of concepts. In an English classroom, this may mean providing:   * friendly literature formats, specifically dyslexia-friendly and ADHD-friendly versions of texts that utilise different fonts, layouts and sensory experiences of paper texture * high interest, low readability versions of texts that allow for the student to engage with the same text as their class without overwhelming them with complex language.   To support students to retain and understand information:   * provide breaks from reading, including movement or sensory regulation activities * have awareness of individuals' sensory experiences and proactive interventions to limit the distraction so focus on reading can be sustained * encourage the use of text-to-speech software ([Read&Write](https://www.texthelp.com/en-au/products/read-and-write-education/), scanning pens) and audiobooks * utilise phonics and decoding apps designed for older students ([Learning Ally](https://learningally.org/) and [Bookshare](https://www.bookshare.org/). These are paid apps that require school funding so may not be suitable for all contexts). |
| Composing texts | The structure of some texts may not have been explicitly taught or the purpose explained to students. Many students will find composing texts difficult without this, so it’s important to provide:   * clarity and consistency using clear frameworks that outline the structure of different text types, with worked examples and visualisations such as graphic organisers * modelled and annotated exemplars to demonstrate the likely thought process behind composing a text through think-aloud, helping students understand the reasoning behind structural and linguistic choices * individualised checklists tailored to students' interests and motivators to enhance usage. Simplify the writing process into clear, manageable steps with visual or digital checklists that include milestones and deadlines. |
| Figurative language and devices to express complex ideas | To meaningfully participate, students will likely require support in understanding, responding to and using figurative language, such as idioms, oxymorons and metaphors. To support this:   * validate feelings when students’ express frustration or confusion when figurative language does not match their literal understanding. This will foster a space where students feel comfortable in expressing difficulties engaging with content * recognise when a student is masking their traits and may be relying on memorised responses to navigate figurative language, rather than true understanding. Students with Autism can often explain familiar metaphors and idioms but often struggle with new examples. In your classroom, this looks like when a student might appear to understand figurative language in some contexts while having difficulty with novel or complex expressions * start with clear, simple definitions of figurative language, idioms and metaphors * use examples from familiar contexts, such as popular media, daily experiences, or interests of the students. This makes abstract concepts more tangible * deconstruct figurative language into smaller parts. Explain the meaning of individual words or phrases and how they combine to create a figurative meaning * use interactive activities like matching exercises, where students match idioms to their meanings or pictures * teach students how to use context clues to infer the meaning of figurative language. Show how surrounding words or sentences provide hints about the meaning * provide model texts with highlighted figurative language and have students practise identifying and interpreting the meanings based on context * provide a safe learning environment for students to practise using figurative language without fear of judgment. |
| Speaking tasks | Refer to the strategies listed in **Pre-reading, resource 4 – supporting students with disability** |

## Pre-reading, resource 8 – alternate text options

The table below provides a brief summary of alternative adaptations of *The Tragedy of Romeo and Juliet* if schools determine *Warm Bodies* is inappropriate in your context.

Table 6 – alternate text options

|  |  |
| --- | --- |
| Text details | Annotations |
| Baz Luhrmann’s *Romeo + Juliet* (1996) | **Strengths – this film offers an example of how the aesthetic conventions of film can be adapted while maintaining the original language of the text.**  **Considerations** – the appropriation is limited in this text – the plot aligns to Shakespeare’s play as does the language. |
| Kelly Asbury’s *Gnomeo and Juliet* (2011) | **Strengths –** this film may be more accessible to Stage 5 students who require additional literacy support as this is a moderately complex text.  **Considerations** – the text is aimed at a target audience that is much younger than a Year 10 cohort. |
| Steven Spielberg’s *West Side Story* (2021) | **Strengths** – this film offers an interesting adaptation of the conflict, transforming the original play into a racially charged conflict in 1950s New York City.  **Considerations** – the text is very long and may be difficult to cover in the time allocated for the program. |
| John Madden’s *Shakespeare in Love* (1998) | **Strengths –** this film is critically acclaimed and introduces additional, albeit fictional, aspects of Shakespeare’s personal context.  **Considerations –** the text deviates from the original plot substantially and students may struggle to determine historical fact from creative fiction. |

## Pre-reading, resource 9 – preparing classroom routines

The curriculum support packages provide a range of resources and activities to facilitate the explicit teaching of thinking routines. These routines are intended to support students to develop their thinking and conceptual understanding of texts. Many of these routines are drawn from [Project Zero’s Thinking Routine Toolbox](https://pz.harvard.edu/thinking-routines) or from the Department of Education’s [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?cache_id=6d77d).

Establishing a safe and inclusive learning environment is an [enabling factor for explicit teaching](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/enabling-factors-for-explicit-teaching). By Term 3, students should have become more familiar with the processes and procedures of these thinking routines and the need to explicitly explain to students how to engage with these routines should have reduced.

The table below provides a summary of the thinking routines used within the resources and activities for this specific program. As teachers encounter these routines in the teaching and learning programs for the first time, it might be necessary to provide clear instructions to students for how to engage with these routines.

Table 7 – classroom routines

|  |  |  |
| --- | --- | --- |
| Routine | Summary | Benefits |
| [Peer discussion and conferencing](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/547?clearCache=addcf968-16dd-d68e-456a-781676bdbf09) | Students share ideas, discuss and build on the contributions of their peers. | * Students can intentionally engage in conversations about texts or ideas. * Students develop skills in speaking and active listening, as well as acceptance of different ideas and opinions. |
| [Think, Pair, Share](https://pz.harvard.edu/resources/think-pair-share) | Students respond to a prompt or a problem in a range of ways. They begin by exploring the prompt or problem individually, allowing them to consider their own conceptual understanding. They then engage in a discussion with a peer, in which they share and clarify their initial response to the question and adjust their response based on their peer’s response. They finish by sharing to a larger group. This could be to the entire class, or with a larger group of students. | * Students can attempt to demonstrate their own understanding individually, before clarifying with a peer and then the class more broadly. * Students develop skills in speaking and active listening. * This routine provides all students an opportunity to think, respond and share, which is often not possible in traditional whole-class discussions. |
| [Exit tickets](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543?clearCache=83f9111d-7d74-b46f-94fd-4897a9bf7404) | Students respond to a few key questions or prompts at the end of a lesson as a check for understanding or formative assessment of their learning. | * Students have the opportunity to reflect on their learning from the lesson. * This activity enables teachers to quickly assess all students’ knowledge and understanding as they exit the room. |
| [Claim, Support, Question](https://pz.harvard.edu/resources/claim-support-question) | This routine involves students making a claim in response to a question or topic and identifying evidence to support their claim. Students ask questions about their claims and supports and learn that reasoning is an ongoing process. | * Students develop their ability to form an opinion or idea and support this with evidence. * This activity scaffolds discussions with others and allows for students to devise questions and exchange ideas. |
| [Take a Stand](https://pz.harvard.edu/resources/take-a-stand) | Students respond to a question, prompt or dilemma and make notes to explain their perspective. Using their notes, students take it in turns to share their perspective(s) with their peers. Students revisit their original stand and reflect on what they learned from their peers. | * Students have the opportunity to form an opinion and explain their perspective. * The reflective nature of this routine encourages students to question, challenge and revisit their opinions and ideas, becoming more critical thinkers. |
| [Step Inside](https://pz.harvard.edu/resources/step-inside) | Students step inside the mindset of a character to consider what they perceive, what they know about or believe and what they care about. | * Students build an understanding of alternative perspectives and viewpoints. * This activity encourages students to consider the ways others think and feel which can broaden understanding and develop empathy. |
| [Connect, Extend, Challenge](https://pz.harvard.edu/resources/connect-extend-challenge) | This routine involves students making connections with what they already know and extending their thinking in different directions. Students then consider what challenges or puzzles emerge for them. | * A thinking routine that connects learning for students before extending their understanding in new and alternative ways. * The reflective nature of this routine encourages students to extend and challenge themselves and their viewpoints, which can result in personal and intellectual growth. |
| [Values, Identities, Actions](https://pz.harvard.edu/resources/values-identities-actions) | Students look closely at the values, identities and actions of a text. They consider whether the values of the text are similar or different from their own and question who the text is aimed at. Students consider what actions the text might encourage from the audience. | * This routine supports students to articulate their understanding or their own values and how these can be reflected in texts. * Considering audience, purpose and values is a central part of the study of English and this routine provides a scaffold for how students can articulate their understanding. |
| [Beauty and Truth](https://pz.harvard.edu/resources/beauty-and-truth) | Students look for beauty and truth in an image or story and consider what beauty reveals about truth and what truth reveals about beauty. | * This routine supports students to form personal opinions about the ideas explored in texts. * This routine helps students to understand the ways texts can reflect views of the world. |
| [I Used to Think … Now I Think …](https://pz.harvard.edu/resources/i-used-to-think-now-i-think) | This routine involves students completing the sentences ‘I used to think…’ and ‘Now I think…’ to reflect on a topic or concepts discussed in class. | * This routine supports students to reflect on the impact of learning on their own personal knowledge and understanding. * When used to reflect on texts, this routine can be used to explore the impact of authorial decisions, or concepts such as characterisation or point of view. * This routine helps to reflect upon and consolidate new learning. |
| [Peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=75b25355-3bcb-c681-2e1d-306714693a58) | This is a structured process through which students assess and evaluate the work of their peers. This can be a valuable tool to ensure that students receive immediate feedback on formative assessment tasks.  There are a range of strategies and approaches to peer feedback that should be drawn upon strategically, based upon the context and specific needs of both the class and the task to which the feedback is to be applied.  Further advice on and resources to support peer feedback can be found in the [implementation resources section of AITSL’s Feedback webpage](https://www.aitsl.edu.au/teach/improve-practice/feedback#tab-panel-2:~:text=Implementation%20resources) in the ‘Planning’ tab. | * Peer feedback encourages collaborative learning and enhances students’ capacity for judgement. * As students develop the ability to assess and evaluate the work of others, this supports them to self-regulate and reflect on their own work. * Peer feedback can supplement teacher feedback. More information about [Peer support arrangements](https://resources.education.nsw.gov.au/api/v1/blob-store/dXJoX2luY2x1c2l2ZXByYWN0aWNlX0lQUi1MRDIzMDUyNjE0NTUzOQ===/cGVlci1zdXBwb3J0LWFycmFuZ2VtZW50cy1zY29ybTEyLXdOME9SRno5ICgxKS56aXA==/c2Nvcm1jb250ZW50=/aW5kZXguaHRtbA===?versionid=#/) for students with disability is available and should be implemented as appropriate. |

## Pre-reading, resource 10 – using the immersive reader tool

Microsoft’s Immersive Reader is a powerful tool that reads texts aloud to students. It caters to diverse learners in the classroom by allowing them to use appropriate and accessible resources to customise their learning experience.

This free tool is built into a range of Office 365 products including Edge browser, Word and PowerPoint. It is best used in the browser version of the files and can be accessed by clicking on the book icon in the ‘View’ tab of the ribbon.

Figure 1 – screenshot of ‘View’ tab in Microsoft Word in browser

A screenshot Microsoft Word ribbon with 'View' tab and Immersive reader feature surrounded by a red box.


Immersive Reader has many customisable features that limit reading distractions and support student reading comprehension. These include:

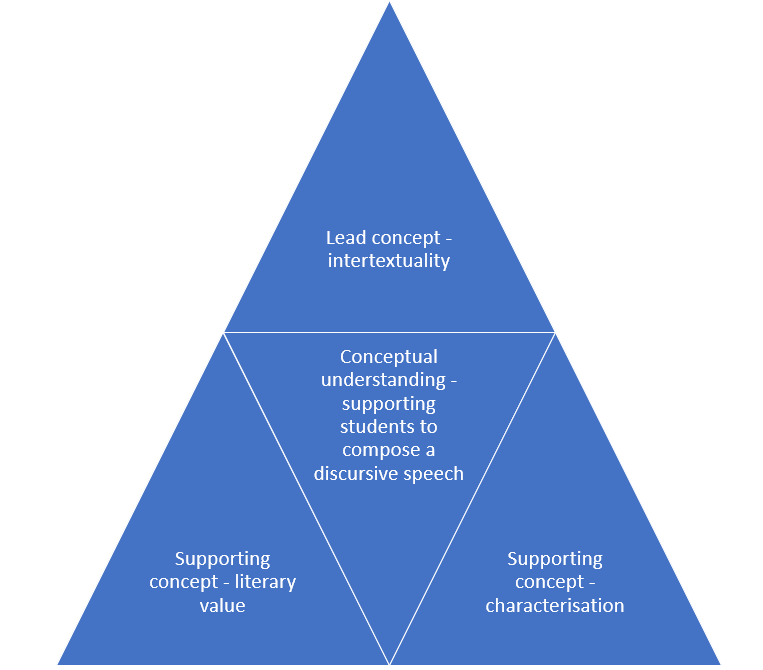
* a screen layout that focuses only on the text and customisation tools
* the speed and voice of the text being read aloud
* font size, spacing, and colour theme of the page
* words being broken up into syllables
* highlighting parts of speech as nouns, verbs, adjectives and adverbs
* line focus options
* integration of a picture dictionary tool
* integration of a translation tool.

The department’s [Technology 4 Learning](https://t4l.schools.nsw.gov.au/news-t4l/2023/issue104.html) page offers 2 short instructional videos on how to use this tool, [What is Immersive Reader? (2:46)](https://t4l.schools.nsw.gov.au/news-t4l/2023/issue104.html#:~:text=Tried%20Immersive%20Reader%20yet%3F) and [T4L Kids TV – Episode 7 – How students can use Immersive Reader (1:34)](https://players.brightcove.net/6153144529001/default_default/index.html?videoId=6181038269001).

## Pre-reading, resource 11 – approach to conceptual programming

Below is a graphic demonstrating the lead and supporting concepts at the heart of the Shakespeare retold sample materials.

Figure 2 – conceptual programming outline Shakespeare retold

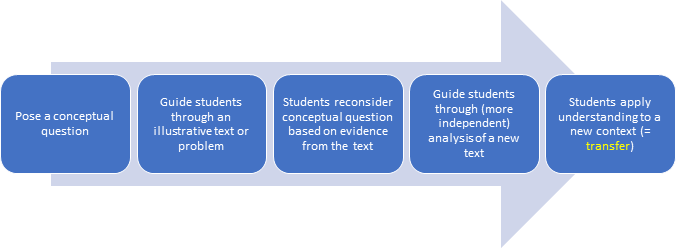


The conceptual programming diagram has been included for teacher reference to showcase one approach to conceptual programming. There is a lead concept, intertextuality, and 2 supporting concepts, literary value and characterisation. The conceptual understanding is at the heart of the program and guides the teaching and learning experiences and formative and formal assessment. In this program students are supported to compose a discursive address making connections between 2 texts and considering how adaptations can result in an original text’s enduring value. The choice of concepts here does not mean the program, resources and activities do not connect to other concepts. It means these are your driving force from which the teacher will build towards conceptual understanding and deep knowledge. The guiding questions and conceptual programming questions align with the concepts and represent the ideas that matter to subject English. This structure helps teachers move away from topic- and text-based programs and towards conceptual, transferrable learning.

**Conceptual understanding and Phases approach to learning**

The diagram below is an adaptation of an approach signalled in Stern et al. (2017) for ‘uncovering’ (as opposed to ‘covering’) conceptual understanding so that students can transfer their learning to new situations. The learning sequences start with a conceptual question then guide students to deepen their interest and understanding by exploring an illustrative text or extract. In each subsequent sequence the conceptual question is deepened then explored through a new text or extract. Finally, students are supported to apply their learning to new situations.

Figure 3 – uncovering conceptual understanding (adapted from Stern et al 2017)



# 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.

## Phase 1, resource 1 – discussion questions – PowerPoint

**Teacher note:** **Phase 1, resource 1 – discussion questions – PowerPoint** contains discussion and writing prompts designed to encourage students to think about the reasons for engaging with texts and how they respond. It can be used to support teachers and students in this learning sequence. This resource can be downloaded from [Planning, programming and assessing English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10).

## Phase 1, activity 1 – cohesive devices

**Teacher note: EAL/D learners and others in need of additional grammar could be supported through this activity by focusing on a limited number of specific cohesive devices that could be used in the development of the address transcript for the assessment task.**

**Definition**

Cohesive devices are words or phrases that are used to connect, organise and manage written and spoken language. Cohesive devices in written and spoken language can be used to help structure ideas so that there is a logical development of ideas. Cohesive devices help the reader or listener to logically follow and process the information they are receiving.

The table below contains a range of commonly used connectives which can create cohesion. These connectives serve a range of different purposes and have been jumbled up together so that you can complete the activity that follows.

Table 8 – common connectives

|  |
| --- |
| Commonly used connectives which can create cohesion |
| firstly; for example; similarly; furthermore; therefore; in most cases; in conclusion; however; secondly; as a result; alternatively; also; subsequently; on the other hand; thus; instead; in the same way; afterwards; for instance; on the whole; moreover; in contrast; likewise; in the end; although; overall; on the contrary; generally; besides; finally; to sum up; to illustrate; that is why |

1. Sort the connectives in the table below by writing them in the boxes that align with the purpose that you think they best demonstrate.

Table 9 – sorting cohesive devices

|  |  |
| --- | --- |
| Connectives – purpose | Example connectives |
| Purpose – to add a new idea or piece of information |  |
| Purpose – to demonstrate cause and effect |  |
| Purpose – to sequence ideas |  |
| Purpose – to compare |  |
| Purpose – to contrast |  |
| Purpose – to provide an example |  |
| Purpose – to conclude |  |
| Purpose – to generalise |  |

## Phase 1, activity 2 – using cohesive devices to compare and contrast

**Teacher note:** to support EAL/D learners, you may wish to supplement this activity with a ‘mix and match’ activity of comparative sentences. To do this, write 5 comparative sentences (the 2 samples in this activity could be used for this) and provide students with the separate parts of the sentence. Student can then identify which parts go with which to form a logical **sentence.**

**Student note**: the purpose of the sentences you will construct in this activity is not to say that one perspective or point of view is better or more correct than the other. Instead, your sentences should either compare or contrast different perspectives, including your own. Two sentence starters have been provided for you. It is up to you whether you choose to use these or create your own.

A key feature of **discursive writing is the comparison or contrast of a range of different perspectives. This comparison can be done at the whole-text and paragraph levels. At the sentence level, using connectives that serve the purpose of comparing or contrasting ideas can help to create cohesion, and acknowledge and introduce a range of different perspectives.**

**‘Although’ and ‘while’ are 2 more commonplace connectives that can be used at the beginning of sentences constructed for the purpose of comparing and contrasting.**

* Although [insert one idea or perspective] is [something true or factual about the idea or perspective], [insert an alternate idea or perspective] can also [something true or factual about the idea or perspective].
* While [insert the subject of the sentence] is [something true or factual about the subject], [something different about the subject that is also true].

Examples of this structure include:

* Although many cinema-goers appreciate films that end happily, I also think there is room in cinema for films that leave us feeling sad or upset.
* While Tony Stark’s death and the ending of *Avengers: Endgame* was quite upsetting for many viewers including me, it also brought closure that was needed for the Marvel Cinematic Universe to move on and tell the stories of other characters.

**Using comparative sentence structures**

1. Use the sample sentence structures above, or sentences of your own construction to compose a series of sentences that provide a range of opinions about the ways that composers choose to end texts.
2. Although children’s stories written in the past ended darkly to communicate a moral message, …
3. In the same way that we enjoyed stories as children that ended in ‘happily ever after’, …

## Phase 1, activity 3 – check for understanding

**Teacher note:** [checking for understanding](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies/checking-for-understanding) is one of the 8 evidence-driven [explicit teaching strategies.](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies) This strategy is an important tool to use regularly to determine students’ understanding of taught content before moving on to the next part of the lesson. Essentially, checking for understanding requires teachers to collect and assess answers from all students. The table below is a modified [exit ticket](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543?clearCache=f114dd0-7f33-8398-ede5-43c2f969db8d) that students could fill out as they complete this sequence of learning. Teachers could alternately read the sentence starter aloud and have students share answers using [mini whiteboards](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/575?clearCache=9b8b7666-cadc-bd01-24cc-f9112b68888).

1. Fill in the second column of the table below by finishing the sentence starter that has been provided for you.

Table 10 – check for understanding

|  |  |
| --- | --- |
| Sentence starter | Sentence conclusion |
| Discursive writing is … |  |
| Cohesive devices are … |  |
| Connectives that compare and contrast ideas are important in discursive writing because they … |  |

# 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.

## Phase 2, resource 1 – adapted endings

**Teacher note**: this resource could be provided to students as a summary table. Alternatively, the teacher could use these examples as talking points for a class discussion about why modern audiences appreciate and expect texts to end with a ‘happily ever after’. With the awareness that EAL/D learners bring other knowledges into the classroom, it might be useful to find out the kinds of texts that are popular in other languages and cultures and how their plot lines and concerns intersect or differ from those in the Western canon.

The table below contains a brief overview of the endings of texts from the past and the endings of texts that the historical text has inspired.

Table 11 – texts and their adapted endings

|  |  |  |  |
| --- | --- | --- | --- |
| Text from the past | Original ending | Modern text | Adapted ending |
| The Grimm Brothers’ *The Little Mermaid* | Rather than marrying Ariel, Prince Eric marries a princess whom he wrongly believes saved his life. Faced with an ultimatum of either killing Prince Eric or dying herself, Ariel sacrifices herself to the ocean, transforming into sea foam. | **Disney’s *The Little Mermaid*** | In the Disney version, Prince Eric falls in love with and marries Ariel, and she is able to live with him on land. |
| William Shakespeare’s *Hamlet* | In the original play, Hamlet seeks revenge on his uncle Claudius for the murder of his father, King Hamlet. Hamlet succeeds in killing Claudius, but in the process is stabbed by a poisoned sword. As a result, he also dies. | **Disney’s *The Lion King*** | In the Disney film, Simba seeks to avenge his father Mufasa’s death, after he was killed by Scar. Simba succeeds in killing his uncle and regains his rightful position as the leader of the pride. |
| Michael Crichton’s *Jurassic Park* | In the novel, John Hammond – the owner of Jurassic Park – dies, as do several other characters popularised in the film, including Doctor Ian Malcolm. Isla Nublar, the island where the park exists, is destroyed by napalm bombs, violently killing the remaining dinosaurs. | **Steven Spielberg’s *Jurassic Park*** | In the film version, John Hammond is presented as a much nicer, likeable character. He survives, as does Doctor Malcolm. The film ends with uplifting music and shots of birds flying, which symbolise the potential of continued life on the island. |
| J.R.R Tolkien’s *The Lord of the Rings: The Return of the King* | This novel, and thus the trilogy, end with the hobbits triumphantly returning to The Shire. However, when they arrive, they find that the Shire and its people have been conquered and enslaved. Trees had been cut down, hobbit holes were destroyed and Bilbo and Frodo’s house (Bag End) had been taken by Saruman as his headquarters. The returned hobbits lead an uprising against Saruman and win, but not without many deaths. | **Peter Jackson’s *The Lord of the Rings: The Return of the King*** | The film version removes the final parts of the novel completely. Instead, the hobbits return triumphantly from the war to The Shire, which is completely unaffected by the battles that have occurred. One of the film’s final scenes is the wedding of one of the central hobbit characters, Samwise Gamgee. |

## Phase 2, resource 2 – learning about William Shakespeare

**Teacher note:** this resource is to accompany **Phase 2, activity 1 –William Shakespeare jigsaw activity.** Students are to use the material relevant to the aspect of William Shakespeare’s life they have been allocated to inform the initial part of the activity.

**Shakespeare’s personal life**

Very little is known for certain about William Shakespeare. What we do know about his life comes from official records, such as court documents.

William Shakespeare was born in the English town of Stratford on approximately 23 April 1564. He was the oldest surviving child of John and Mary Shakespeare. He had 3 younger brothers, and 2 younger sisters; one sister, Mary, died at the age of 7.

William’s father was a leather worker and successful businessman. He held many civic offices, becoming the town bailiff, which was like a mayor. Shakespeare would have attended the local grammar school where there was a strong focus on Latin language and literature. The classical writers he studied at school influenced Shakespeare's plays and poetry; for example, some of his ideas for plots and characters came from Ovid's tales and Roman history.

At 18, Shakespeare married Anne Hathaway. They had 3 children, with their only son, Hamnet, dying at the age of 11. Not much is known about Shakespeare and his life with his family. He appears again in London’s theatre scene in 1592.

Plague broke out in London in 1593, forcing theatres to close. Shakespeare turned to writing poetry. His earliest plays included *Henry VI Parts I, II & III*, *The Two Gentlemen of Verona*, and *Titus Andronicus*. The sonnets were also written about the same time.

In 1594, Shakespeare helped begin the theatre company the Lord Chamberlain's Men. The company was renamed The King's Men in 1603. They performed at the royal court more often than any other company.

Shakespeare retired to Stratford around 1611. On 23 April 1616, he died, aged 52.

Adapted from [Shakespeare's life and times, Royal Shakespeare Company](https://www.rsc.org.uk/shakespeares-life-and-times) and [Shakespeare's life, Folger Shakespeare Library](https://www.folger.edu/explore/shakespeares-life/).

**Shakespeare’s contextual influences**

William Shakespeare took inspiration from the world around him, what he read, and what he saw. He lived in England during the Elizabethan and Jacobean periods.

Growing up, Shakespeare attended a school that had a strong focus on Latin language and literature. The classical writers he studied at school influenced Shakespeare's plays and poetry; for example, some of his ideas for plots and characters came from Ovid's tales and Roman history.

The politics of the royal court and what people on the street were talking about inspired Shakespeare. When James I came to the throne, Shakespeare wrote his Scottish play, *Macbeth*, which featured the witches James was interested in. The character of Banquo was portrayed as good and wise – because James was descended from him.

Shakespeare set some of his plays, such as *Twelfth Night* and *The Merchant of Venice*, in Italy – which was far enough away to be a kind of fantasy world for the English.

Shakespeare used stories from older books of all sorts for his non-historical plays. He borrowed from Latin and Greek authors as well as adapting stories from elsewhere in Europe. *Hamlet* is borrowed from an old Scandinavian tale, but *Romeo and Juliet* comes from an Italian writer writing at the same time as Shakespeare. Although he borrowed plots, Shakespeare made the details his own, and often combined different plots.

Adapted from [Bitesize – About Shakespeare](https://www.bbc.co.uk/bitesize/topics/z726yrd) and [Shakespeare's life, Folger Shakespeare Library](https://www.folger.edu/explore/shakespeares-life/).

**Shakespeare’s primary audience**

Theatre was a very popular and affordable form of entertainment in Shakespeare’s time. As a result, the audience of a Shakespearean play was often made up of poorer people, such as servants and apprentices. The cheapest prices were for standing room closest to the stage in an area that was not covered by a roof. These attendees, the groundlings, often became very involved in what was taking place on stage, booing and cheering the action and the actors.

Food could be bought and eaten during a performance. A play needed to be engaging. An audience would freely tell the performers what they thought of the play by throwing their food at the stage.

Wealthier members of the audience sat in the upper galleries surrounding the pit where the groundlings stood. They could afford to purchase seats undercover. Nobles were even able to purchase a seat on the stage and sit within the action of the play.

Adapted from [Shakespeare's theater, Folger Shakespeare Library](https://www.folger.edu/explore/shakespeares-theater/).

**Shakespeare’s key literary ideas**

Shakespeare is believed to have written 38 plays. He wrote different types of plays – histories, tragedies and comedies, as well as some hybrids called ‘problem plays’. He drew on many different sources to create his dramatic works. Some of them were based on the history of the kings of England. These plays did not necessarily tell the truth, but the version that was most acceptable to the queen or king. Other stories were inspired by the works of other writers from throughout Europe.

The early modern English language was less than 100 years old in 1590 when Shakespeare was writing. No dictionaries had yet been written and most documents were still written in Latin. He contributed 1,700 words to the English language because he was the first author to write them down.

As well as inventing completely new words, he used existing words in inventive ways, for example he was the first person to use 'friend' as a verb, as well as 'unfriended’ (*Twelfth Night*) and from 'gloom' he invented the word 'gloomy' (*Titus Andronicus*).

What all of Shakespeare’s plays have in common is the way they draw on the human experience. Throughout time, different audiences have been able to find new meaning in his works.

Adapted from [Bitesize – About Shakespeare](https://www.bbc.co.uk/bitesize/topics/zp2fydm/articles/zxf2m39#zpghp4j) and [Shakespeare's language, Royal Shakespeare Company](https://www.rsc.org.uk/shakespeare/language/).

## Phase 2, activity 1 – William Shakespeare jigsaw activity

**Teacher note:** students are to be moved into small groups and allocated one of the 4 identified aspects of William Shakespeare’s life. Consider the phase of English language proficiency when assigning a piece of text. See ‘Readingand engaging with texts’ in **Pre-reading, resource 6 – differentiation strategies for EAL/D learners.**

1. Move into a small group, according to your teacher’s instructions. Your group will be allocated as the ‘experts’ on one feature of William Shakespeare’s life.
2. Using the information provided, identify:
3. 3 key pieces of information you have discovered about William Shakespeare
4. how your group thinks this influenced the way Shakespeare viewed the world.
5. Complete the table below using the information provided.
6. Following your teacher’s instructions, move into a ‘home’ group with a member from each of the other topics.
7. Share your information with your ‘home’ group and record the key discoveries of other ‘expert’ groups.

Table 12 – Shakespeare's world

|  |  |  |
| --- | --- | --- |
| Shakespeare’s world | 3 key ideas | How did this influence the way he saw the world? |
| Personal life |  |  |
| Contextual influences |  |  |
| Shakespeare’s primary audience |  |  |
| Shakespeare’s key literary ideas |  |  |

1. As a group, use your information to decide how Shakespeare’s life and times could have influenced his literary works. Include evidence from your research. Record your answer in the space below.

How did Shakespeare’s life and times influence his literary works?

|  |
| --- |
|  |
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|  |
|  |

## Phase 2, resource 3 – Shakespeare’s genres – PowerPoint

**Teacher note: Phase 2, resource 3 – Shakespeare’s genres – PowerPoint can be used to support teachers and students in this learning sequence. This resource can be downloaded from** [Planning, programming and assessing English 7–10.](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10)

## Phase 2, activity 2 – claim, support, question

**Teacher note:** this activity is adapted from the Project Zero [Claim, Support, Question](https://pz.harvard.edu/resources/claim-support-question) thinking routine and encourages students to consider how contemporary audiences engage with stories that are tragedies. Move students into groups of 3 or 4 to complete this task. For the silent response step, students should be able to see the responses of others and can use these to inform their own response. They are not to discuss these until step 2 Students will require paper or a digital space to collaboratively record their claim, supports and questions.

Consider an alternative task for EAL/D learners at the Developing phase that allows students to select between 2 appropriate connectives to complete the sample sentence that is either written in plain English or provides definitions for new vocabulary. Some EAL/D learners will be able to complete this activity in home language if there are other students who share their linguistic background. This is an opportunity to provide low-stakes speaking opportunities to develop oral confidence in the classroom setting.

1. You will be placed in a small group with some of your peers. As a group, silently respond to the question ‘Are contemporary audiences interested in stories that are tragedies?’ in the collaborative space you have been provided. Make sure you support your claim with evidence from your own reading or viewing experiences.
2. Taking turns, discuss your claim and the evidence supporting your position. Make sure each person is given the time to speak and is not interrupted. After each person presents their position, record any questions you may have. Think about what hasn’t been explained in the statement presented.
3. When everyone has presented their claim and evidence, consider the following questions and record your responses.
4. What are some other questions you might want to ask about this claim?
5. Can you think of reasons why it might be true?
6. Why might it not be true?
7. Leave your group’s work in a place for classmates to look at. Walk silently around the room and look at what other groups have recorded.
8. Return to your home group. Discuss what you saw and record any additional evidence and questions you had not considered.
9. Select one person to feed back to the class about the claims, support and questions your group had, and what you discovered when looking at the work of other groups.

## Phase 2, activity 3 – ordering the plot of *The Tragedy of Romeo and Juliet*

**Teacher note:** this activity works best if students can physically move their paragraphs to put them in the correct order. Cutting the plot puzzle into ‘puzzle pieces’ also gives students the flexibility to adjust and re-order paragraphs as required, using self-monitoring strategies as well as feedback from their teacher and peers to correct their own work.

Direct students to cut their plot puzzle into paragraphs or pre-cut and group the plot puzzles prior to the lesson. Students can then glue their completed plot puzzles into their workbooks or onto an A3 poster to be displayed in the classroom.

C**onsider reducing the length and number of each plot point as well as providing partial answers and visuals to support EAL/D learners** manage cognitive load and consolidate understanding of key events.

**Student note**: the information below will give you an overview of the plot of *The Tragedy of Romeo and Juliet*. When we write about texts, we do so in the present tense because texts are read and experienced in the present. You will see that the plot summary below is written in the present tense.

1. Read through each paragraph, circling, highlighting or underlining key characters involved at various parts of the play.
2. Use clues at the beginning and within each paragraph to order the paragraphs chronologically from 1 to 12.
3. Re-read your plot summary in full, making sure it is logical, ordered and makes sense. Make any adjustments as required.
4. Check your answers with your teacher and/or a peer.

**Plot puzzle**

* Following Mercutio and Tybalt’s deaths, Paris visits the Capulets once again to ask for Lord Capulet’s permission to marry Juliet. While he is initially reluctant, Lord Capulet agrees to the marriage and plans for Juliet and Paris to marry 3 days later. Lady Capulet delivers the news to Juliet, and when she refuses to marry Paris, her father threatens to disown her. Juliet’s nurse suggests she should forget about Romeo and marry Paris instead, but she again refuses and decides to visit Friar Laurence.
* The Prince, the Capulets and the Montagues arrive, and Friar Laurence explains what has happened, including the secret marriage of Romeo and Juliet. The 2 families agree to end their feud.
* Meanwhile, the nobleman Paris visits the Capulet household to ask Lord Capulet for permission to marry his daughter, Juliet. At 13 years of age, Lord Capulet thinks Juliet is still too young to marry, but he decides to host a masquerade ball at their house and encourages Paris to woo Juliet. While getting ready for the ball, Juliet’s mother, Lady Capulet, and Nurse, both try to convince Juliet that Paris would be a good match. Lord Capulet sends a messenger to invite other guests to the ball. Romeo’s cousin, Benvolio, suggests that they should go to find Romeo someone else to fall in love with.
* Romeo visits Friar Laurence the following morning who agrees to marry the couple, believing it may be a way to end the ongoing feud between the Montague and Capulet families. Juliet’s nurse visits Romeo to confirm his plans to marry Juliet later that day, and Romeo and Juliet meet in secret with Friar Laurence. Later that day, Romeo, his cousin, Benvolio and friend, Mercutio, are confronted in the street by Juliet’s cousin, Tybalt. Tybalt tries to fight Romeo, but he refuses as he is now related to Tybalt by marriage. Instead, a duel breaks out between Mercutio and Tybalt, and when Romeo tries to intervene, Mercutio is fatally stabbed. Romeo avenges Mercutio’s death, finding and killing Tybalt.
* News of Juliet’s ‘death’ is delivered to Romeo by a servant, and he buys some poison on his way back to Verona to visit Juliet’s tomb. The audience learns that Friar Laurence’s message to Romeo was disrupted due to an outbreak of the plague, and Friar Laurence hurries to the Capulet tomb to meet him.
* William Shakespeare’s 1597 play, *The Tragedy of Romeo and Juliet,* is a tragic love story that centres around an ongoing feud between the Montague and Capulet families. Set in the Italian city of Verona, the play opens with a street fight between the Montague and Capulet households. The audience learns that Romeo Montague is in love with Rosaline, but she doesn’t love him in return.
* At the ball, Romeo meets Juliet, and they share their first kiss before learning they are from opposing families. Later that night, Romeo climbs over the orchard wall into the Capulet’s Garden, where he can hear Juliet talking about him from her balcony. They have a brief conversation before Juliet is called back inside by her nurse, and they decide to marry the following day.
* When Romeo arrives at the Capulet tomb, Paris is visiting Juliet’s body to mourn her death, and Romeo and Paris fight. Paris is killed, before Romeo sees Juliet’s ‘dead’ body and takes the poison. He dies just as Juliet wakes up. Friar Laurence arrives but cannot convince Juliet to leave with him. He flees, frightened by a noise, and Juliet kills herself with Romeo’s dagger.
* Meanwhile, Juliet has been impatiently waiting for Romeo to return to her after their secret marriage when her nurse arrives with the news that Romeo has killed Tybalt. Juliet is devastated by the loss of her cousin and distraught upon hearing of Romeo’s banishment from the city. Juliet’s nurse promises to bring Romeo to Juliet that night, and she visits Romeo at Friar Laurence’s to let him know that Juliet still loves him. Romeo and Juliet meet in secret to consummate their marriage.
* Juliet returns home to make amends with Lord Capulet, who is overjoyed and brings the wedding forward to the following day. Juliet takes the potion from Friar Laurence and immediately appears dead. One by one, Nurse, Lady Capulet, Lord Capulet and Paris observe her lifeless body, and the Capulet family begin making plans for her funeral.
* Juliet tells Friar Laurence that she will kill herself if he makes her marry Paris, and he devises a plan where Juliet will take a potion to make her appear dead, so that she does not have to marry Paris. Friar Laurence plans to tell Romeo the truth, so he can collect her from the Capulet family tomb.
* The Capulets demand that Romeo Montague pays for the murder of Tybalt with his own life, while Benvolio tries to persuade the prince to excuse Romeo. The prince banishes Romeo from Verona, and Romeo hides with Friar Laurence, who convinces him to run away to the nearby town of Mantua while things settle down in Verona.

## Phase 2, resource 4 – answers to ordering the plot of *The Tragedy of Romeo and Juliet*

**Teacher note:** use the following resource to check student answers for **Phase 2, activity 3 – ordering the plot of *The Tragedy of Romeo and Juliet***.

William Shakespeare’s 1597 play, *The Tragedy of Romeo and Juliet,* is a tragic love story that centres upon an ongoing feud between the Montague and Capulet families. Set in the Italian city of Verona, the play opens with a street brawl between the Montague and Capulet households. The audience learns that Romeo Montague is in love with Rosaline, but she doesn’t love him in return.

Meanwhile, the nobleman Paris visits the Capulet household to ask Lord Capulet for permission to marry his daughter, Juliet. At 13 years of age, Lord Capulet thinks Juliet is still too young to marry, but he decides to host a masquerade ball at their house and encourages Paris to woo Juliet. While getting ready for the ball, Juliet’s mother, Lady Capulet, and Nurse, both try to convince her that Paris would be a good match in marriage. Lord Capulet sends a messenger to invite other guests to the ball, and Romeo’s cousin, Benvolio, suggests that they should go to find Romeo someone else to fall in love with.

At the ball, Romeo meets Juliet, and they share their first kiss before learning they are from opposing families. Later that night, Romeo climbs over the orchard wall into the Capulet’s Garden, where he can hear Juliet talking about him from her balcony. They have a brief conversation before Juliet is called back inside by her nurse, and they decide to marry the following day.

Romeo visits Friar Laurence the following morning and he agrees to marry the couple, believing it may be a way to end the ongoing feud between the Montague and Capulet families. Juliet’s nurse visits Romeo to confirm his plans to marry Juliet later that day, and Romeo and Juliet meet in secret with Friar Laurence. Later that day, Romeo, his cousin, Benvolio and friend, Mercutio, are confronted in the street by Juliet’s cousin, Tybalt. Tybalt tries to fight Romeo, but he refuses as he is now related to Tybalt by marriage. Instead, a duel breaks out between Mercutio and Tybalt, and when Romeo tries to intervene, Mercutio is fatally stabbed. Romeo avenges Mercutio’s death, seeking out and killing Tybalt.

The Capulets demand that Romeo Montague pays for the murder of Tybalt with his own life, while Benvolio tries to persuade the prince to excuse Romeo. The prince banishes Romeo from Verona, and Romeo hides with Friar Laurence, who convinces him to run away to the nearby town of Mantua while things settle down in Verona.

Meanwhile, Juliet has been impatiently waiting for Romeo to return to her after their secret marriage when her nurse arrives with the news that Romeo has killed Tybalt. Juliet is devastated by the loss of her cousin and distraught upon hearing of Romeo’s banishment from the city. Juliet’s nurse promises to bring Romeo to Juliet that night, and she visits Romeo at Friar Laurence’s to let him know that Juliet still loves him. Romeo and Juliet meet in secret to consummate their marriage.

Following Mercutio and Tybalt’s deaths, Paris visits the Capulets once again to ask for Lord Capulet’s permission to marry Juliet. While he is initially reluctant, Lord Capulet agrees to the marriage and plans for Juliet and Paris to marry 3 days later. Lady Capulet delivers the news to Juliet, and when she refuses to marry Paris, her father threatens to disown her. Juliet’s nurse suggests she should forget about Romeo and marry Paris instead, but she again refuses and decides to visit Friar Laurence.

Juliet tells Friar Laurence that she will kill herself if he makes her marry Paris, and he devises a plan where Juliet will take a potion to make her appear dead, so that she does not have to marry Paris. Friar Laurence plans to tell Romeo the truth, so he can collect her from the Capulet family tomb.

Juliet returns home to make amends with Lord Capulet, who is overjoyed and brings the wedding forward to the following day. Juliet takes the potion from Friar Laurence and immediately appears dead. One by one, Nurse, Lady Capulet, Lord Capulet and Paris observe her lifeless body, and the Capulet family begin making plans for her funeral.

News of Juliet’s ‘death’ is delivered to Romeo by a servant, and he buys some poison on his immediate return to Verona to visit Juliet’s tomb. The audience learns that Friar Laurence’s message to Romeo was disrupted due to an outbreak of the plague, and Friar Laurence hurries to the Capulet tomb to meet him.

When Romeo arrives at the Capulet tomb, Paris is visiting Juliet’s body to mourn her death, and Romeo and Paris fight. Paris is killed, before Romeo sees Juliet’s ‘dead’ body and takes the poison. He dies just as Juliet wakes up. Friar Laurence arrives but cannot convince Juliet to leave with him. He flees, frightened by a noise, and Juliet kills herself with Romeo’s dagger.

The Prince, the Capulets and the Montagues arrive, and Friar Laurence explains what has happened, including the secret marriage of Romeo and Juliet. The 2 families agree to end their feud.

## Phase 2, activity 4 – identifying the genre of *The Tragedy of Romeo and Juliet*

1. Using the table below, identify aspects of *The Tragedy of Romeo and Juliet* plot that you think align it to the tragedy and romance genres.

Table 13 – identifying the genre of *The Tragedy of Romeo and Juliet*

|  |  |
| --- | --- |
| Genre | Evidence from the play |
| Tragedy |  |
| Romance |  |

1. With which genre do you think *The Tragedy of Romeo and Juliet* most closely aligns? Why?

|  |
| --- |
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## Phase 2, activity 5 – comparing Taylor Swift’s lyrics to the Shakespearean play

**Teacher note:** provide students with a copy of the lyrics to this song to support student complete this activity.

1. Listen to Taylor Swift’s 2008song, *Love Story* to complete the following activity.
2. In the table below, summarise what is happening in each verse of Taylor Swift’s *Love Story.* Use the notes provided to make connections to *The Tragedy of Romeo and Juliet.* Some examples have been done for you.

Table 14 - comparing Taylor Swift's lyrics to the Shakespeare play

|  |  |  |
| --- | --- | --- |
| Taylor Swift’s *Love Story* | What is happening in this verse? | Connections to *The Tragedy of Romeo and Juliet* |
| Verse 1 | The persona (Juliet) flashes back to the first time she met someone at a party. She describes the summer air, lights and ball gowns. | In the play, Juliet is 13 and Romeo is 17 when they meet at the Capulet’s ball.  Romeo sneaks into the Capulet’s Garden and Juliet speaks to him from her balcony. |
| Verse 2 | Romeo throws pebbles to get Juliet’s attention, but her father tells Romeo to stay away from her. Juliet is upset by this and wants Romeo to stay. | The Capulet and Montague family have a long-standing feud that means Romeo and Juliet can’t be together.  Juliet’s father, Lord Capulet, wants her to marry the nobleman, Paris |
| Chorus 1 |  | Romeo and Juliet, with the help of Friar Lawrence and Juliet’s Nurse, make plans to marry in secret. |
| Verse 3 |  | In the balcony scene, Juliet warns Romeo ‘if they do see thee they will murder thee,’ suggesting that they both knew they would be in trouble if they were caught. |
| Verse 4 |  | Romeo and Juliet are forbidden from being together as a result of their families’ feud. Romeo is banished from the city of Verona after killing Tybalt. |
| Chorus 2 |  | Friar Lawrence plans to help Romeo and Juliet – and resolve their families’ fighting – by marrying them in secret.  Lord Capulet doesn’t know Romeo and Juliet married in secret and arranges for Juliet to marry Paris.  When Juliet returns to Friar Lawrence with the news that she was to be married to Paris the following day, he gives Juliet a sleeping potion and they plan for Romeo to come and collect her once she wakes, before running away to Mantua. |
| Coda |  | Juliet takes a sleeping potion and appears dead to her family, so she did not have to marry Paris.  The message about Juliet’s fake death did not make it to Romeo due to the outbreak of the plague. |
| Chorus 3 |  | When Romeo eventually arrives at the Capulet vault, he believes that Juliet is dead and takes a poison he bought from an apothecary on the way back to Verona.  When Juliet wakes and finds Romeo dead, she stabs herself with his dagger.  After Romeo and Juliet’s deaths, the Montague and Capulet families agree to stop fighting. |

1. Why do you think Taylor Swift subverts the ending and genre of *The Tragedy of Romeo and Juliet*? In your response, you may like to consider Swift’s purpose and audience.

|  |
| --- |
|  |
|  |
|  |

## Phase 2, resource 5 – defining an anecdote

**Teacher note**: the notes in this resource are replicated in the Phase 2, sequence 6 – using anecdotes section of **Phase 6, resource 2 – features of discursive writing – PowerPoint**.

**What is an anecdote?**

An anecdote is a short, often amusing or interesting story about a real person or event, usually based on personal experience or observation. These brief narratives can provide insight into human behaviour, events or situations in a memorable and engaging way.

Anecdotes are typically used to illustrate a point, convey an idea or simply entertain. They are commonly shared in casual conversations, speeches or texts to add detail, description and a personal perspective to a particular topic.

**Key features of an anecdote**

* The register is usually informal and written in a way someone speaks
* Mostly written in first person (because you are talking about something that happened to you)
* Sometimes written in third person (if the anecdote is about someone else)
* They can vary in tone dependent on the subject matter (from something serious to something more light-hearted or humorous)
* Are mostly written in past tense (but can be in present tense – more on this later!)
* They may often include hyperbole or exaggeration
* Temporal connectives (words such as ‘then’ or ‘after’) are used to indicate a chronological sequence of events
* There is a clear outline of the time and place of the event being recounted to support the reader to visualise the anecdote being told.

**Anecdotes and discursive writing**

Anecdotes are an important feature of discursive writing. In discursive writing, anecdotes can help to:

* create a conversational tone
* build a connection between the writer/speaker and reader/listener
* craft an engaging personal voice
* build authority over the subject matter of the discursive piece by demonstrating personal experience and understanding
* build connections between personal experiences and the bigger ideas being explored.

## Phase 2, activity 6 – strategies for telling an effective anecdote

**Teacher note:** the instructions in this resource are included in the Phase 2, sequence 6 – using anecdotes section of the **Phase 6, resource 2 – features of discursive writing – PowerPoint**. The PowerPoint includes a model of how to adjust from past to present tense in an anecdote to support students to engage with question 4.

**Student note:** the information and advice you gather in this activity will support you to prepare engaging discursive speaking devices, which will be needed to complete both **Core formative task 1 – delivering an anecdote** and your summative assessment task.

1. As you are watching the first part of the video ‘How to tell an anecdote in English’, use bullet points to summarise the main points made by the speaker. A series of categories has been provided to help you sort your notes.

Table 15 – summarising strategies for telling an effective anecdote

|  |  |
| --- | --- |
| Features of an effective anecdote | Your summary notes |
| Introduction – to get the audience’s attention |  |
| Main events of the story – in order |  |
| Temporal connectives (such as ‘first’, ‘then’, ‘next’ or ‘finally’) |  |
| Causal connectives (such as ‘however’, ‘so’ and ‘because’) |  |
| Conclusion – What happened that was interesting or exciting? What did you learn? |  |
| Advice 1 – cut the boring details |  |
| Advice 2 – keep the action moving |  |
| Advice 3 – practise the way you say the anecdote |  |
| Advice 4 – choose interesting vocabulary |  |

1. Read the sample anecdote below. As you read, use 2 different coloured highlighters to highlight:
2. temporal connectives that indicate the sequence or order in which events happened
3. any words that are written in past tense.

Table 16 – a sample anecdote

|  |  |
| --- | --- |
| Structural features | Sample anecdote |
| Engaging introduction to get the audience’s attention | You won’t believe what happened when I went to see *Warm Bodies* at the cinema last week. |
| Main events in sequential order – with no ‘boring bits’ | I sat down with my popcorn, and just as the lights went out, the doors burst open, and a group of people dressed as pale-faced zombies began marching into the cinema. I wasn’t scared until one came up behind me and suddenly grabbed me by the shoulders. I jumped and my popcorn went everywhere! Next, a teenage girl and her boyfriend ran through the doors, jumping over rows of seats and weaving their way between other people before racing out the emergency exit. The ‘zombies’ all turned and began lurching towards them, following them out the doors. By the time all the ‘zombies’ had left the cinema, the trailers were over, and *Warm Bodies* began. |
| Conclusion – something interesting or exciting, a lesson learnt | They were by far the most exciting movie trailers I’ve ever sat through at the cinema – and I didn’t even need to look at the screen! |

1. Watch the sample anecdote that is delivered as part of the video ‘How to tell an anecdote in English’. As you are watching, answer the following questions about tense:
2. What tense does the speaker begin speaking in? What words demonstrate this?
3. The speaker changes tense multiple times throughout the anecdote. What tense does she change to?
4. What tense do you think is most useful in bringing listeners into the world of a spoken anecdote?
5. Rewrite the anecdote from the table above in your books so that it is in present tense rather than past tense.

## Phase 2, activity 7 – planning a personal anecdote

**Student note:** this activity is designed to support you plan for the personal anecdote you will deliver in **Core formative task 1 – delivering an anecdote**.

1. Applying the advice provided in the British Council video ‘How to tell an anecdote in English’, complete the planning template below about either:
2. your experience encountering Shakespeare
3. your experience with a text that mirrors the ‘star-cross’d lovers’ trope created in *The Tragedy of Romeo and Juliet.*

Table 17 – anecdote planning template

|  |  |
| --- | --- |
| Structure of anecdote | Brainstorm of ideas |
| Engaging introduction – get the audience’s attention |  |
| Main events – in sequential order |  |
| Conclusion |  |
| Temporal connectives to show progression of events |  |
| Causal connectives to link ideas |  |
| Words that can be included to create a clear spatial (place) and temporal (time) setting for the anecdote |  |
| Words to emphasise in delivery |  |
| Vocabulary |  |

## Core formative task 1 – delivering an anecdote

**Teacher note:** Core formative task 1 is designed to support students to compose and articulate a personal anecdote about a significant memory encountering Shakespeare or the ‘star-cross’d lovers’ trope. The purpose of this task is to provide an opportunity for students to develop their understanding of the features of discursive writing, specifically speaking. Students will compose an informal written anecdote and practise their verbal delivery, which will be required for their discursive address assessment task. **Phase 6, resource 4 – effective delivery – PowerPoint** should be used to support students to develop their skills in delivery. The length of the anecdote can be negotiated with students.

**Student note:** the information and advice you gather in this core formative task will support you to prepare engaging discursive speaking devices, which will be needed to ensure an engaging response for your summative assessment task.

1. Select one of the 2 options below as the basis for a personal anecdote:
2. your experience encountering Shakespeare
3. your experience with a text that mirrors the ‘star-cross’d lovers’ trope created in *The Tragedy of Romeo and Juliet.*
4. Use your planning notes to write your anecdote. This anecdote should not exceed one minute in length. Try to experiment with:
5. creating a personal voice, through use of first person, personal pronouns, inclusive pronouns or second person
6. using past and present tense to create a clear sense of time and place
7. planning for an effective delivery – considering pace, intonation and words to be emphasised.
8. You will deliver your anecdote in small groups to your peers. During this time, your peers will provide feedback on your anecdote, and you will provide feedback to your peers.
9. Once each member of the group has delivered and received feedback, engage in an informal feedback discussion. Each person in your group should now have some practical advice and areas for future focus, which can be applied to the delivery of your discursive address for your summative assessment task.

## Phase 2, activity 8 – listening for engagement

**Teacher note:** this activity is designed to encourage active listening and provide opportunities for students to offer supportive feedback to peers in a low-stakes environment. You may decide to pair up students or have students complete multiple feedback tables. Duplicate the activity as needed.

**Student note:** the feedback received from peers in this activity can be applied to improve your delivery in future speaking tasks, including your summative assessment. Please make sure the feedback provided is supportive, respectful and constructive.

1. In small groups you will listen to your peers deliver an anecdote about either:
2. encountering Shakespeare
3. an experience with a text that mirrors the ‘star-cross’d lovers’ trope created in *The Tragedy of Romeo and Juliet*.
4. As you listen, complete the feedback table below, identifying the ways the speaker has used language features to create engagement through their anecdote.

Table 18 – listening for engagement peer feedback

|  |  |  |
| --- | --- | --- |
| Feature of anecdote | List specific feature used | Feedback – circle most appropriate |
| Engaging introduction to get the audience’s attention.  Example: ‘You won’t believe what happened to me when I went …’ | Use of both past (‘happened’) and present (‘when I went’) tense to establish time.  Second-person pronoun (‘you’)  First-person pronoun (‘I’)  Emphasis of key words (won’t, ‘me’) | Effective  Sound  Limited |
| Engaging introduction to get the audience’s attention |  | Effective  Sound  Limited |
| Main events in sequential order – with no ‘boring bits’ |  | Effective  Sound  Limited |
| Conclusion – something interesting or exciting, a lesson learnt |  | Effective  Sound  Limited |
| Sequencing words  Examples: first, then, next, in the end, finally |  | Effective  Sound  Limited |
| Linking words  Examples: so, because |  | Effective  Sound  Limited |
| Vocabulary |  | Effective  Sound  Limited |
| Delivery  Examples: intonation, emphasis, volume, pace and timing |  | Effective  Sound  Limited |

1. Discuss the feedback with your peers offering 2 stars (things they did well) and a wish (things they can improve) as overall feedback on the delivery of their anecdote.

## Phase 2, activity 9 – checking for understanding

1. Using your knowledge and understanding of anecdotes, complete the following sentences.
2. An anecdote is a short or amusing story about a real \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
3. Anecdotes are typically used to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
4. Using temporal connectives such as \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_ or \_\_\_\_\_\_\_\_\_\_\_\_\_\_ help to structure an anecdote in the order it occurred.
5. Anecdotes are used in discursive writing to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

# 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.

## Phase 3, resource 1 – prologue of *The Tragedy of Romeo and Juliet* – PowerPoint

**Teacher note:** **Phase 3, resource 1 – prologue of The Tragedy of Romeo and Juliet – PowerPoint** can be used to support teachers and students in this learning sequence. This resource can be downloaded from [Planning, programming and assessing English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10). This PowerPoint contains slides and activities to accompany **Phase 3, resource 2 – introducing sonnets** and **Phase 3, activity 1 – translating the prologue**.

## Phase 3, resource 2 – introducing sonnets

**Teacher note:** this resource is designed to be used with **Phase 3, resource 1 – prologue of *The Tragedy of Romeo and Juliet –* PowerPoint**. It uses students’ prior knowledge of sonnets from the **Reshaping the world – Year 10, Term 2** program.

Epigraphs and prologues both set the scene for what is to come in a narrative.

An epigraph:

* is a short quotation, poem or statement at the beginning of a text
* often refers to another piece of literature to suggest the key ideas or themes of the text.

A prologue:

* is a narrative device that draws readers into a text
* often provides a short dramatic opening scene
* sits apart from the rest of the narrative by time or viewpoint
* is usually longer than an epigraph but shorter than a chapter or scene.

A prologue can be used to:

* provide necessary backstory
* set up an event that comes later in the text
* establish setting
* introduce the protagonist or antagonist
* set the tone of the text.

What is a sonnet?

* A sonnet is a type of lyrical poem.
* It traditionally expresses a poet’s thoughts, feelings or emotions.
* A sonnet generally uses first-person point of view.
* A sonnet has a strict rhyme scheme and consists of 14 lines written in iambic pentameter (5 da-**DUM**s per line). For example: ‘Shall **I** | com-**pare** |thee **to** | a **sum-** |mer’s **day**?’

An iamb consists of an unstressed syllable, followed by a stressed syllable. The second syllable has greater emphasis than the first. Iambic pentameter means that there are 5 iambs (feet) per line – 10 syllables in total.

There are different types of sonnets. Two of the most common types are Petrarchan, or Italian, and the Shakespearean, also known as the English sonnet. Both consist of 14 lines. The structure and rhyme scheme of each is different.

Table 19 – types of sonnets

|  |  |
| --- | --- |
| Petrarchan (Italian) | Shakespearean (English) |
| Structured using an octave (8 lines) and a sestet (6 lines), meaning the volta or sudden change in poem comes between the 8th and 9th lines | Structured using 3 quatrains (4 lines) and a rhyming couplet (2 lines), meaning the volta comes at the end of the poem, between the 12th and 13th lines |
| Uses rhyme scheme of ABBA ABBA CDE CDE or ABBA ABBA CDC DCD | Uses a consistent rhyme scheme of ABAB CDCD EFEF GG |

What is a volta?

* ‘Volta’ is Italian for ‘turn’.
* In a sonnet, it signifies a turn in thought or argument.
* A volta is often indicated by words such as ‘but’, ‘yet’ or ‘and yet’.
* It is generally used to respond to a question, give a solution to a problem or resolve tension established earlier in the poem.
* All sonnets contain a volta.
* Petrarchan sonnets contain a volta between the octave and sestet.
* Shakespearean sonnets contain a volta before the final couplet.

## Phase 3, activity 1 – translating the prologue

**Teacher note:** the first activity in this sequence is an opportunity to use the ‘we do’ and ‘you do’ phases of the [Gradual release of responsibility](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies/gradual-release-of-responsibility) approach. You may wish to, as a class, translate and rewrite the first row, demonstrating how to use context clues to determine the meaning of any unfamiliar words. **Phase 3, resource 1 – prologue of *The Tragedy of Romeo and Juliet* – PowerPoint** should be used in conjunction with this activity, specifically the sections under the title slides ‘Identifying noun groups’, ‘’Translating’ the prologue’, and ‘Writing an emoji prologue’.

1. Identify and highlight the noun groups used in the prologue. The first 4 lines have been completed as a model.

**Two households**, both alike in dignity

(In **fair Verona**, where we lay **our scene**),

From **ancient grudge** break to **new mutiny**,

Where **civil blood** makes **civil hands** unclean.

1. Consider the effect of removing the noun groups. For example, what information is added by referring to an ‘ancient grudge’ rather than ‘a grudge’?
2. In the table below, translate the prologue from *The Tragedy of Romeo and Juliet* into modern English.
3. In your translation, experiment with the noun groups to modernise these. For example, ‘ancient grudge’ could become ‘historical beef’.
4. If you would like an additional challenge, consider experimenting with the noun groups to create more radical changes that influence the way that the audience is positioned to respond to the characters or the plot. For example, what happens if you replace ‘star cross’d lovers’ with ‘reckless teen fools’?
5. If you would like an even greater challenge, maintain the iambic pentameter in your translation.
6. Highlight any noun groups or phrases that you think you may be able to use in your discursive address for your assessment task.
7. Transform the prologue into a multimodal text by using your modern translation and emojis to retell the prologue.
8. How has the process of transforming Shakespeare’s text deepened your understanding and appreciation of it?

Table 20 – translating the prologue

|  |  |
| --- | --- |
| Original | Modern translation |
| Two households, both alike in dignity,  In fair Verona, where we lay our scene,  From ancient grudge break to new mutiny,  Where civil blood makes civil hands unclean. |  |
| From forth the fatal loins of these two foes  A pair of star-cross’d lovers take their life;  Whose misadventur’d piteous overthrows  Doth with their death bury their parents’ strife. |  |
| The fearful passage of their death-mark’d love,  And the continuance of their parents’ rage,  Which, but their children’s end, nought could remove,  Is now the two hours’ traffic of our stage; |  |
| The which, if you with patient ears attend,  What here shall miss, our toil shall strive to mend. |  |

## Phase 3, resource 3 – similarities and differences in the trailer and the prologue

**Teacher note:** the following are a list of some of the similarities and differences (unique aspects) between the *Warm Bodies* trailer and Shakespeare’s Prologue to *The Tragedy of Romeo and Juliet* students may identify in a Venn diagram or table. You may use this resource to prompt class discussion or give students clues to further their thinking.

Table 21 – similarities and differences in the trailer and prologue

|  |  |  |
| --- | --- | --- |
| Unique aspects of Shakespeare’s Prologue | Similarities between the texts | Unique aspects of *Warm Bodies* trailer |
| Shakespearean drama |  | Zombie film |
| Told from the perspective of the Chorus |  | Told from the perspective of the protagonist, R |
| Children of 2 warring households | Two characters, who should not be in a relationship together, are shown to be romantically involved. | Corpse and human |
| The audience are told the ‘star-cross’d lovers’ die |  | The audience does not know how the story will end |
| Set in Verona |  | Set in an unidentified contemporary city |
| Two households in an ‘ancient grudge’ | A conflict is taking place. | Three sides – humans, corpses, bonies |
| Indicates how the conflict ends, ‘Doth with their death bury their parents’ strife’ |  | The audience does not know how the conflict will end |
|  | Invites audience into the text, acting as a hook – purpose of trailer, ‘Is now the two hours’ traffic of our stage … with patient ears attend’. |  |

## Phase 3, activity 2 – first impressions of Romeo

**Teacher note:** students are to use **Core text extract 2 – Romeo’s introduction to the audience** to complete this task. Students are introduced to the term ‘oxymoron’ in this activity. For students who require additional support in identifying oxymorons, you may wish to make this a whole-class activity.

**Student note:** an oxymoron is the combining of words that may seem to contradict each other or not go together. ‘O brawling love! O loving hate!’ are oxymorons that place unexpected verbs, ‘brawling’ and ‘loving’ next to an emotion that suggests the opposite of the action. Shakespeare employs oxymorons throughout this conversation between Benvolio and Romeo to demonstrate Romeo’s conflicted emotional state.

Answer the following questions in your English book.

1. After the whole class reading of the conversation between Benvolio and Romeo, what are your initial thoughts about Romeo?
2. What evidence supports your opinion?
3. Look at Romeo’s lines, ‘Alas that love, whose view is muffled still, … Dost thou not laugh?’. What do you notice about the language and punctuation used throughout this section?
4. Look at the way things are described. What does this suggest to the audience about Romeo’s emotional state? How do we see him?
5. With a partner, identify 3 other examples of oxymoron used by Romeo in this conversation. How does it reveal Romeo’s internal conflict?

Table 22 – identifying oxymorons and what they reveal

|  |  |
| --- | --- |
| Oxymoron | How does it reveal Romeo’s internal conflict? |
| ‘O brawling love! O loving hate!’ | Romeo struggles to understand how these emotions can exist at the same time. He has been rejected by his love, Rosaline, and is struck by the anguish of these conflicting emotions. |
|  |  |
|  |  |
|  |  |

1. With your partner, team up with another pair. Share your examples. On a piece of paper, draw the silhouette of a person, with a line down the middle. On one side, write the first part of the oxymoron. On the other, write the noun being described.
2. Discuss what you notice about these. Then, in 3 to 4 sentences, co-construct an explanation of how Shakespeare uses this section of dialogue to position the audience in response to the character of Romeo.

## Phase 3, activity 3 – first impressions of R

1. You will view the opening scene of *Warm Bodies* twice.
2. On the first viewing, note down in your books any visual film features you can identify (think about different types of shots, angles, special effects and so on).
3. On the second viewing, note down in your books any specific language features that are used in R’s voiceover (for example rhetorical questions, cumulative listing, humour and so on).
4. During this second viewing, consider features of effective verbal delivery employed by Nicholas Hoult (the actor who plays R) (for example intonation, volume, pace and emphasis).
5. Move into groups of 3 or 4. Share the notes you made about the language devices used in the voiceover in the opening 4 minutes of *Warm Bodies*. What do these language devices reveal about R?
6. Discuss how these devices are used to position the audience in response to R. Record in your English books.
7. As a group, predict what you think the thematic focus of the film will be based on R’s opening monologue.
8. How do the visual devices used by Levine support this positioning of the audience? Share and use examples from the notes you recorded during the viewing activity.

## Phase 3, resource 4 – similarities and differences between Romeo and R

**Teacher note:** this resource 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). You may wish to use the examples provided here as models, or ‘I do’ examples.

Table 23 – similarities and differences between Romeo and R

|  |  |  |
| --- | --- | --- |
| Shakespeare’s Romeo | Similarities | Levine’s R |
| A human experiencing unrequited love | Both characters are conflicted by their emotional states and experiences. | R is a corpse who experiences feelings of conflict, hope. He displays remnants of human qualities. |
| Is deeply concerned by his own emotions and the subject of his unrequited love |  | R is interested in the world and corpses around him. |
|  | Both have a friend with whom they share their emotional state. |  |
|  | A series of questions are used by both characters to reveal their emotional concerns. |  |
|  | The characters question hope and what there is to live for. |  |

## Phase 3, activity 4 – exploring religious imagery

**Teacher note:** this activity is designed to support students in developing an understanding of how religious imagery is used to create meaning in **Core text extract 4 – the balcony scene**. It may be useful toremind students as they begin this activity that Shakespeare lived in a Christian society. The beliefs of both the society in which he lived and those of the ancient Greeks and Romans is used in the religious imagery throughout the extract. It is advised that students have a copy of the text they can annotate as they move through this activity.

1. In small groups, read the extract aloud once to find out what is being said. You can stop to discuss as you read.
2. What emotions do you think Romeo and Juliet are expressing to each other? Where do you see this?
3. In your group, re-read the extract. This time, identify any words or phrases that use religious beliefs and images. Record them in the table below.
4. What do these examples reveal about how Romeo and Juliet feel for each other?

Table 24 – examples of religious imagery

|  |  |
| --- | --- |
| Examples of religious imagery | What does this reveal about how Romeo and Juliet feel for each other? |
| ‘… speak again bright angel …’ | Romeo sees Juliet as a heavenly creature, as beautiful as an angel. He is stunned. |
| ‘Call me but love, and I’ll be new baptis’d; …’ |  |
|  |  |
|  |  |
|  |  |
|  |  |

1. Use the evidence above to write 3 to 4 sentences to explain how Shakespeare uses religious imagery to show the audience the way Romeo and Juliet feel about each other after first meeting. Record this in your English book.

## Phase 3, activity 5 – take a stand

**Teacher note**:this activity is adapted from the Project Zero [Take a Stand](https://pz.harvard.edu/resources/take-a-stand) thinking routine and uses the work students did on modality in **Phase 6, resource 3 – developing personal voice and precise vocabulary** in [**Year 10, Term 1 – Novel voices program**](https://view.officeapps.live.com/op/view.aspx?src=https%3A%2F%2Feducation.nsw.gov.au%2Fcontent%2Fdam%2Fmain-education%2Fdocuments%2Fteaching-and-learning%2Fcurriculum%2Fenglish%2Fenglish-s5-novel-voices-sample-program.docx&wdOrigin=BROWSELINK)**.**

**Student note**: in this activity, you are required to demonstrate an opinion. When responding to these questions, be precise and deliberate in the modality of the words you select to express your opinion. If you feel very strongly either way in response to the statement, make sure that is clear in your language.

1. Do you believe in the idea of ‘love at first sight’? Why or why not? Make notes in your English book that help explain how you feel. Use the scene where Romeo and Juliet first meet and the balcony scene to support your opinion.
2. Using your notes, write a statement of 3 to 4 sentences that presents your stand. Make sure you use language, such as modal verbs, adverbs and adjectives, that strengthens your view.
3. Move into a group, as instructed by your teacher. Arrange yourselves into a line according to how much you support the idea of love at first sight.
4. Take it in turns to present your opinion. Listen closely to the arguments of your classmates.
5. Look again at your original statement. Did other people suggest things you had not thought about? Make any changes to your statement and move closer to the agree or disagree end of the line, depending on how your opinion has changed.
6. As a class, reflect on how your thinking changed because of listening to the arguments of your classmates. Remember, your perspective does not have to have changed for your understanding of the issue to be different.

## Phase 3, resource 5 – when R meets Julie

**Teacher note:** the following resource is designed to support students to identify the filmic devices used by Levine in this key scene. It could be used for class discussion or to add to their Venn diagram from **Phase 3, sequence 5 – introducing R**. This resource 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). You may wish to use the examples provided here as models, or ‘I do’ examples.

**Love at first sight for Romeo and R**

In Shakespeare’s *The Tragedy of Romeo and Juliet,* Romeo is famously known for falling in love with Juliet ‘at first sight’. Despite attending the Capulet’s party with hopes of seeing Rosaline, Romeo declares his instant love for Juliet in the line, ‘Did my heart love until now? Foreswear it sight, for I never saw true beauty until this night.’

*Warm Bodies* also highlights R’s immediate attraction to Julie. Levineuses a range of filmic devices – and very little dialogue – to demonstrate that R is besotted with Julie from the first time he sees her.

Table 25 – analysis of R and Julie's first meeting

|  |  |  |
| --- | --- | --- |
| Time stamp | Analysis of filmic devices | Links to original text |
| 10:36-10:59 | Slow motion, extreme close-up of R’s eyes and non-diegetic soundtrack of *Missing You* by John Waite as R sees Julie for the first time indicates his immediate interest in Julie. | Romeo is immediately attracted to Juliet, claiming he has never seen beauty or felt love until the moment he saw her. |
| 11:14-13:32 | R’s non-diegetic voiceover explains how memories are acquired from humans and ‘make [him] feel human again,’ directly addressing the audience and breaking the 4th wall. The flashbacks of Perry’s memories as R eats his brains create a deeper, more ‘human’ attraction towards Julie. | The flashbacks to Perry’s memories suggest an alternate narrative to Juliet’s arranged marriage to Paris. Levine subverts the original play where Juliet was forced into marrying Paris by her father and shows Julie falling in love with Perry of her own free will. |
| 13:56-14:14 | Julie symbolically throws a dagger through R’s heart. | After finding Romeo dead, Juliet uses his ‘happy dagger’ to stab herself through the heart and join him in the afterlife. |
| 14:30-14:33 | The *mis en scene* of the snow globe with 2 people holding hands on the bench in the background foreshadows R and Julie’s human connection. Two people holding hands becomes an important motif throughout the film as it is this recurring image that helps the corpses connect with their memories and rediscover their humanity. | In Act 1, Scene 5, Juliet places the palm of her hand against Romeo’s in a ‘holy palmers’ kiss’, alluding to the worshippers who brought palm leaves back from their pilgrimage to the Holy Land. Juliet’s play on this reference creates an intimate connection between the characters before their first kiss. |
| 14:34-15:34 | R’s minimal dialogue, ‘Julie … safe … come’ as he smears blood on her face to mask her scent from M and the other corpses suggests that he is connected to Julie and wants to protect her. | Like R, Romeo keeps his relationship – and marriage – with Juliet a secret from his family and friends, including Mercutio and Benvolio. |

## Phase 3, activity 6 – step inside

**Teacher note:** this activity is adapted from the Project Zero [Step Inside](https://pz.harvard.edu/resources/step-inside) thinking routine. It is designed to encourage students to explore the experiences and perspectives of R and Julie when they first meet in *Warm Bodies.* Teachers may choose to allocate students one of the characters or allow students personal choice.

**Student note**: sensory imagery refers to words that are used that demonstrate the 5 senses. For the first activity, make sure to include words that reflect what the character can see, smell, taste, touch and feel.

1. You are going to ‘step inside’ the mindset of Julie in this scene. In your books, write a short overview of the events, using sensory imagery to describe what you can see, hear, smell and feel. Use evidence from the scene to support your overview.
2. Given what you know about Julie and the world she lives in, what might she know or believe about who she is meeting? Make sure you use evidence to support your ideas.
3. What does Julie care about? How do you know?
4. Using your ideas from the previous steps, in 100 to 150 words, write a diary entry in which Julie reflects on her initial response to R. How has this interaction challenged or affirmed what she believes and cares about?

## Phase 3, activity 7 – connect, extend, challenge

**Teacher note**: this activity is adapted from the Project Zero [Connect, Extend, Challenge](https://pz.harvard.edu/resources/connect-extend-challenge) and is designed to encourage students to demonstrate their understanding of how Levine extends upon Shakespeare’s representation of ‘love at first sight’.

1. Use the table below to complete a ‘Connect, Extend, Challenge’ thinking routine. Explain how Levine’s first meeting of the characters develops your understanding of the idea of ‘love at first sight’.

Table 26 – connect extend challenge

|  |  |
| --- | --- |
| Question prompts | Student responses |
| Connect – How does Levine’s meeting of the lovers connect to or reinforce Shakespeare’s ideal of ‘love at first sight’? (Think about R’s point of view in this scene.) |  |
| Extend – How does Levine’s meeting of the lovers extend on or provide an alternate perspective of Shakespeare’s ideal of ‘love at first sight’? (Think about what Julie’s point of view suggests about this ideal.) |  |
| Challenge – What challenges or questions does Levine’s interpretations raise about Shakespeare’s ideal of ‘love at first sight’? (Think about whether this makes you view Romeo and Juliet’s first meeting from a different perspective.) |  |

## Phase 3, activity 8 – Juliet’s balcony

**Teacher note:** this activity is designed to support students in understanding the setting of the balcony scene. It supports students in identifying why the story of Romeo and Juliet has endured for over 400 years. Students will require access to the internet to complete the following activity.

*The Tragedy of Romeo and Juliet* is set in the Italian city of Verona. While Shakespeare never visited the city, there is a house that belonged to the Cappello family that has become a destination for tourists and fans of the story.

1. Conduct an internet search to answer the following questions in your English book. Some websites you could visit include:
2. culture trip’s [The Story Behind Juliet’s Balcony in Verona](https://theculturetrip.com/europe/italy/articles/the-story-behind-juliets-balcony-in-verona)
3. Veronissima: Tourism in Verona’s [Juliet’s house](http://www.veronissima.com/sito_inglese/html/shakespeare-verona-juliet-house.html)
4. Italian enthusiast’s [Juliet’s balcony in Verona](https://italianenthusiast.com/juliets-balcony-in-verona/).
5. What will a visitor find at the Cappello house?
6. Why do you think this is such a popular tourist site? What is it about the story that makes people feel the need to visit?
7. What effect might a visit to the balcony and statue have on people’s understanding of the enduring power of the play?
8. Despite the play’s tragic ending, why do you think that people believe visiting Juliet’s balcony and statue will bring them good luck in romance?
9. What do you think about the way this site is celebrated?
10. If you were on a trip to Verona, would you visit the site? Why, or why not?

## Phase 3, activity 9 – the language of love

**Teacher note:** this task is designed to develop students’ understanding of how Shakespeare crafts language in the balcony scene to create characterisation. In this activity, students use the ‘This does that’ method for analytical writing introduced in [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)in **Phase 4, resource 5 – Seldon Method or This does that for textual analysis**.

**Student note**: celestial imagery refers to imagery that is associated with celestial bodies. Celestial bodies are astronomical objects – things like the moon, planets, the stars and the Sun.

1. As you read through the balcony scene, highlight and label any examples of figurative language that you can identify. Look for examples of celestial imagery.
2. Complete the ‘This does that’ table below (the first row has been done as an example for you) by:
3. identifying a language feature and accompanying example in the first row
4. starting the second column with a synonym for ‘shows’ and analysing what we learn about the characters of the play
5. starting the third column with another synonym for ‘shows’ and analysing what the example represents about the values and attitudes of Shakespeare’s context.

Table 27 – ‘this does that’ comparison

|  |  |  |
| --- | --- | --- |
| This | does that | doing that |
| The first-person possessive pronoun in ‘It is my lady, O it is my love!’ | reveals to the audience Romeo’s infatuation with Juliet upon their first meeting | reflecting the patriarchal attitudes of Shakespeare’s context that suggest that Romeo believes that Juliet is his possession. |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

1. Using the notes in your table, compose an analytical response of approximately 200 words in response to the following question:

What does the language used by Romeo and Juliet in the balcony scene reveal about the characters’ values and attitudes?

1. Use the language devices Shakespeare has employed throughout this scene and write your own love letter to a stalk of celery. In your letter, describe the features of the vegetable that have enchanted you. Write this in your English book.

## Phase 3, activity 10 – comparing the balcony scenes

**Teacher note:** this activity is designed to support students in understanding how and why Levine has adapted Shakespeare’s balcony scene in *Warm Bodies*. They should consider changes in context and audience, and how these may have influenced any changes Levine has made.

1. Complete the table below by comparing the balcony scenes in *The Tragedy of Romeo and Juliet* and *Warm Bodies*. Describe how the point of comparison in the first column relates to each text respectively. The first cell has been completed for you.

Table 28 – comparing the balcony scenes

|  |  |  |
| --- | --- | --- |
| Point of comparison | *The Tragedy of Romeo and Juliet* | *Warm Bodies* |
| The timing of the scene in relation to the overall plot | Shakespeare’s balcony scene occurs directly after Romeo and Juliet first meet at the Capulet’s ball. |  |
| The length of the scene |  |  |
| The language used in the declarations of love |  |  |
| The role and presence of the Nurse and Nora in the scene |  |  |

1. Select 2 of the points of comparison in the table above. In your books, explain why you think Levine may have chosen to make changes to Shakespeare’s original text.

## Phase 3, activity 11 – rewriting the balcony scene

**Teacher note:** this activity encourages students to consider how the conventions of genre shape meaning in new representations of iconic literary scenes. Students have previously explored the features of a script in both the **Page to stage – Year 8, Term 3** and **Shining a new (stage) light – Year 9, Term 2** sample programs which can be downloaded from the [Planning, programming and assessing English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10) webpage. This activity could be done individually or in pairs.

**Student note:** in this activity, you will rewrite the balcony scene in a genre you are familiar with. The focus is on how the conventions of different genres can shape meaning.

1. Select a genre in which you are going to rewrite the balcony scene. This could be comedy, thriller, or any other genre with which you are familiar.
2. Brainstorm all the conventions, or features, of the genre you can think of that you could use in rewriting the balcony scene.
3. Plan how you will appropriate Shakespeare’s balcony scene. Who is your audience? How will you shape the scene to appeal to them?
4. Rewrite the scene, using the conventions of both the genre identified and a script. Use Shakespeare’s text as a model.
5. Revise your work and identify opportunities to shrink your sentences. In some texts, such as speeches, it is important to write precisely and concisely to help your audience to follow your ideas. We can shrink the following sentence by removing repetition:
6. ‘A long time ago, in ancient times, there were 2 feuding mystical and magical realms, kingdoms that were equally powerful and respected by the enchanted creatures that inhabited and lived in the land.’
7. ‘In ancient times, 2 magical realms equally powerful and respected by their enchanted subjects, were at war.
8. Edit your work and shrink any sentences that are repetitive or too long.
9. In 3 to 4 lines, write an explanation of why you chose that genre and the conventions used. Consider how you shaped the representation of the scene to suit the selected audience.
10. Swap representations with a peer. Does theirs make sense? Have they used the conventions of the genre to shape meaning? What suggestions can you make to strengthen their appropriation?

## Phase 3, activity 12 – why the balcony scene still resonates today

**Teacher note:** this activity is designed to support students in developing their understanding of literary value. It encourages students to question the qualities that have helped the balcony scene achieve enduring fame. Students should work in groups of 3 to 4 to complete this activity.

1. In your groups, share what you already knew about the balcony scene before beginning this unit. Did you know any of the lines? Were you aware of the action of this scene?
2. Brainstorm the key ideas explored in the balcony scene. Think about the intensity of human emotions Shakespeare explores, such as forbidden love, the power of passion, and overcoming obstacles. Include evidence from the text to support these ideas.
3. How does Shakespeare’s language contribute to the emotion of the scene? Make note of any lines that stand out to your group.
4. How does the staging of the scene contribute to creating these emotions? Think about what the balcony may symbolise, the position of the characters and how it changes throughout the scene.
5. As a group, use your responses in the brainstorm to determine what it is about this scene that has made it so important to audiences over the last 400 years. In a paragraph of 4 to 5 sentences, argue why your group thinks the scene has maintained its importance. Make sure you include textual evidence to support your perspective. Use your knowledge of modality to help strengthen your argument.
6. Select one person from your group to deliver this response to the class. Listen closely to the responses of other groups.
7. After all groups have delivered their response, discuss as a class what was common. Were there any different things that appealed to people? What does this say about the enduring nature of Shakespeare’s work?

## Phase 3, activity 13 – using humour to engage an audience

**Teacher note:** this activity is designed to support students develop the skills and understanding required to complete **Core formative task 2 – using humour to express understanding about literary value**. The Phase 3, sequence 9 – understanding the literary value of the balcony scene section of the **Phase 6, resource 2 – features of discursive writing – PowerPoint,** can be used to support students with this activity.

1. View the TED-Ed clip Shakespearean dating tips – Anthony John Peters.
2. In your English books, record as many examples of humour used in the clip as possible.
3. With your class, discuss why humour is an important device for effective public speaking.
4. Read and highlight examples of humour from TED-Ed clip – Shakespearean dating tips listed in the table below.

Table 29 – examples of humour in TED-ED clip Shakespearean dating tips

|  |  |
| --- | --- |
| Example | Explanation |
| Using the word ‘Shakespeare’ within any classroom in the 21st century has become almost as dangerous for teachers as putting balloons in a toaster. After uttering this simple word, the common teacher is met with a mass of groans, moans, devastated looks, and the occasional chair tossed in his or her direction. | This example uses dry humour to depict a relatable classroom scene. The simile of using the word 'Shakespeare' being 'almost as dangerous for teachers as putting balloons in a toaster' and 'the occasional chair tossed in his or her direction' is used to exaggerate students’ distaste for Shakespeare. |
| This is not too different from today's comments like, 'Hey, beautiful!' and 'You're the hottest girl in the room.' | The deadpan delivery and relatable everyday example draws a connection between Shakespeare and modern dating, making it humorous to a modern audience. |
| Instead of viewing Shakespearean works as out-dated, boring and unhelpful, start reading today and discover the best ways to get the one you love to love you back. | This example uses a sarcastic tone to suggest that reading Shakespeare’s works will help you 'get the one you love to love you back'. This is especially ironic given many of Shakespeare’s works, including *The Tragedy of Romeo and Juliet*, end in tragedy. |

1. In your English books, brainstorm a series of personal statements based on your understanding of the literary value of Shakespeare’s language of love used in the balcony scene. Use the examples in the table below as a model. Notice how the examples use:
2. first-person pronouns and inclusive language for personal voice
3. second-person pronouns to directly address the audience
4. personal anecdote
5. cohesive devices
6. precise vocabulary
7. rhetorical questions
8. conversational tone.

Table 30 – example of a personal statement based on Shakespeare’s language of love used in the balcony scene

|  |
| --- |
| Example of a personal statement about Shakespeare’s language of love |
| Example 1 – I always thought Shakespeare was some boring dead guy, but it turns out, he knows a thing or two about expressing love. I mean, who hasn’t heard things like, ‘O Romeo, Romeo, wherefore art thou Romeo?’ or ‘That which we call a rose by any other name would smell as sweet’? Four hundred years old and these ideas are still bouncing around popular culture. |
| Example 2 – Boy oh boy, doesn’t old Willy Shakespeare know how to turn on the charm?! No wonder his plays continue to be remade. How’s this for romance – ‘there lies more peril in thine eye than twenty of their swords. Look thou but sweet, And I am proof against their enmity.’ Be still my beating heart! Romeo is so into Juliet he is willing to put himself in serious danger to declare his love for her. Such intense love has been re-imagined in millions (probably) of stories. Including *Warm Bodies*, such as when R goes into the fenced off human zone to find Julie. It’s sweet really. |

## Core formative task 2 – using humour to express understanding about literary value

**Teacher note: Phase 3, activity 13 – using humour to engage an audience** and the Phase 3, sequence 10 – understanding the literary value of the balcony scene section of the **Phase 6, resource 2 – features of discursive writing – PowerPoint** have been created to support students with this task.

**Student note:** the information and learning you gather in this core formative task will support you to prepare engaging discursive speaking devices, which will be needed to ensure an engaging response for your summative assessment task.

1. Apply the humour strategies and devices explored in **Phase 3, activity 13 – using humour to engage an audience** to compose a 100 to 200-word humorous response to the question:

‘What could young romantics learn from Shakespeare’s language of love in *The Tragedy of Romeo and Juliet*?’

1. As you are drafting your response, consider embedding discursive features explored previously, including:
2. first-person pronoun and inclusive language for personal voice
3. second-person pronouns to directly address the audience
4. anecdote
5. sequencing words
6. linking words
7. precise vocabulary
8. rhetorical questions
9. conversational tone.

## Phase 3, activity 14 – the final scene of *The Tragedy of Romeo and Juliet*

**Teacher note:** this activity is designed to support students in developing their understanding of the final scene of *The Tragedy of Romeo and Juliet*. These questions follow a 3-level reading guide. As they work through this task, they should keep in mind the question, ‘Why is it essential to the tragedy genre that Romeo and Juliet must die?’ Students will be required to revisit the prologue of the play to complete the following questions. Consider providing page numbers from the version of the text that you are using in the first column to support students with additional literacy needs.

1. Answer the questions in this first table by locating the answers within the playscript.

Table 31 – What's happening in this scene?

|  |  |
| --- | --- |
| What’s happening in this scene? | Your answer |
| Where does the initial action of this scene take place? |  |
| What happens before Romeo enters the crypt? |  |
| Besides Juliet, who else does Romeo see in the crypt? What is his response to this? |  |
| What does Friar Lawrence offer Juliet? Why do you think she refuses this? |  |

1. Answer the questions in this second table by connecting to information and events from early parts in the play.

Table 32 – putting it together

|  |  |
| --- | --- |
| Putting it together | Your answer |
| Compare Romeo’s soliloquy in this scene to his dialogue in Act 1, Scene 1. How has he changed? Why do you think this is? |  |
| How does Shakespeare suggest that Romeo believes he is fated to end his life here? Look at the imagery used. How do we, as the audience, know that he is destined to take his own life? |  |

1. Answer this final question by making a connection to the bigger ideas about narrative contained in the text and your own perspective on Shakespeare’s play.

Table 33 – making connections

|  |  |
| --- | --- |
| Making connections | Your answer |
| How has Shakespeare used the prologue and final scene to bring closure to the narrative? Does this feel like a satisfying ending? Explain your response. |  |

## Phase 3, activity 15 – Who is to blame?

**Teacher note:** the following activity is designed to support students in developing their ability to transfer understanding of *The Tragedy of Romeo and Juliet* to a range of types of texts. They are to focus on how language changes between different forms of writing. Provide EAL/D learners with a list of persuasive devices with definitions and examples to support their completion of this activity.

**Independent persuasive writing**

1. Who do you think is responsible for the deaths of Romeo and Juliet? In your English book, record the evidence you have from the text to support this. Potential options could include:
2. Lord Capulet (or both sets of parents)
3. Tybalt
4. Mercutio
5. Friar Lawrence
6. The Prince.
7. Using the sentence starter, ‘The person most to blame for the deaths of Romeo and Juliet is undoubtedly …’, write a paragraph that persuades the audience that the character you have identified is most responsible for the deaths of the protagonists. Focus in particular on using words with high modality, such as ‘undoubtedly’.
8. Move into a small group with people who selected a different character to you. Present your arguments to each other. Make sure you allow each person to share their paragraph without interruption.

**Collaborative discursive writing**

1. As a group, combine all of the opinions you have into one longer response. You could begin this response with the sentence ‘There are many people who could be blamed for the deaths of Romeo and Juliet.’
2. Change the high modality words used by each individual member into low modality words such as ‘could’ in the opening sentence. You should end up with a response that offers a range of perspectives on who was responsible for the deaths and why.
3. Read through your completed discursive response together. Compare your original paragraphs with the final product. In the discursive response, annotate the words and phrases that were changed in the process of transforming the texts.
4. As a class, discuss the changes each group made and how these changes reflect the style of discursive writing.

## Phase 3, activity 16 – claim, support, question

**Teacher note:** this activity uses the [Claim, Support, Question](https://pz.harvard.edu/resources/claim-support-question) thinking routine. It is designed to support students in developing and exploring an opinion about why Levine represents R and Julie’s relationship so differently to Romeo and Juliet’s in the Shakespearean text. You can choose to have students complete the table individually, in small groups or as a whole class.

1. Complete the table below by:
2. making a claim about the text
3. identifying support for your claim
4. asking a question related to your claim or the supports. What isn’t explained?

Table 34 – claim, support, question

|  |  |
| --- | --- |
| Claim, support, question |  |
| Claim – the amount of time it takes for R and Julie’s relationship to develop, and for them to have their first kiss, is significantly longer than the timespan for this in *The Tragedy of Romeo and Juliet*. Why do you think Levine expanded this timespan? | Levine expanded the timespan of the relationship because … |
| Support – What evidence do you have to support this claim? You can use information from within the text, or outside the text (such as conventions of the romantic comedy genre or expectations of contemporary audiences). |  |
| Question – what further questions does Levine’s decision raise? For example, what questions does it make you consider about Shakespeare’s original play? Or, do you have any questions about the influences on Levine’s decision? |  |

## Phase 3, activity 17 – the closing montage

**Teacher note:** this activity is designed to support students in developing their understanding of how Levine uses film conventions to represent the idea of a ‘happily ever after’. Students can work individually or in small groups to complete the following questions. Provide EAL/D learners with a list of film convention devices with definitions and visual examples to support their completion of this activity.

Key terms

Diegetic sound – sounds that take place within the action of the film, such as the honk of a horn.

Non-diegetic sound – sounds that occur over the top of the action of the film, like a soundtrack.

View the montage at the end of *Warm Bodies* and answer the following questions in your English book.

1. How does the symbolic gesture of General Grigio reaching for Julie’s hand show they may both be on the same side? What does this mean for their relationship as father and daughter?
2. Levine uses overhead shots throughout this sequence. What role do they have in contributing to the sense of a happy ending?
3. How does Levine use R’s voiceover to resolve some of the narrative issues?
4. ‘It felt good to bleed, to feel pain, to feel love.’ How does this line remind the audience of the question of what it means to be human?
5. How is lighting used to show a change in the world in which the characters live?
6. Sound plays an important role in contributing to the happy ending. Identify one example of both diegetic and non-diegetic sound that contribute to the emotional experience of the film’s conclusion.
7. Consider the final shot of the film. How does the symbolism of the wall’s destruction contribute to the sense of a happy ending?
8. Do you think this was the best way to end the film? Why, or why not? If not, what type of ending do you think would have been more appropriate to the genre?

## Phase 3, activity 18 – intertextual connections between *The Tragedy of Romeo and Juliet* and *Warm Bodies*

**Teacher note:** use your professional judgement to determine how much revision of the concept of intertextuality your students require.

1. Complete the table below, isolating 3 examples of connections between *The Tragedy of Romeo and Juliet* and *Warm Bodies*. An example has been provided as a model for this task. The connections you identify could include:
2. specific references to *The Tragedy of Romeo and Juliet* in *Warm Bodies,* such as the protagonists’ names, R and Julie
3. recreating language in the modern adaptation
4. recreating structure in the modern adaptation. For example, both texts set up a conflict between opposing groups, have the protagonists meet and form a relationship, then seek to end the conflict through their relationships and renewed understanding of the other group
5. recreating a convention. One example of this is the famous balcony scene, which is replicated by Levine in *Warm Bodies*, a direct connection to Act 2, scene 2 of *The Tragedy of Romeo and Juliet.*

Table 35 – intertextual connections between *The Tragedy of Romeo and Juliet* and *Warm Bodies*

|  |  |
| --- | --- |
| *The Tragedy of Romeo and Juliet* | *Warm Bodies* |
| Example: Act 1, scene 1 (from *Enter* Romeo to *Exeunt*)  Shakespeare introduces the audience to a melancholic, lovesick Romeo. His inner conflict is expressed through a series of contradictions, called oxymorons. Romeo emotively expresses, ‘I have lost myself, I am not here, This is not Romeo,’ developing a character who feels chaos and disorder, torn apart by his feelings of love (which are unrequited by Rosaline). Shakespeare leaves audiences wondering how reliable Romeo’s affections are, if he begins with such declarations of love, for someone other than the titular Juliet. | **Example: R’s opening voiceover (0:26–4:30)**  Levine opens his film with an extended voiceover narration from protagonist R’s point of view. Like Shakespeare’s introduction to Romeo, R’s monologue provides a sense of inner conflict and dissatisfaction. Further, like Act 1, scene 1 of *The Tragedy of Romeo and Juliet*, *Warm Bodies* offers insight into a character who feels lonely and cut off from others. Levine leaves audiences wondering what will happen to R, this strange corpse who is capable of profoundly articulating (at least through voiceover) his emotional state. |
|  |  |
|  |  |
|  |  |

## Core formative task 3 – sharing personal opinions about the adaptation

**Teacher note:** this is the first activity within this program that requires students to speak in front of the entire class. This requirement could be quite confronting for many students, while for others it could serve as a practice before delivering the address for the formal assessment task. This core formative task will provide you with an opportunity to assess what adjustments may be suitable for your students for the formal assessment task. If you are teaching students whose primary form of communication is something other than speaking, such as signing, change the language of this task to address these other modes of communication. Consider some of the differentiation adjustments suggested in **Pre-reading, resource 3 – adapting speaking tasks for English as an additional language or dialect (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.**

**Student note**: the third step of this core formative task requires you to deliver a 30-second speech to the class. You should practise your delivery privately beforehand. This will help you to check to see that your sentences aren’t too long to say in one breath, and that you have punctuated your work appropriately to signal to yourself where you need to pause and take a breath. Practising your speech before delivery will also help to manage some of the nerves you may be feeling, as you will become more familiar with speaking your written words aloud.

1. Identify one change that Levine has made to the characters and plot of *The Tragedy of Romeo and Juliet* that you either like or do not like. Some potential changes you could discuss include:
2. adapting the genre so that the text is a hybrid of horror, comedy and romance rather than a tragedy
3. turning the Montagues – R and M, into corpses
4. moving the timing of the balcony scene and the first kiss to much later in the storyline, and making the romance one of gradual development rather than instantaneous love
5. reducing the level of commitment in the relationship, from marriage to a kiss
6. increasing the agency of Juliet, including her role as a fighter against the zombies and standing up to her father at the end of the movie
7. the removal of several of the characters from Shakespeare’s original play, including Tybalt and the Prince
8. R and Julie living ‘happily ever after’ at the end of the film.
9. Prepare a speech of approximately 30 seconds where you explain why you do or do not like the change that Levine has made. In your speech, use some of the stylistic features of discursive writing, including:
10. writing and speaking in first person as you are sharing a personal opinion
11. using connectives that compare and contrast, and that support readers to follow your explanation
12. acknowledge that there are many changes, and potentially different perspectives from yours in relation to the change you have identified
13. a conversational or possibly humorous tone.
14. Deliver your 30-second speech to the class. You may wish to practise delivering this yourself before you deliver to the class. As you do so, remember to make it easy for your peers to hear and understand you. You could do this by:
15. speaking at an appropriate volume
16. speaking at a pace that makes it easy for your audience to hear each word you say
17. using intonation to suit the tone of the speech
18. making eye contact with your peers when you can so that your voice projects outwards to the class rather than down towards your notes.

## Phase 3, activity 19 – exit ticket

1. Once you have listened to your peers deliver their 30-second speeches, complete the table below by identifying:
2. one perspective that is new to you that you hadn’t thought of beforehand
3. one perspective that you don’t 100% agree with and why.

Table 36 – exit ticket

|  |  |
| --- | --- |
| Question | Student response |
| What is one new perspective that you heard? How has this changed the way you think about the text? |  |
| What is one perspective that you don’t 100% agree with? Why? |  |

# 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.

## Phase 4, activity 1 – exploring the literary history of the zombie

**Teacher note**: the 3-level guide comprehension strategy is useful 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).

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.

**Student note: supporting your ideas with evidence is important in writing analytically and can help to establish your authority on a subject when writing discursively. The following activity will support you to develop your ability to support your ideas with an argument. It also requires you to read the model text carefully.**

1. Read the following informative text explaining the literary history of the zombie. Decide whether the statements below are true or false. For some of the statements, it is possible to argue that they are both true and false; what is important in this activity is that you make an argument and that this is supported with evidence from the text.

**What is a zombie and what is the origin of this creature?**

Superstitions and legends about reawakened corpses who seek to satisfy a ravenous appetite by feeding on the living are thousands of years old. While the origin of the word ‘zombie’ is found in Haitian Voodoo culture, there is evidence that the Ancient Greeks were the first civilisation to have feared the undead. Some scholars believe that the history of the zombie dates back to the Stone Age. Norse mythology describes the ‘draugr’ – a zombie-like creature that lives in a tomb, but escapes to pursue victims. In China, the ‘Jiang Shi’ combines the characteristics of a vampire and a zombie. Similarly, the Romanian zombie ‘Strigoi’ exhibits traits of a vampire such as drinking blood and the ability to turn into an animal.

Practitioners of Voodoo believe that death can be categorised as natural (such as death caused by disease or as a result of old age) or unnatural (such as murder). It is thought that the spirits of people who have died an unnatural death will linger near their grave as they wait for approval from the gods to join their ancestors.

In Haiti, zombie folklore possibly originated in the 17th century when West African slaves were subjected to brutal conditions when they were brought in to work on Haiti’s sugar plantations. Early depictions of zombies were closely connected with notions of slavery, colonialism and a fear of losing one’s autonomy. According to some reports, the plight of the zombie represented the horrific plight of slavery.

**The literary evolution of the zombie**

Mary Shelley’s 19th century Gothic novel *Frankenstein* is one of the most famous texts to have introduced the idea of an animated corpse. Unlike a traditional zombie, Shelley’s creation was a patchwork of human body parts to create a creature brought to life by Dr Frankenstein. This text can be seen to have influenced later explorations of the undead in Western literature.

The 20th century saw a turning point for zombie literature as the concept became popular in film. In 1968, zombies acquired a cult following after the release of the George Romero directed film *Night of the Living Dead.* This film is considered to be one of the most influential horror films ever made. As technology has advanced, special effects used in films allows zombies to appear more gruesome and convincing. There are also parodies of the zombie film such as *Shaun of the Dead* a zom com (zombie comedy) which pokes fun at the zombie film *Dawn of the Dead*. In the 1998 film *Scooby-Doo on Zombie Island* much-loved children’s character Scooby-doo battles zombies.

More recent texts centre around the idea of a ‘zombie apocalypse’ which represents zombies as aggressive predators rather than mindless slaves. Writer and publisher Tim Lieder asserts that we ‘are obsessed with apocalyptic narratives’ and that ‘…zombies…give us a way of thinking about what kinds of societies we would build if this particular one was destroyed’. In the 21st century, zombies have become a metaphor for various social anxieties such as pandemics, consumerism and anarchy. Television series *The Walking Dead* is so popular and thought-provoking that several universities in America have introduced college credit for participating in provocative discussions about the latest episode.

Whether feared or loved, zombies are ubiquitous in popular culture texts, and it is unlikely that they will be returning to their graves any time soon.

**3-level guide statements**

**Level 1 – literal**

1. Determine if the following statements are true or false and justify your answer using evidence from the text.
2. Many different cultures have their own versions of zombies.
3. Zombies originated 100 years ago.
4. In some cultures, a zombie can also display the characteristics of a vampire.

**Level 2 – inferential**

1. Determine if the following statements are true or false and justify your answer using evidence from the text.
2. **Zombies are more than supernatural creatures.**
3. **Zombies are always frightening.**
4. **Context influences the narrative function of zombies in texts.**

**Level 3 – evaluative**

1. Determine if the following statement is true or false and justify your answer using evidence from the text.
2. **Contemporary audiences are less afraid of zombies than audiences of the past.**

## Phase 4, activity 2 – reflecting on reading

**Teacher note**: the exit ticket below is adapted from the [3-2-1 slides](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543?clearCache=83f9111d-7d74-b46f-94fd-4897a9bf7404) available on the Digital Learning Selector.

1. Complete the 3-2-1 exit ticket below to guide a reflection on how engaging with the text about the literary history of the zombie has informed your learning.

Table 37 – 3-2-1 exit ticket

|  |  |
| --- | --- |
| 3-2-1 | Response |
| Identify 3 things that you learned from reading the text. |  |
| Identify 2 questions that you have after reading the text. |  |
| Identify 1 way in which reading the text deepened your understanding of *Warm Bodies.* |  |

## Phase 4, activity 3 – reading reviews of *Warm Bodies*

**Teacher note**: this activity can be differentiated for students through careful allocation of the reviews. Consider the length of the text and the complexity of the language used when allocating the reviews to the groups.

**Part A**

1. In a small group, read your allocated review of *Warm Bodies*. You may take turns to read the review aloud, or you may like to read silently then come together to discuss it.
2. Use the table below to help you summarise the opinion of the reviewer that is presented in the review that you explored with your group.

Table 38 – reading reviews jigsaw activity

|  |  |
| --- | --- |
| Review title | Example from the review |
| Positive language |  |
| Negative language |  |
| High modality |  |
| Low modality |  |
| Active voice |  |
| Passive voice |  |
| 20-word summary of the reviewer’s opinion of the film |  |

**Part B**

1. Your groups will be rearranged so that a new group is formed. Each group member should have explored a different review.
2. Group members will take turns to share information about the review that they explored with their first group.
3. Complete the table below as group members share their information.

Table 39 – reviews of *Warm Bodies*

|  |  |  |
| --- | --- | --- |
| Review title | Reviewer’s opinion | Language used to communicate opinion |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

## Phase 4, activity 4 – experimenting with modality

**Teacher note:** use the [Gradual release of responsibility](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies/gradual-release-of-responsibility) strategy to support students to experiment with modality in this activity. Using the sample sentences, demonstrate how you could use language to increase or decrease the certainty with which an opinion is offered. When students are ready, move to guided practice where students use the sample sentences to co-construct new sentences that change the modality. When ready, students move to independent practice.

**Student note: in discursive writing, you may give an opinion; however, the purpose of the text is not to persuade the reader to adopt your opinion. Understanding modality can help you to communicate your opinion.**

The following sentences can be found in the reviews of *Warm Bodies* that you have been exploring. In the table provided:

1. identify whether the sentence uses high or low modality to communicate the opinion given
2. identify the language that is used to create the modality
3. rewrite the sentence to change the modality. The opinion should not change – the strength with which the opinion is given is what will be different.

The first 2 rows have been completed as an example.

Table 40 – modality in film reviews

|  |  |  |  |
| --- | --- | --- | --- |
| Sentence | Modality | Language features | Rewritten sentence |
| ‘The cast of Warm Bodies seems perfect, albeit a little underused, in the film. Hoult and Palmer, portraying the star-crossed zombie and human duo, give audiences a moderately new take on the Romeo and Juliet story.’ | Low | ‘seems perfect’ – the verb choice of ‘seems’ implies that it gives an impression of being perfect rather than actually being perfect.  ‘a little underused’ – the adjective ‘little’ creates low modality because it softens the opinion that the cast is underused.  ‘moderately new take’ – the adverb ‘moderately’ keeps the certainty of the innovation of the film low. | ‘The cast of Warm Bodies is perfect, albeit extremely underused, in the film. Hoult and Palmer, portraying the star-crossed zombie and human duo, give audiences a new take on the Romeo and Juliet story.’ |
| ‘…WARM BODIES is an absolutely delightful film! With a dystopian Romeo and Juliet feeling, WARM BODIES is sweet, charming, heartwarming and adorable.’ | High | ‘absolutely delightful’ – the strong adverb ‘absolutely’ combined with the emotive adjective ‘delightful’ reflects the writer’s positive feelings with great certainty.  The exclamation mark conveys the enthusiasm with which the reviewer presents the opinion.  ‘is’ – the use of the verb ‘is’ reflects the certainty of the opinion. | *Warm Bodies* is an enjoyable film. With a dystopian Romeo and Juliet feeling, Warm Bodies can be seen to be sweet, pleasant, moving and cute. |
| ‘The low gore quotient and emphasis on young love might disappoint genre purists, but for those open to the idea of a gently goofy mash-up, the film is strong on atmosphere and offers likably low-key, if somewhat bland, charms.’ |  |  |  |
| ‘Teresa Palmer is quickly establishing herself as an actress who can not only deliver emotion and character but excel in action.’ |  |  |  |
| ‘Here the ennui sometimes seeps into the narrative in a way that leaves stretches of the movie enervated and galumphing like a corpse.’ |  |  |  |
| ‘There are so many clever lines and bits of physical comedy worth revisiting that the movie seems like a likely cult classic, but it’s more inclusive than that’. |  |  |  |
|  |  |  |  |
|  |  |  |  |

## Phase 4, activity 5 – responding to the Teresa Palmer interview

In an interview recorded when Warm Bodies was released, Teresa Palmer (the actor who plays Julie) was asked about the film and portraying the strong female protagonist, Julie. In the table below, are extracts from this interview.

1. For each of the listed claims made by Teresa Palmer about her understanding of the film and its characters, complete the following:
2. determine whether you agree or disagree with what Palmer thinks
3. justify why you agree or disagree with reference to the film.

Table 41 – personal response to the Teresa Palmer interview

|  |  |  |
| --- | --- | --- |
| Claim made by Teresa Palmer | Agree or disagree | Justification |
| ‘She [Julie] can stand up for herself’ |  |  |
| ‘She [Julie] just is sassy and feisty and she has these strong opinions’ |  |  |
| ‘He [R] represents the really good guys out there’ |  |  |
| ‘When I [as Julie] start to develop feelings for him that are greater than just a friendship R has started to become less and less like the undead’ |  |  |

## Phase 4, activity 6 – values, identities, actions

**Teacher note**: the activities below are adapted from the Project Zero [Values, Identities, Actions](https://pz.harvard.edu/resources/values-identities-actions) thinking routine.

After reading Teresa Palmer’s interview responses about her character Julie, answer the following questions.

**Values**

1. According to Teresa Palmer who plays Julie, what values are represented through the character?
2. Are the values that Palmer identifies the same as those you have identified in the film? Are there any that you do not agree are reflected in the film? Are there any that Palmer does not mention that you see in the film?
3. How are the values represented in the film similar to or different from your own personal values?

**Identities**

1. **Who do you believe is the target audience for this film? Why do you believe** that?
2. **Whose story do we not hear in the film? Why do you think they have been left out of the story?**

**Actions**

1. **What can viewers learn from the film that may change their behaviour in some way? For example, how does considering the values represented in the text inspire you to take action? To learn more about an issue? To avoid certain actions or behaviours?**

## Phase 4, activity 7 – exploring Julie

**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*.

Teresa Palmer describes her character Julie as ‘fierce’, ‘feisty’ and a ‘warrior’. She says that ‘you see the fighting spirit in her’, but ‘she’s also layered with vulnerability and insecurity’.

1. View the extracts from *Warm Bodies*.
2. Use the table to analyse how film devices are used to shape the characterisation of Julie.

Table 42 – exploring Julie

|  |  |  |
| --- | --- | --- |
| Extract | What do we learn about Julie? | How are film devices used to construct this characterisation? |
| Perry’s memories (11:50–13:30) |  |  |
| R meets Julie scene ‘Missing you’ (10:37–10:54) |  |  |
| Julie demands to leave the Green Zone (23:30–24:45) |  |  |
| Julie’s argument with her father after R is shot (1:21:44–1:23:42) |  |  |

## Phase 4, activity 8 – comparing Julie and Juliet

**Teacher note:** 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 for this activity. EAL/D learners may require an explanation of the phrase ‘products of their time’. Additionally, direct students to compile a list of terms that reflect Julie and Juliet’s values and attributes to assist in the writing of their response.

1. Use the table below to compare the agency and self-determination of Juliet and Julie in their respective texts.

Table 43 – comparing Julie and Juliet

|  |  |
| --- | --- |
| Juliet’s experiences in *The Tragedy of Romeo and Juliet* | Julie’s experiences in *Warm Bodies* |
| Juliet’s relationship with Paris  Juliet’s father attempts to force her into an arranged marriage with Paris at multiple times in the play. Julie has no agency or control over this decision. | **Julie’s relationship with Perry** |
| Juliet’s free will | **Julie’s free will**  When she is taken to the airport, Julie is able to express her own free will about wanting to leave and return to her world. R assists Julie in returning home, removing her from the danger of corpses and bonies. |
| Juliet’s rebellion against her father  Juliet’s father refuses to give her any choice in the forced marriage with Paris. The only recourse Juliet thinks she has is to commit suicide at the end of the play, and it is her death that sees Verona return to peace. | **Julie’s rebellion against her father** |
| Juliet’s involvement in the fighting | **Julie’s involvement in the fighting**  Julie is an active participant in the fighting against the corpses. She is shown in numerous fighting scenes and uses a gun to defend herself. |

1. Use the list of commonly used connectives in the table below to compare and contrast the characters of Julie and Juliet. Respond to each of the following statements in your English book. An example has been done for you with connectives highlighted in bold.
2. Why is Julie a more appropriate role model for contemporary audiences than Juliet?
3. Why are both Julie and Juliet products of their time?

Table 44 – common connectives

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| --- |
| Commonly used connectives |
| Firstly; for example; similarly; furthermore; therefore; in most cases; in conclusion; however; secondly; as a result; alternatively; also; subsequently; on the other hand; thus; instead; in the same way; afterwards; for instance; on the whole; moreover; in contrast; likewise; in the end; although; overall; on the contrary; generally; besides; finally; to sum up; to illustrate; that is why |

**Example**

**Julie is a more admirable character than Juliet because she admits her love for R to her father rather than deceiving him. While Juliet conceals her relationship with Romeo, Julie tries to make her father understand that R is not someone to fear. Furthermore, Julie overcomes her own fear and prejudice to gain compassion and acceptance for the corpses. Overall, her understanding of the corpses being cured through love allows the humans and the corpses to unite against the bonies and protect the lives of others. This is in contrast to Juliet’s deception and dishonesty which leads to the deaths of Tybalt, Paris and Romeo.**

## Phase 4, activity 9 – Shakespeare’s thematic legacy

**Teacher note:** refer back to the class brainstorm from **Phase 2, sequence 3 – considering *The Tragedy of Romeo and Juliet* and its adaptations** to use the texts that students are familiar with for this activity. Encourage students to add additional texts to their brainstorm and table as they complete this activity. Teachers may wish to provide students with a discursive article such as [Opposites](https://www.rsc.org.uk/romeo-and-juliet/past-productions/nancy-meckler-2006-production/article-opposites) from the Royal Shakespeare Company to stimulate class conversation about the thematic qualities of the play that have supported it to endure within the canon.

**Student note:** Shakespeare’s exploration of ideas such as love, conflict and fate reflect his profound understanding of human nature and relationships. His ideas have transcended time and place and found new expressions in modern adaptations across diverse cultural contexts. Shakespeare’s thematic legacy reflects the universal and enduring nature of his work

1. Using the definitions and table below, brainstorm and categorise texts under each of the following themes. An example for each theme has been done for you.
2. **Star-cross’d lovers** – refers to 2 people who are not able to be together for some reason or are doomed to end in tragedy. The term ‘star-cross’d’ suggests that the stars are misaligned or working against them.
3. **Opposites attracting** – refers to people who are very different from one another being attracted to each other, either as friends or romantic partners.
4. **‘Romeo and Juliet effect’** – refers to the intensified romantic feelings people can experience in a relationship when their parents or families oppose the relationship.

Table 45 – Shakespeare's thematic legacy

|  |  |  |
| --- | --- | --- |
| Star-cross’d lovers | Opposites attracting | ‘Romeo and Juliet effect’ |
| *The Fault in Our Stars* | *The Little Mermaid* | *The Hunger Games* |
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## Phase 4, activity 10 – the beauty and the truth of opposites attracting

**Teacher note:** the activity below is adapted from the Project Zero [Beauty and Truth](https://pz.harvard.edu/resources/beauty-and-truth) thinking routine. Use 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) to complete this activity. There may be the need to clarify the phrase ‘opposites attract’ for EAL/D learners.

1. Use the ABC news article to complete the following Beauty and Truth thinking routine in the table below. In your responses, consider why the idea of opposites attracting is so popular in different types of storytelling.

Table 46 – the beauty and truth of opposites attracting

|  |  |
| --- | --- |
| Beauty and Truth thinking routine | Your response |
| What is the ‘beauty’ in the idea of opposites attracting? |  |
| What is the ‘truth’ in the idea of opposites attracting? |  |
| How does ‘beauty’ reveal ‘truth’ about opposites attracting? |  |
| How does ‘beauty’ conceal ‘truth’ about opposites attracting? |  |

1. Reflect on what you have learned about opposites attracting – is it ‘true’? Why or why not?

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## Phase 4, activity 11 – the star-cross’d lovers of *Warm Bodies*

Complete the following activity to determine whether R and Julie are reflective of ‘star-cross’d lovers’, ‘opposites attracting’; or the ‘Romeo and Juliet effect’.

1. Circle or highlight the statement you think is most correct.
2. R and Julie’s relationship is doomed to end badly.
3. R and Julie are attracted to each other because they are so different from one another.
4. R and Julie become even closer to each other after Julie’s father, General Grigio, finds out about their friendship.
5. Circle or highlight the statement you think is most correct.
6. R and Julie are not a ‘typical’ couple, given R is a corpse and Julie is a human.
7. R and Julie learn from each other’s differences and become closer as friends.
8. R and Julie’s romantic relationship blossoms in the face of adversity.
9. Circle or highlight the statement you think is most correct.
10. R could have eaten Julie, or Julie could have killed R, unexpectedly at any stage of their friendship.
11. R has a soft, romantic and withdrawn personality, while Julie is headstrong, tough and independent.
12. R’s feelings for Julie are intensified after he protects her from being attacked by the other corpses, including his friend, M.
13. Review your answers:

* If you mostly chose option a, you consider R and Julie to be ‘star-cross’d lovers’.
* If you mostly chose option b, you consider R and Julie to be ‘opposites attracting’.
* If you mostly chose option c, you consider R and Julie to be reflective of the ‘Romeo and Juliet effect’.

## Phase 4, activity 12 – ancillary character pairings

**Student note:** ancillary characters are minor characters that propel the action forward, reveal additional information about other characters, settings or events or give additional insight into behaviours and motivations.

1. Using your definition of ancillary characters, compare Shakespeare and Levine’s characterisation of ancillary characters in the table below. An example has been done for you.

Table 47 – comparing ancillary characters

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Character pairing | What is the narrative purpose of Shakespeare’s character? | What is the narrative purpose of Levine’s character? | Similarities between characters | Differences between characters |
| Mercutio and M | Mercutio is Romeo’s funny, optimistic and loyal friend. He acts as a foil to Romeo, highlighting Romeo’s romantic and serious personality through his wit and cynicism. | M is R’s friend. He is older than R and has retained better speech. M acts as a mentor and warns R about the bonies. He also offers R comfort and humour when he reveals that Julie has returned home. | Mercutio and M both play the important role of ‘best friend’ to Romeo and R. At times, they can be crude and bring humour to the narrative. | While Mercutio is cynical towards love and mocks Romeo’s romantic ideals, M supports R’s relationship with Julie, as he knows love is healing the corpses. M is also open to experiencing love and dreams of a girl. |
| Nurse and Nora |  |  |  |  |
| Paris and Perry |  |  |  |  |
| Lord Capulet and General Grigio |  |  |  |  |

## Phase 4, activity 13 – reimagining Shakespeare’s characters

**Teacher note: provide EAL/D learners with a list of character and personality traits for reference to support composition. Additionally, allow them to use translations and bilingual dictionaries to support expression.**

**Student note:** in this activity, you will consider how Levine’s changes to Shakespeare’s original characters makes you think differently about the ancillary characters. Use the prompts below to complete the following activity in your English book. A sample response has been provided below the prompts using Mercutio and M.

1. Select one of the character pairings from below and complete this activity in your English book:
2. Nurse and Nora
3. Paris and Perry
4. Lord Capulet and General Grigio.
5. For your chosen pair, what is one main character or personality trait the character demonstrates that is not initially evident in Shakespeare’s characters? Explain how this character or personality trait is evident in *Warm Bodies*.
6. Identify and list as many examples in Shakespeare’s play as you can where the Shakespearean character demonstrates some examples of the character or personality trait that you have identified in Levine’s film.
7. How might the plot of Shakespeare’s play be impacted if the character or personality trait you have identified had been a more defining feature of Shakespeare’s character?
8. Why do you think Levine has chosen to privilege or increase the presence of this character trait in his character?
9. Does Levine’s focus make you view Shakespeare’s character differently? Why or why not?

**Sample response**

In *Warm Bodies,* M demonstrates his desire to be loved. He eventually supports R’s relationship with Julie, as he sees R’s growth and understands the important role love plays in curing the corpses. Unlike M who has memories of a past relationship, Shakespeare’s Mercutio never gets to experience romantic love. He shows great loyalty and affection towards his friends, but he is sceptical towards romantic relationships and views women as sexual objects. If Mercutio had a more hopeful and romantic view towards love, he may have encouraged Romeo to continue pursuing Rosaline at the Capulet ball, rather than talking to Juliet. This may have prevented the tragic series of events between Romeo, Juliet and their respective families. Interestingly, Levine has chosen to characterise M with a more positive attitude towards love, which allows him to maintain his role as a supportive and loyal best friend to R in the film adaptation. While there is little dialogue between the corpses, Mercutio’s crude sense of humour and wit is transformed for the screen through the character of M, allowing us to appreciate the dramatic role that Mercutio plays in the original play. Levine’s gentle yet humorous characterisation of M makes me feel sympathetic towards Shakespeare’s original Mercutio, as he never got to understand the true power of love before he was killed.

## Phase 4, activity 14 – understanding composer values and attitudes

**Teacher note:** this activity seeks to consolidate prior learning about the values and attitudes reflected by William Shakespeare and Jonathan Levine in their respective texts. **Phase 2, resource 2 – learning about William Shakespeare, Phase 3, activity 4 – exploring religious imagery** and **Phase 4, activity 6 – values, identities, actions** can be used as reference points for additional support with this task.

**Student note**: this activity will support you to determine the values and attitudes represented in *The Tragedy of Romeo and Juliet* and *Warm Bodies*, which will inform aspects of the required content for your summative assessment task.

1. Return to **Phase 6, resource 1 – understanding the assessment notification** and define:
2. values
3. attitudes.
4. Complete the table below, identifying William Shakespeare’s values and attitudes, supporting with an example from *The Tragedy of Romeo and Juliet*. An example has been provided as a model.

Table 48 – William Shakespeare’s values and where these are represented in *The Tragedy of Romeo and Juliet*

|  |  |
| --- | --- |
| William Shakespeare’s values and attitudes | Example of where these are represented in *The Tragedy of Romeo and Juliet* |
| Example: William Shakespeare values the hierarchy of the Great Chain of Being, which enforced the monarchy’s authority. | Example: the Prince has the most authority in Verona. When his call for peace is ignored, grim consequences come to those who disobey – which serves as a warning to those who go against the orders of the monarchy. |
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1. Complete the table below, identifying Jonathan Levine’s values, supporting with an example from *Warm Bodies.* An example has been provided as a model.

Table 49 – Jonathan Levine’s values and where these are represented in *Warm Bodies*

|  |  |
| --- | --- |
| Jonathan Levine’s values and attitudes | Example of where these are represented in W*arm Bodies* |
| Example: Jonathan Levine values gender equality and the belief that both men and women have the agency to make choices for themselves. | Example: Nora’s courage and determination when she threatens General Grigio with a gun, to let Julie and R escape, highlights the renewed strength of modern female characters. |
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1. Complete the table below, listing the attitudes Shakespeare and Levine represent in their respective texts. An example has been provided as a model.

Table 50 – attitudes expressed by both Shakespeare and Levine in their texts

|  |  |
| --- | --- |
| William Shakespeare’s attitudes | Jonathan Levine’s attitudes |
| Example: Due to the patriarchal values upheld in Elizabethan England, Shakespeare’s attitudes towards women reflect his patriarchal values. Lord Capulet holds all the power over Juliet, such as choosing Paris as her suitor, resulting in Juliet’s secret plan to act dead rather than marry Paris. | Example: Due to the value of gender equality in the 2010s, Levine’s attitudes towards women showcase his recognition of a woman’s right to make her own choices, such as when Julie openly rebels against her father and remains loyal to R. |
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## Core formative task 4 – making connections between the core texts

**Teacher note:** this task has been designed using the [Gradual release of responsibility](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies/gradual-release-of-responsibility) explicit teaching strategy. Support students through modelled and guided teaching practice before expecting students to independently respond. Use **Phase 4, resource 1 – making connections between the core texts example** as models, or ‘I do’ examples. **Phase 4, activity 13 – reimagining Shakespeare’s characters**, **Phase 4, activity 14 – understanding composer values and attitudes** can be used to support students in developing their understanding of the impact of connections between the texts on meaning.

**Student note:** this core formative task will support you to make meaningful connections between *The Tragedy of Romeo and Juliet* and *Warm Bodies*, which will inform aspects of the required content for your summative assessment task.

1. Use the example provided in **Phase 4, resource 1 – making connections between the core texts example** to complete the table below, identifying:
2. intertextual connections between *The Tragedy of Romeo and Juliet* and *Warm Bodies*
3. layers of meaning brought about by Levine’s values, ideas and interpretation
4. new insights and meaning brought to Shakespeare’s play through engaging with *Warm Bodies*.

Table 51 – making connections between the core texts

|  |  |  |
| --- | --- | --- |
| Intertextual connections between the texts | Layers of meaning brought about by Levine’s values, ideas and interpretation | New insights and meaning brought to Shakespeare’s play through engaging with *Warm Bodies* |
|  |  |  |
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1. Select one of your connections to edit closely as self-assessment. As you re-read your response you should identify:
2. connectives for comparison and contrast
3. intertextual connections between *The Tragedy of Romeo and Juliet* and *Warm Bodies*
4. reference to Levine’s values, ideas and interpretations
5. the new meaning brought about because of Levine’s values, ideas and interpretations
6. opportunities to move from an analytical response to a discursive style
7. the new meaning or insight brought to Shakespeare’s play because of your engagement with *Warm Bodies*
8. spelling, punctuation or syntactical errors to be revised.
9. Rewrite your revised comparison as a 200-word discursive response. This will be submitted for peer or teacher feedback. Please note: **Phase 4, resource 2 – transforming analytical texts into discursive responses** has been provided as a model to support you with this task.

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## Phase 4, resource 1 – making connections between the core texts example

**Student note:** use the example below as a model to inform your responses in **Core formative task 4 – making connections between the core texts**.

Table 52 – intertextual connections between texts

|  |  |  |
| --- | --- | --- |
| Intertextual connections between the texts | Layers of meaning brought about by Levine’s values, ideas and interpretation | New insights and meaning brought to Shakespeare’s play through engaging with *Warm Bodies* |
| Example:  Both William Shakespeare and Jonathan Levine open with an introduction to the main ideas, conflict and characters of their texts, with Romeo’s emotive declarations to Benvolio and R’s voiceover monologue piquing our interest by providing insight into key aspects of characters, thoughts and feelings to come. While Shakespeare’s Romeo uses a series of oxymorons to showcase his inner conflict, Levine’s R offers emotive insights through colloquialisms, supported by a complementary playlist of popular songs. | **Example:**  This transformation of form is mirrored with a change in genre and setting – away from romantic tragedy set in exotic Verona, Italy. The post-apocalyptic American setting of Levine’s speculative horror film recontextualises the original *The Tragedy of Romeo and Juliet* for a more modern audience who enjoy the entertainment value found in genre hybridity, such as horror and romantic-comedy. The new layers of meaning offered in *Warm Bodies* show how conflict has moved beyond ‘ancient grudge’ between warring ‘households’ (*The Tragedy of Romeo and Juliet,* Prologue) to a militarised external conflict between humans, ‘corpses’ and ‘bonies’, where we face a more violent and seemingly insurmountable threat to life. This raised the stakes for our lonely protagonists as well. Instead of lovesick Romeo, we now have undead R, both searching for connection, but in vastly different worlds. | **Example:**  By engaging with Levine’s *Warm Bodies* we are able to view Shakespeare’s original tragedy through new eyes, recognising and appreciating the universality of conflict, and our desire to connect with others. No longer are we dealing with the insulated ‘parents’ strife’ (*The Tragedy of Romeo and Juliet*, Prologue) but instead a large-scale war for survival of humanity. Levine’s text might raise the stakes, but both texts are united in their promotion of love as the panacea for hate. Though this comes too late for Romeo and Juliet, R and Julie manage to succeed. This brought new meaning to my understanding of the original tragedy, as Shakespeare sought to warn his audience of the need to conform to family duty, whereas Levine operates in a world where, many of us, have more agency and urgency. |

## Phase 4, resource 2 – transforming analytical texts into discursive responses

**Teacher note:** this task is designed to support students in developing an understanding of how analytical writing can be transformed into a discursive response. It uses a sample from **Phase 4, resource 1 – making connections between the core texts example**.

The table below provides an example of an analytical paragraph making connections between *The Tragedy of Romeo and Juliet* and *Warm Bodies*.

Table 53 – sample analytical paragraph

|  |
| --- |
| Sample analytical paragraph |
| Both William Shakespeare and Jonathan Levine open with an introduction to the main ideas, conflict and characters of their texts, with Romeo’s emotive declarations to Benvolio and R’s voiceover monologue piquing our interest by providing insight into key aspects of characters, thoughts and feelings to come. While Shakespeare’s Romeo uses a series of oxymorons to showcase his inner conflict, Levine’s R offers emotive insights through colloquialisms, supported by a complementary playlist of popular songs. |

The table below provides an example of how the analytical paragraph could be rewritten using stylistic features of discursive writing. Students can use this as an example or model text for their responses to **Core formative task 4 – making connections between the core texts**.

Table 54 – transformed into a discursive paragraph

|  |
| --- |
| Transformed into a discursive paragraph |
| How is it that composers engage their audience in the key ideas of their work? The opening moments of any text are crucial in establishing the concerns of a work and drawing the audience in. Consider Shakespeare’s *The Tragedy of Romeo and Juliet*. What better way to present your audience with a conflicted young man, Romeo, than to have him share with his cousin a range of emotive declarations. But what of a modern interpretation of Romeo? As with Shakespeare’s character, Levine’s R in *Warm Bodies* reveals his emotional state and the situation of the world around him through voiceover. The language our 2 composers employ also draws the audience into the emotional states of the protagonists. Shakespeare’s use of oxymorons reveals Romeo’s internal conflict. Levine knows his audience and presents us with a range of emotive insights into R through the use of colloquialisms and by establishing the temporal setting of the film with a playlist of contemporary songs. |

# Phase 5 – engaging critically and creatively with model texts

The ‘engaging critically and creatively with model texts’ phase is centred on students’ exploration and experimentation with model 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.

# 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. The structure of this phase enables students to 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 your response.

## Phase 6, resource 1 – understanding the assessment notification

The table below contains a deconstruction of the key terms and components of the assessment notification.

Table 55 – key terms and explanations

|  |  |
| --- | --- |
| Key term | Explanation |
| Discursive address | A discursive address explores a topic without the direct intention of persuading the audience to adopt any single point of view. |
| Adaptation | An adaptation is a film, television show or stage play that has been adapted from a written work. |
| Enduring value | The enduring value – or literary value – of a text refers to the many ways in which audiences across time assign importance to a text. This may include the perceived authenticity, universality or significance of their representations of personal, social or cultural experiences and ideas. It may also include the aesthetic qualities and artistic significance of a text. |
| Values | Values refer to the principles or behaviours that are considered important – in life or in literature. For example, people in William Shakespeare’s time valued the hierarchy of the Great Chain of Being, which enforced the monarchy’s authority. |
| Value | Value – like enduring or literary value – refers to the assigned importance of something, such as a film or a text. |
| Ideas | Ideas refer to the topics or concepts of a text, such as love or conflict. |
| Attitudes | Attitudes refers to the thoughts or feelings towards something or someone. |

## Phase 6, activity 1 – deconstructing and understanding the assessment notification

1. As you read through the assessment notification, complete the following sentences using information from the task.

Table 56 – information from the assessment notification

|  |  |
| --- | --- |
| Sentence starters | Information from the task |
| The context of the task is … |  |
| The audience is … |  |
| My discursive address should discuss … and … |  |
| I am going to use inspiration from the talking point, … |  |
| I am required to write approximately 700 to 1000 words, which is about 4 to 6 minutes when spoken. |  |

1. Highlight or circle the statement that best reflects your confidence and understanding of each task requirement in the table below.

Table 57 – unpacking the task requirements

|  |  |
| --- | --- |
| Requirement | Select one statement |
| Discuss connections between *The Tragedy of Romeo and Juliet* and *Warm Bodies*, and the ways modern adaptations can contribute to the enduring value of a text. | * I understand this requirement and know how I will do this in my task. * I don’t quite understand this requirement yet, but I think I will be able to do this in my task with some help along the way. * I don’t understand this requirement, and I am not sure how I will do this in my task. I will need help with this. |
| Demonstrate your understanding of Shakespeare and Levine’s characters and ideas and how they appeal to the values and attitudes of audiences today. | * I understand this requirement and know how I will do this in my task. * I don’t quite understand this requirement yet, but I think I will be able to do this in my task with some help along the way. * I don’t understand this requirement, and I am not sure how I will do this in my task. I will need help with this. |
| Use the features of discursive writing, including anecdotes, rhetorical questions, humour, personal pronouns and inclusive language to engage your intended audience (community members at a film screening). | * I understand this requirement and know how I will do this in my task. * I don’t quite understand this requirement yet, but I think I will be able to do this in my task with some help along the way. * I don’t understand this requirement, and I am not sure how I will do this in my task. I will need help with this. |
| Engage your audience using verbal delivery, such as intonation, emphasis, volume, pace and timing. | * I understand this requirement and know how I will do this in my task. * I don’t quite understand this requirement yet, but I think I will be able to do this in my task with some help along the way. * I don’t understand this requirement, and I am not sure how I will do this in my task. I will need help with this. |

1. Read through the Student support material including the student work sample, annotated student work sample and feedback comment. In your English books, create a list of ingredients for success needed for this task.
2. Below is an extended teacher comment written about the student work sample. Read the comment and highlight any important comments that will help you with your discursive address.

This sample response exemplifies how a C-range student might perform in this assessment. This student has discussed connections between *The Tragedy of Romeo and Juliet* and *Warm Bodies*, with some consideration of the ways modern adaptations can contribute to the enduring value of a text. This student clearly has knowledge of both texts, demonstrating a sound understanding of Shakespeare and Levine’s characters and ideas. At times, this response makes explicit how these characters and ideas appeal to the values and attitudes of audiences today, although this could have been more explicit and consistent throughout the response.

This response could have been elevated by focusing more on the literary value of Shakespeare. This concept of literary or enduring value is dealt with superficially across the discursive address and this student could improve by ensuring this discussion was embedded more thoroughly. For instance, this student understands the 2 texts, revealed through their thorough plot summary throughout the response. However, a more appropriate approach would have focused on the ideas of Shakespeare’s enduring value. Discussing how *Warm Bodies* keeps the original alive through the transformation of aspects of the text, reflective of our changed values and attitudes would have supported this student to more effectively respond to the question. Additionally, as this is an opening address being delivered before the screening of the film, the extensive plot summary gives spoilers to the film. Providing a broader discussion of how the film keeps Shakespeare’s characters and ideas alive would be more appropriate to the context of this task.

The response is sound in its use of discursive features. Conversational tone is employed effectively to engage the audience. Other features, such as rhetorical questions, personal pronouns and inclusive language are present, although not used consistently throughout the response. Integrating a broader range of discursive features consistently would assist this response to engage with the intended audience and purpose of this task.

At times, this response felt more like an analytical response that a discursive address. Considering ways to embed a broader range of discursive stylistic features across the response is recommended for improvement. Instead of lapsing into plot recount and listing information about the 2 texts, it is advised that this student integrate a more personal voice that communicates an opinion about the connections between the texts and how these contribute to the enduring value of *The Tragedy of Romeo and Juliet*.

There are some errors in sentence-level grammar and punctuation, including subject-verb agreement for cohesion and word choice (such as the use of ‘bad’ when referring to General Grigio). Engagement in the editing process to review and revise cohesive devices is a necessary practice for this student as they progress through Year 10 and into Stage 6. Developing skills in choice of vocabulary for precision and enhanced personal voice is advised moving forward. Greater consideration of audience and purpose throughout the response would also elevate this response.

The structure of this response is sound, using cohesive devices to create a logical progression of ideas throughout the address. Additional discursive features, such as anecdote, humour or punctuation, for pacing and emphasis would have enabled this student to consistently engage their audience throughout their address. The address was an appropriate length and kept to time, although using the maximum time and length could have supported this student to integrate aspects of the question (such as literary value) more effectively.

Overall, this is a sound response that genuinely engages with the texts and attempts to deal with all aspects of the question.

1. Return to your ingredients for success. Add to the list in your English book using any observations from this teacher comment.
2. Write down one question you still have about the task.

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## Phase 6, resource 2 – features of discursive writing – PowerPoint

**Teacher note: Phase 6, resource 3 – features of discursive writing – PowerPoint** can be used to support teachers and students in this learning sequence. This resource can be downloaded from [Planning, programming and assessing English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10).

## Phase 6, resource 3 – what a good one looks like

**Student note:** the A-range sample below is an example of what a good one looks like, otherwise known as a WAGOLL. Throughout this program you will engage with this WAGOLL sample and the C-range sample attached to your assessment notification. You should notice differences between the 2 samples and work towards using the language and structure of the WAGOLL as an example of best practice as you plan, draft and edit your own discursive address transcript.

It is important for you to understand that there are many ways to approach this task. Consult with your class teacher about the various ways to organise and structure your response. The model below is an example only.

**Length – 965 words, 5 minutes 40 seconds speaking time.**

If you asked me 8 weeks ago how I felt about Shakespeare, I would have made some off-handed criticism about a dead white man who wrote plays in a language no one understands. But taking time to explore The Tragedy of Romeo and Juliet, which I will call Romeo and Juliet, has made me reconsider my opinion. You see, Shakespeare told stories that spoke to the heart of the human experience. His tragic tale of our titular ‘star-cross’d lovers’ examines ideas of love and desire for connection amidst the backdrop of an intense family feud. These ideas, and the characters who experience their drama, have a universality, an intrigue, that has withstood the test of time. Which bring us to tonight’s event …

Welcome to OpenAir Cinema’s screening of Warm Bodies, a 2013 film adaptation of Shakespeare’s classic romantic tragedy, Romeo and Juliet.

This film offers a re-examination of Shakespeare’s enduring play, which has been retold innumerable times over the past 400 years, in song, on stage, through film. So why do these characters and ideas continue to appeal to audiences today?

For me personally, I am captivated by the dichotomous relationship between fierce love and dramatic conflict. Amidst the violence of the ‘ancient grudge’ between the Montagues and Capulets is born the romantic love between Romeo and Juliet. It is this capacity for love to bloom despite hate that enables this play to endure.

This is what I found most provocative when viewing Jonathan Levine’s zombie apocalypse romance, Warm Bodies. R and Julie find connection, friendship and then love in a hopeless place. This not-so-distant world, ravaged by a mystery pandemic (relatable much), where humanity is threatened by brain-eating ‘corpses’ and ‘bonies’, becomes the modern setting of Shakespeare’s original love story. However, instead of iambic pentameter and dramatic irony, audiences have gore and pop-music for entertainment.

Did you know, because until recently I didn’t, that Shakespeare composed his play during the Elizabethan period? This time followed Christian values and a system called the Great Chain of Being, which meant patriarchy and family duty dictated everyone’s choices and prospects (or lack thereof). These (largely outdated, thankfully) Elizabethan values create a fatalistic narrative for Romeo and Juliet, who pay the ultimate price for stepping outside of the expectations of their society.

Contrastingly, Levine’s film takes place amidst a backdrop of a futuristic end of days, where life as we know it has been replaced with a walled-in militarised city protecting the few surviving humans from hordes of ‘corpses’ and ‘bonies’. Levine’s film upholds contemporary values, like gender equality, because our attitudes towards women have changed. While Juliet would rather die (or at least pretend to die) than marry Paris, Julie is more outspoken – she criticises Parry and stands up to her father. While aspects of characters and ideas connect the 2 texts, changes are necessary to appeal to our updated values. Moreover, Levine’s appeal to contemporary young adult audiences has resulted in changes to genre, transforming the romantic tragedy into a gory horror rom-com. I’m here for it, and I hope you like it too.

At its core though, *Warm Bodies* retains much of the spirit of *Romeo and Juliet*, the ideas and characters prove the enduring power of Shakespeare. Don’t you agree these stories transcend time and place? Aspects of the original play – Juliet’s age, the brevity of their romance, the religious overtones, the brutal ending – have not withstood the test of time (which frankly is important, no 13-year-old should be getting married). Instead, because our values and attitudes have changed, R and Julie’s love story unfolds over a longer time period, and rather than ending with their untimely deaths, Julie’s growing feelings for R showcase the literal healing power of love over hate. The film’s conclusion is connected to Shakespeare’s play, though peace came too late to save the lives of Romeo and Juliet.

What Levine’s film leaves audiences understanding is the vitality – rather than tragedy – brought about by love and connection. This story appeals to us today because it is this connection we crave. While I know R is a brain-eating corpse, he is yearning for connection – the panacea to loneliness shared with our original tragic hero Romeo, and their respective love interests. From the original text the ‘gloomy peace[ful]’ resolution of tension is brought about only by the deaths of 6 people!

Now, I'm not going to spoil the ending of the film for those of you who are here to watch the movie for the first time. However, I can assure you that it is not as grim as the ending of Shakespeare's play, which sees 2 teenagers committing suicide because the world has deemed that they should not be together! We have come a long way from Shakespeare's time – marriages and relationships no longer serve the perfunctory roles of cementing status and transactioning property. We live in a time where star-cross’d lovers, love at first sight, opposites attracting is seen (sadly IMO) as the pinnacle of romance – not something that will bring society crashing to the ground. We live in the time of Taylor Swift's 'Love story', where Romeo and Juliet are held up as the archetypes of romantic love, not its tragic victims.

This enduring idea of connection with others is what makes Shakespeare’s characters and stories continue to appeal to audiences today. This is why Romeo and Juliet are household names. This is why adaptations reinvigorate classics for continued appeal. This is why I have changed my mind and I no longer think Shakespeare is a stuffy playwright who belongs to the past. This is why I can admit that Romeo and Juliet holds value. And this is why I hope you enjoy this adaptation. Good night, enjoy the film, and sorry for any spoilers.

## Phase 6, activity 2 – annotating what a good one looks like

**Teacher note:** this activity is designed for students to engage with the sample responses from **Shakespeare retold – discursive address assessment notification** and **Phase 6, resource 3 – what a good one looks like** to identify features of an effective discursive address. Students should also be provided with the student-facing marking criteria to help them identify what the teacher is looking for in an A-range response. This activity could be completed as a class, in small groups or independently using 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).

**Student note:** this activity will support you to understand the requirements of your assessment task. Compare the WAGOLL with the C-range work sample and annotations from your assessment task notification to make your own annotations on the WAGOLL below.

1. Read each paragraph of the WAGOLL carefully. Use the list of common discursive features below to list features you identify in each paragraph.
2. Compare each paragraph with the C-range work sample and annotations and note what you think makes the WAGOLL ‘better’ than the C-range sample. An example has been done for you.

Table 58 – common discursive features

|  |
| --- |
| Common discursive features |
| First-person pronouns, second-person pronouns, anecdote, cohesive devices such as temporal and causal connectives, humour, rhetorical question, conversational tone. |

Table 59 – annotating what a good one looks like

|  |  |  |
| --- | --- | --- |
| WAGOLL | Discursive features | What makes the WAGOLL ‘better’ than the C-range sample? |
| If you asked me 8 weeks ago how I felt about Shakespeare, I would have made some off-handed criticism about a dead white man who wrote plays in a language no one understands. But taking time to explore *The Tragedy of Romeo and Juliet*, which I will call *Romeo and Juliet*, has made me reconsider my opinion. You see, Shakespeare told stories that spoke to the heart of the human experience. His tragic tale of our titular ‘star-cross’d lovers’ examines ideas of love and desire for connection amidst the backdrop of an intense family feud. These ideas, and the characters who experience their drama, have a universality, an intrigue, that has withstood the test of time. Which bring us to tonight’s event …  Welcome to OpenAir Cinema’s screening of *Warm Bodies*, a 2013 film adaptation of Shakespeare’s classic romantic tragedy, *Romeo and Juliet*. | * First-person pronouns * Second-person pronouns * Anecdote * Cohesive devices * Conversational tone | I think the use of an **anecdote** to open this response is much more engaging and conversational than the rhetorical question in the C-range sample. Both use inclusive language such as **first- and second-person pronouns** to create **a conversational tone**, but the WAGOLL more clearly addresses the task requirements by introducing the connections between *The Tragedy of Romeo and Juliet* and *Warm Bodies,* and how the characters and ideas have withstood the test of time.  I can see an ellipsis which suggests a pause or segue from the opening anecdote to the audience and context of the OpenAir Cinema film screening. Including punctuation to indicate pacing is another feature of the WAGOLL I did not see used in the C-range sample. |
| This film offers a re-examination of Shakespeare’s enduring play, which has been retold innumerable times over the past 400 years, in song, on stage, through film. So why do these characters and ideas continue to appeal to audiences today? |  |  |
| For me personally, I am captivated by the dichotomous relationship between fierce love and dramatic conflict. Amidst the violence of the ‘ancient grudge’ between the Montagues and Capulets is born the romantic love between Romeo and Juliet. It is this capacity for love to bloom despite hate that enables this play to endure. |  |  |
| This is what I found most provocative when viewing Jonathan Levine’s corpse apocalypse romance, *Warm Bodies*. R and Julie find connection, friendship and then love in a hopeless place. This not-so-distant world, ravaged by a mystery pandemic (relatable much), where humanity is threatened by brain-eating ‘corpses’ and ‘bonies’, becomes the modern setting of Shakespeare’s original love story. However, instead of iambic pentameter and dramatic irony, audiences have gore and pop-music for entertainment. |  |  |
| Did you know, because until recently I didn’t, that Shakespeare composed his play during the Elizabethan period? This time followed Christian values and a system called the Great Chain of Being, which meant patriarchy and family duty dictated everyone’s choices and prospects (or lack thereof). These (largely outdated, thankfully) Elizabethan values create a fatalistic narrative for Romeo and Juliet, who pay the ultimate price for stepping outside of the expectations of their society. |  |  |
| Contrastingly, Levine’s film takes place amidst a backdrop of a futuristic end of days, where life as we know it has been replaced with a walled-in militarised city protecting the few surviving humans from hordes of ‘corpses’ and ‘bonies’. Levine’s film upholds contemporary values, like gender equality, because our attitudes towards women have changed. While Juliet would rather die (or at least pretend to die) than marry Paris, Julie is more outspoken, she criticises Parry and stands up to her father. While aspects of characters and ideas connect the 2 texts, changes are necessary to appeal to our updated values. Moreover, Levine’s appeal to contemporary young adult audiences has resulted in changes to genre, transforming the romantic tragedy into a gory horror rom-com. I’m here for it, and I hope you like it too. |  |  |
| At its core though, *Warm Bodies* retains much of the spirit of *Romeo and Juliet*, the ideas and characters prove the enduring power of Shakespeare. Don’t you agree these stories transcend time and place? Aspects of the original play – Juliet’s age, the brevity of their romance, the religious overtones, the brutal ending – have not withstood the test of time (which frankly is important, no 13-year-old should be getting married). Instead, because our values and attitudes have changed, R and Julie’s love story unfolds over a longer time period, and rather than ending with their untimely deaths, Julie’s growing feelings for R showcase the literal healing power of love over hate. The film’s conclusion is connected to Shakespeare’s play, though peace came too late to save the lives of Romeo and Juliet. |  |  |
| What Levine’s film leaves audiences understanding is the vitality – rather than tragedy – brought about by love and connection. This story appeals to us today because it is this connection we crave. While I know R is a brain-eating corpse, he is yearning for connection – the panacea to loneliness shared with our original tragic hero Romeo, and their respective love interests. From the original text the ‘gloomy peace[ful]’ resolution of tension is brought about only by the deaths of 6 people! |  |  |
| Now, I'm not going to spoil the ending of the film for those of you who are here to watch the movie for the first time. However, I can assure you that it is not as grim as the ending of Shakespeare's play, which sees 2 teenagers committing suicide because the world has deemed that they should not be together! We have come a long way from Shakespeare's time – marriages and relationships no longer serve the perfunctory roles of cementing status and transactioning property. We live in a time where star-cross’d lovers, love at first sight, opposites attracting is seen (sadly IMO) as the pinnacle of romance - not something that will bring society crashing to the ground. We live in the time of Taylor Swift's 'Love story', where Romeo and Juliet are held up as the archetypes of romantic love, not its tragic victims. |  |  |
| This enduring idea of connection with others is what makes Shakespeare’s characters and stories continue to appeal to audiences today. This is why Romeo and Juliet are household names. This is why adaptations reinvigorate classics for continued appeal. This is why I have changed my mind and I no longer think Shakespeare is a stuffy playwright who belongs to the past. This is why I can admit that *Romeo and Juliet* holds value. And this is why I hope you enjoy this adaptation. Good night, enjoy the film, and sorry for any spoilers. |  |  |

## Phase 6, resource 4 – effective delivery – PowerPoint

**Teacher note: Phase 6, resource 4 – effective delivery – PowerPoint** can be used to support teachers and students develop their skills and understanding of various verbal and non-verbal strategies for effective delivery. This resource can be downloaded from [Planning, programming and assessing English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10). Students and teachers can access model speeches available on the [Junior Secondary Speaking Award](https://artsunit.nsw.edu.au/program/junior-secondary-speaking-award) webpage should you require examples of sample addresses. One example is Aminata Diagne’s speech ‘Untying the Knot’ from the 2021 NSW State Final. The recording of Aminata’s speech begins at 7:08 in the video and the [video transcript](https://artsunit.nsw.edu.au/video/legacy-junior-public-speaking-award-2021-nsw-state-final/transcript) can also be accessed. If this speech is not appropriate for your context, please use one of the other speeches available.

## Phase 6, activity 3 – understanding active and passive voice

**Teacher note:** active and passive voice was addressed 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)**.** It may be worthwhile revisiting **Phase 3, resource 6 – using active and passive voice in analytical writing – PowerPoint**. The Writing in Secondary Resource Hub also houses useful notes and videos to support understanding of passive and active voice such as the ‘Voice’ video available in the ‘Sentence’ section of the [Grammar Guide](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Grammar-guide.aspx) on the [Writing in Secondary Resource Hub.](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Grammar-guide.aspx) [Active versus Passive Voice (3:38)](https://www.youtube.com/watch?v=W1_IRU6zx9g) is another supportive resource that can be used.

**Student note: active and passive voice was explored in Reshaping the world – Year 10, Term 2. It is important to understand the difference between active and passive voice so that you can make the most appropriate language choices for your audience, purpose and context when composing a text.**

1. Indicate whether the following statements are true or false:
2. Passive voice is used more often in factual texts.
3. Active voice removes the subject of the sentence from the action.
4. Passive voice should never be used in spoken texts.
5. Active voice is more effective in creating an intimate relationship with a responder.
6. Complete the table below by identifying whether the sentences in the first column use active or passive voice.

Table 60 – check for understanding – identify active or passive voice

|  |  |
| --- | --- |
| Sample sentence | Active or passive voice? |
| *The Tragedy of Romeo and Juliet* was written by William Shakespeare. Love and conflict were explored in this play. |  |
| Shakespeare’s *The Tragedy of Romeo and Juliet* explores the ideas of love and conflict. |  |
| Levine’s adaptation from tragedy to gory romantic comedy enables contemporary young people to engage with the original play in a new way. |  |
| The enduring power of the ‘star-cross’d lovers’ trope has seen this text be adapted continuously throughout history. |  |

1. In your English books, rewrite the passive statements in an active voice.
2. What do you notice about the changes? Is active or passive voice more emotive? Which creates a more objective tone?
3. Use a Think, Pair, Share thinking routine to guide a discussion with a partner about when to use active and passive voice. Is active or passive voice, or a combination of both voices, most appropriate for your discursive address for the assessment task? Why?

## Phase 6, activity 4 – expressing a personal opinion about texts

1. Reflect on your appreciation of *The Tragedy of Romeo and Juliet* and *Warm Bodies* using the ‘I Used to Think … Now I Think …’ table below. Include 2 examples from each text.

Table 61 – reflecting on changed perspectives of core texts

|  |  |
| --- | --- |
| ‘I used to think … ’ | ‘Now I think … ’ |
| Example: I used to think Shakespeare and his plays were boring. | **Example:** Now I think that the ideas Shakespeare explored persist, such as how teenagers still struggle to agree with their parents. |
| *The Tragedy of Romeo and Juliet* |  |
| *The Tragedy of Romeo and Juliet* |  |
| *Warm Bodies* |  |
| *Warm Bodies* |  |

1. Share your responses with a peer, discussing the ways your perspectives have changed through re-reading and close study of the 2 texts.

## Phase 6, activity 5 – creating an assessment plan

**Teacher note:** [explicit teaching strategies,](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies) specifically [chunking and sequencing learning](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies/chunking-and-sequencing-learning), have been utilised in this task, with students completing smaller, scaffolded parts of the task prior to writing **Core formative task 5 – drafting a discursive address transcript**. Using the student-facing rubric is another way to support students to effectively plan for, monitor and reflect upon their work.

**Student note**: this plan will inform the structure and contents of your responses to **Core formative task 5 – drafting a discursive address transcript**, which will form the basis of your assessment response. Use your learning and responses from across this unit of study to develop an informed personal plan.

1. Review the **Shakespeare retold – discursive address** **assessment notification** and supporting documentation, including **Phase 6, activity 1 – deconstructing and understanding the assessment notification.**
2. Complete the planning table below, outlining the required aspects of the task, including:
3. content
4. discursive features
5. aspects of delivery.

Table 62 – plan for discursive address transcript

|  |  |  |
| --- | --- | --- |
| Task requirement | Space for planning | Checklist |
| Meaningful connections between the 2 texts |  | Evident  Needs revision and improvement |
| Literary value of Shakespeare – because of *Warm Bodies* adaptation |  | Evident  Needs revision and improvement |
| Characters |  | Evident  Needs revision and improvement |
| Ideas |  | Evident  Needs revision and improvement |
| Appeal to audience values and attitudes |  | Evident  Needs revision and improvement |
| Discursive features |  | Evident  Needs revision and improvement |
| Acknowledgement of audience and purpose |  | Evident  Needs revision and improvement |
| Aspects of delivery |  | Evident  Needs revision and improvement |

1. Apply the ‘extensive’ column in the student-facing rubric of the **Shakespeare retold – discursive address** **assessment notification** to reflect on your plan, using the ‘checklist’ above.
2. If you identified any parts of your plan as ‘needs revision and improvement’, continue planning.

## Core formative task 5 – drafting a discursive address transcript

**Teacher note:** Core formative task 5 can be found in Phase 6. Relevant resources and activities have been identified below. [Explicit teaching strategies,](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies) specifically [chunking and sequencing learning](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies/chunking-and-sequencing-learning), have been utilised in the preparation for this task, with students completing smaller, scaffolded parts of the task across Phase 6 prior to writing their draft. Using the student-facing rubric is another way to support students to effectively plan for, monitor and reflect upon their work.

**Student note:** this core formative task is designed to support you to develop your understanding of the language and structure required to compose an engaging discursive address transcript. This task provides opportunities for you to plan, draft and edit a discursive address transcript, in preparation for your summative assessment task.

1. Use your responses to **Phase 6, activity 5 – creating an assessment plan** to draft your discursive address transcript, applying:
2. an effective opening introduction
3. engaging body paragraphs
4. thoughtful closing remarks.
5. Use **Phase 6, activity 7 – reflecting on and editing your discursive address transcript** to evaluate the effectiveness of your writing choices, considering the examples in **Phase 6, resource 3 – what a good one looks like** as a model.

## Phase 6, activity 6 – creating cohesion in texts

**Teacher note:** this activity is designed to support students to reflect on and revise the sentence-level grammar used in their response to **Core formative task 5 – drafting a discursive address transcript**.

1. Below is an example of grammatical errors from the C-range sample in the **Shakespeare retold – discursive address assessment notification** that impact the cohesion of the text. Read the example and suggested revisions to see how the sample could be improved.

Table 63 – revision of grammatical errors from C-range sample

|  |  |  |
| --- | --- | --- |
| Sample with error(s) | Suggested revisions | Improved sample |
| In the play, Juliet’s nurse is funny and caring, acting as a second mother. She cares about Juliet and helps her marry Romeo without telling Lord and Lady Capulet. In *Warm Bodies*, Nora defends Julie against General Grigio, like in scene when she is holding a gun to his head when he threatens to kill R. | * More explicit links between the texts using comparative connectives would improve the cohesion of this sample. * Editing and adding in the missing article in the phrase, ‘like in scene when’ would improve cohesion and clarity of expression. | In the play, Juliet’s nurse is funny and caring, acting as a second mother. She cares about Juliet and helps her marry Romeo without telling Lord and Lady Capulet. **Likewise,** Nora defends Julie against General Grigio **in *Warm Bodies*.Just as Juliet’s nurse cared for her, Nora’s friendship and concern for Julie is shown** in **the** scene when she is holding a gun to Grigio’s head when he threatens to kill R. |

1. Identify at least 3 grammatical errors or suggested revisions from **Core formative task 5 – drafting a discursive address transcript** in the table below.Apply the suggested revisions to further improve your response.

Table 64 – revision of grammatical errors from **Core formative task 5 – drafting a discursive address transcript**

|  |  |  |
| --- | --- | --- |
| Sample with error(s) | Suggested revisions | Improved sample |
|  |  |  |
|  |  |  |
|  |  |  |

## Phase 6, activity 7 – reflecting on and editing your discursive address transcript

**Teacher note:** for this activity students will use their draft from **Core formative task 5 – drafting a discursive address transcript** and the student-facing rubric from **Shakespeare retold – discursive address assessment notification** to reflect on and edit their draft.

**Student note:** using rows 1 to 3 of the student-facing rubric and working with a trusted peer to annotate and reflect on your draft discursive address transcript will help you to identify your areas of strength and areas for improvement. By the end of this activity, you will have a ‘to do’ list of revisions to make to your draft to further improve your address transcript. Using the student-facing marking rubric will also help you to make sense of the marking criteria and how it is applied by your teacher.

In this activity you will be reflecting on your discursive address transcript using rows 1 to 3 of the student-facing marking rubric.

**Individually**

1. Read through your draft discursive address transcript. Using different coloured highlighters, identify where you have:

* discussed connections between *The Tragedy of Romeo and Juliet* and *Warm Bodies*, and the ways modern adaptations can contribute to the enduring value of a text
* demonstrated understanding of Shakespeare and Levine’s characters and ideas and how they appeal to the values and attitudes of audiences today
* used the features of a discursive address, including anecdotes, rhetorical questions, humour, personal pronouns, inclusive language and conversational tone to engage your intended audience (community members at a film screening).

1. Using rows 1 to 3 of the student-facing marking rubric, annotate your draft by labelling any features that you can identify in your work from the rubric.

**Peer feedback**

1. Swap your transcript with a trusted partner. Discuss and compare both drafts. What does each draft do well? What do you notice about the coloured highlighting? Is there a ‘rainbow’ of colours or are some colours missing? What could be further improved?
2. With your partner, add to the initial annotations for both drafts, noting areas of strength and areas for improvement. In your annotations, make sure you’ve commented on how well the draft address transcript:
3. discusses connections between *The Tragedy of Romeo and Juliet* and *Warm Bodies*, and the ways modern adaptations can contribute to the enduring value of a text
4. demonstrates understanding of Shakespeare and Levine’s characters and ideas and how they appeal to the values and attitudes of audiences today
5. uses the features of a discursive address, including anecdotes, rhetorical questions, humour, personal pronouns, inclusive language and conversational tone to engage your intended audience (community members at a film screening).

**Individually**

1. Once you have annotated your draft discursive address transcript, use rows 1 to 3 of the student-facing marking rubric to decide to what extent your work sample meets the criteria of the student-facing rubric.
2. Allocate a grade (extensive, thorough, sound, basic or elementary) from the criteria rows 1 to 3.

**Peer feedback**

1. Reflect on this activity and write a list of possible revisions you think you might need to make to further improve your draft. Make sure that you also make a note of how you might address these revisions in a ‘to do’ list.
2. Discuss your list with your partner. Perhaps you can provide suggestions as to how your peer might address the revisions they think they will make to their task.

## Phase 6, activity 8 – peer feedback template

**Teacher note: this activity should be accompanied by Phase 6, resource 4 – effective delivery – PowerPoint to ensure students understand how to appropriately apply verbal and non-verbal features to engage their audience.**

**Student note:** collaboration with your peers can be a very effective way to further improve your work. In this activity, you will gain valuable feedback on the delivery of your draft discursive address using the Goldilocks proforma for verbal and non-verbal features below.

1. Work in pairs to give and receive feedback on your verbal and non-verbal delivery of your discursive address transcript.
2. As you listen to your peer deliver their address, use the Goldilocks proforma to determine if their delivery was too much, not enough or just right. Tick, circle or highlight the relevant column for each aspect of their verbal and non-verbal delivery and note any areas of strength or improvement in the notes column.
3. Reflect on which column you have ticked, circled or highlighted the most and share your feedback with your peer.
4. Swap and repeat the process.

Table 65 – Goldilocks proforma - verbal features of delivery

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Verbal features | Not enough | Just right | Too much | Notes |
| Pace (conversational) | Too slow | Just the right pace | Too fast |  |
| Pauses (for thought) | Not enough pauses | Just the right number of pauses | Too many pauses |  |
| Stresses (for emphasis) | Not enough stresses | Just the right number of stresses | Too many stresses |  |
| Pitch (natural variation) | Not enough variation | Just the right amount of natural variation | Too much variation |  |
| Intonation (natural rise and fall) | Not enough variation | Just the right amount of variation | Too much variation |  |
| Tone (to show emotion) | Not enough emotion | Just the right amount of emotion | Too much emotion |  |
| Volume (clear and audible) | Too soft | Just the right volume | Too loud |  |

Table 66 – Goldilocks proforma – non-verbal features of delivery

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Non-verbal features | Not enough | Just right | Too much | Notes |
| Body language (positive) | Too nervous or stressed | Just right | Too casual or relaxed |  |
| Facial expression (open and engaged) | Too nervous or bored | Just right | Too casual or relaxed |  |
| Hand gestures (natural and relevant) | Not enough hand gestures | Just the right amount of hand gestures | Too many hand gestures |  |
| Eye contact (natural) | Not enough eye contact | Just the right amount of eye contact | Too much eye contact |  |

# References

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