 Year 12 Advanced English 2019

Unit title:

Year 12 Common Module, Texts and Human Experiences, 'The Merchant of Venice'.

Duration:

30 hours

Description of unit:

In this common module, students develop their understanding of how texts represent individual and collective human experiences through their exploration of Shakespeare’s 'The Merchant of Venice', a range of short texts and a self-selected related text. They examine how 'The Merchant of Venice' explores human experiences and the emotions that arise from these experiences, with particular attention to the ways language forms, features and structures are used to represent human experience. As this unit requires the exploration of a range of texts in addition to the set text, approaches to teaching and learning will include individual and collaborative activities designed to draw the students in through critical, imaginative, discursive, persuasive and informative composing tasks. The textual concepts that are likely to be explored in different classrooms include: character, context, narrative, perspective, point of view, representation and style. There are two assessment options provided to allow choice determined by a school’s different requirements dependant on assessment choices in other areas of the course.

Focus questions:

1. What common experiences shape us as individuals?
2. What common experiences connect us to one another?
3. How are others, and otherness, related to oneself? To the notion that one has a ‘self’? (Garber)
4. How are language forms and features used to shape meaning and build our appreciation of different human experiences?

Outcomes:

EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure

EA12-6 investigates and evaluates the relationships between texts

EA12-7 evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued

EA12-8 explains and evaluates nuanced cultural assumptions and values in texts and their effects on meaning

Assessment:

There are two formal assessment options for this sample program

1. Extended response analysing and comparing a scene from *'The Merchant of Venice'* and a student selected related text.
2. Composing a podcast exploring the role of storytelling throughout time to express and reflect particular lives and cultures, also analysing and comparing the play and a student selected related text.

| Assessment for learning | Assessment as learning | Assessment of learning |
| --- | --- | --- |
| Student questions developed in response to module description statements. | Informative writing on Leunig’s cartoons. | Option 1 – Extended analytical response comparing a scene from the play with a related text. |
| Student completed tables on Dimensions of Human Experience in the play and related texts. | Personal experience writing activity using Plutchik’s wheel of emotions. | Option 2 – podcast exploring the role of storytelling throughout time, comparing the play to a related text. |
| Student responses to questions on the connections between Act 4, Scene 7 and ‘Centipedes, Liars and Unconscious Bias’. | Identifying information on Shakespeare’s context using British Library resources. |  |
| Students’ summaries in a variety of activities including after analysis of texts and scenes from the play. | Students’ responses to Q and A panel questions on related text, ‘Centipedes, Liars and Unconscious Bias’. |  |
| Student responses to ‘stations’ activity developing thesis statements for extended response writing. | Student responses to different ways of reading the play. |  |
| Wrap up writing task – summarising students understanding of representations of human experience using a visual text. |  |  |
| Student reflective writing – expressing students understanding of representations of human experience in a variety of texts throughout the module. |  |  |
| Student responses to extended response questions. |  |  |

Texts:

Trailer 1: [A Lifetime of Original British Drama on the BBC: Trailer](https://www.youtube.com/watch?v=WtEUySDDg-I)

All the World’s a Stage speech: [Shakespeare online: As you like it- All the world's a stage](http://www.shakespeare-online.com/plays/asu_2_7.html)

Trailer 2: [The Merchant of Venice Trailer 2004](https://www.youtube.com/watch?v=su0-zDsppTU)

British Library Online resources on the [context of *'The Merchant of Venice'*](http://explore.bl.uk/primo_library/libweb/action/dlSearch.do?vid=BLVU1&institution=BL&search_scope=LSCOP-WEBSITE&query=any,contains,merchant+of%20Venice%20context&tab=website_tab):

[Bardweb Synopsis](http://www.bardweb.net/plays/venice.html)

[10 Minute Shakespeare script](https://sites.google.com/site/10minsh/scripts)

[Audio readings of the play](https://www.youtube.com/results?search_query=Merchant+of+Venice+audio)

[‘Centipedes, Liars and Unconscious Bias’](http://www5.austlii.edu.au/au/journals/VicJSchol/2009/6.pdf)

‘The Teaching of William Shakespeare's ['The Merchant of Venice' from Multiple Critical Perspectives’](https://www.prestwickhouse.com/samples/303278.pdf):

Marjorie Garber, Shakespeare after All, 2005

Marjorie Garber, Shakespeare and Modern Culture, 2008

| Outcomes/content | Teaching and learning | Evidence of learning |
| --- | --- | --- |
| EA12-1: independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   * critically evaluate the aesthetic qualities of texts and the power of language to express personal ideas and experiences * analyse how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, for example through allusions, paradoxes and ambiguities   EA12-7: evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued   * experiment in own compositions with the different ways in which form, personal style, language and content engage and position the audience   EA12-8: explains and evaluates nuanced cultural assumptions and values in texts and their effects on meaning   * critically reflect on the way particular uses of language, for example imagery and allusion, convey values and perspectives in texts | Introduction to the Module  There are several different options here for introducing students to the Common Module: Text and Human Experiences. The teacher should select two or three and adapt activities to suit the needs and interests of students and time allocated in the school program.  Group Discussion:  Students listen to and view Benedict Cumberbatch reciting ‘All the World’s a Stage’ in BBC Trailer (idea provided by ETA) from ‘A Lifetime of original British Drama on the BBC’  [Trailer 1](https://www.youtube.com/watch?v=WtEUySDDg-I)  After viewing, the students discuss and identify:   * Purpose, audience and context of text * 2 -3 features used to achieve purpose (intertextuality, extreme close up, montage etc.) * Students summarise in their own words - from looking at visuals - the perspective on ‘life’ that Cumberbatch/BBC suggests   Students are provided with a copy/transcript of ‘All the World’s A Stage’ (from As You Like it, Act 2, Scene 7, lines 138 - 165) and briefly annotate. The speech is can be found online at [Shakespeare Online](http://www.shakespeare-online.com/plays/asu_2_7.html).  The teacher leads a discussion of the annotations and encourages students to identify and discuss the idea of extended metaphor.  Short Writing activity: Composing an extended metaphor  Students develop their own extended metaphor for ‘life’. This may be more effective with some classes if the students work in pairs. The teacher may provide examples of possible metaphorical nouns or these could come from a class brainstorm. Some examples: Ocean, Map, Glass Jar, Playground, Novel, Song etc.) The students could be further challenged by list random words and the students experimenting to make a metaphor ‘work’ The teacher models and/or class constructs the first metaphor together. No more than 5 lines.  E.g.: Life is map; full of roads that twist and straight dark highways that stripe the landscape and favorite lookouts. There are speed bumps and roundabouts and sometimes you lose your way, following another’s tail lights. But follow the signs, for they always lead back to cul-de-sacs of comfort at the end of familiar streets. (Or something like that!)  Pair activity and presentation to class: Exploring quotations about life experiences  The teacher provides students with ‘famous’ quotes about life and experiences and being human. **(Resource 1**) The quotations are all available online and teachers may wish to compose a slideshow using images.  The students work with a partner to examine the quote closely in terms of word meanings and construction, consider its meaning to them, other connotations and different perspectives, then present to the class.  The teacher may set an additional reflection writing task, perhaps asking students to select one of the quotations and comment from personal experience. | Students accurately identify purpose, audience and context using information in the video.  Students choose relevant features of the video used to achieve purpose and explain the effect of examples.  Students’ summaries thoughtfully consider how a perspective is presented.  Students’ compositions demonstrate understanding of extended metaphor. |
| EA12-1: independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   * evaluate the relationship between responder, composer, text and context * analyse and evaluate how and why texts influence and position readers and viewers | **Introducing the Module Description**  Think, Pair, Share and Visible Thinking  Provide students with statements from the module description **(Resource 2).** The teacher allocates each student one statement from the module description.  Students use ‘think, puzzle, explore’ or teacher might like to choose another visible thinking routine from [Visible Thinking](http://www.visiblethinkingpz.org/VisibleThinking_html_files/03_ThinkingRoutines/03a_ThinkingRoutines.html).  First, individually, students unpack the statement they have been allocated. They share responses with a partner and then these responses are shared collectively with the class.  Students use the collective responses to create a list of questions about the module.  Creating Questions about the Module Description:  The teacher creates a shared Google Doc or provides students with the table in **Resource 3.** Students work in small groups or pairs to discuss each sentence (or those allocated by teacher) and generate questions about elements of the module description.  Title and slide show:  The teacher introduces the Common Module by brainstorming and exploring the title with students, followed by a slide show introducing the rubric and key features. An example can be found in the Support Materials for Year 12 Advanced English: [Texts and Human Experiences](https://education.nsw.gov.au/teaching-and-learning/curriculum/key-learning-areas/english/stage-6/english-advanced) – the poetry of Kenneth Slessor and other related texts, Resource 2. | Students questions developed from the module description identify key features of the module. |
| A12-7:evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued   * experiment in own compositions with the different ways in which form, personal style, language and content engage and position the audience | **Personal Experience Writing activity:**  Students write about 2- 3 things they really enjoy doing, and 2-3 things they really dislike doing. Their writing must include;   * a general description of the activity * a specific example of a memorable time being involved in this experience * some abstract nouns that encapsulate the feelings evoked when involved in the activity -see the wheel.   Students are provided with a copy of Plutchik's wheel of emotions. Images are available online and some information can be found at the [6 Seconds](https://www.6seconds.org/2017/04/27/plutchiks-model-of-emotions/) website.  Did the ‘emotions’ they selected for either the pleasurable or unenjoyable experience feature on the wheel? Discussion questions:   * Are the emotions on the wheel universal? * Are there any you have never felt? * Do you think animals can feel this same range of emotions? * Is the articulation of shared experiences and feelings what makes us human? * Can you think of any ‘feelings’ or experiences that you are excluded from because of race, culture, gender, age? (E.g.: I have never felt that sense ‘I have brought deep shame upon the family’ nor have I ever felt true ‘otherness’ for any extended period of time-  that’s just me) | Students’ compositions use language effectively to represent the emotional effect of human experiences.  Students’ discussion demonstrates connection between their personal experiences and the wheel of emotion. |
| EA12-1: independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   * judiciously select aspects of language, style and convention to represent experience for interpretive, imaginative and evaluative purposes * develop a creative, informed and sustained interpretation of texts supported by close textual analysis * compose texts that integrate different modes, media and forms and assess the impacts of this combination on meaning and response   EA12-6: investigates and evaluates the relationships between texts   * compare and evaluate the use of textual conventions and patterns in texts from different contexts to deepen their understanding of how meaning is made | **Introduction to analysing short texts: Leunig Cartoons**  The teacher provides a slide show and hand out of Leunig Cartoons. **Resource 4** is a slideshow with links to images. A ‘two slides to a page’ print out would be suitable.  Discuss as a class the ideas explored as well as the visual features.  Guiding questions for each cartoon:   * What is the purpose of this text? * What perspective and values of human experience are communicated in the text? * What is the key message and how is it represented?  (language features, form and structure)   The teacher asks students to paste small copies in their books and directs students to briefly annotate and respond to questions above, summarising their observations in a sentence or two.  Example: In Cartoon #1, Leunig’s view of life is that it presents itself always as a dichotomy in terms of motivation, framework, and results.  The teacher may provide more context for students by accessing information on [Michael Leunig online](https://www.leunig.com.au/about/biography).  The teacher reviews or introduces the features of informative and persuasive writing.  (Teachers who attended the Centre for Professional Learning Conference on the new HSC English syllabus, in March 2018, might use slides from the Session 1 presentation on “HSC and Module C”, Slides 26-31)  Option 1: The teacher asks the students to write a short informative paragraph on Leunig discussing the ideas in TWO cartoons of their choice.  Option 2: A student selects ONE cartoon that resonates the most with them and writes a short persuasive paragraph explaining why this cartoon best sums up their personal experience of life so far and referring to its visual and language features. | Students’ annotations accurately identify purpose and features used to communicate perspective and values in the cartoons.  Students’ informative compositions accurately use appropriate language and structure. |
|  | Concurrent Programming ‘The Craft Of Writing’  At this point, teachers who are programming Craft of Writingconcurrently with Texts and Human Experiences may wish to explore a prescribed text such as Kate Tempest’s ‘Picture a Vacuum’*.* Alternatively teachers may choose to use other Kate Tempest poems as short texts.  There are some resources and suggestions for viewing/listening and analysing Kate Tempest poems in *The Craft of Writing* sample unit on the Department of Education [Curriculum page](https://education.nsw.gov.au/teaching-and-learning/curriculum/key-learning-areas/english/stage-6/english-advanced).  **Introducing the Assessment Task**  Teachers may also choose, at this point, to introduce the assessment task (see Option 1 or Option 2) drawing on the previous work to discuss related texts. A collection of possible related texts and short texts that could be integrated through the next phase of studying the play are in **Resource 11.** Generic Questions for analysing short texts are in **Resource 12.**  If students have been issued the play earlier and have already done some reading, the teacher can lead a class discussion on parts of the play that might compare with some of the related texts suggested. | Students ask relevant questions in discussion of expectations for the assessment task. |
| EA12-1A student independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   * critically engage with complex texts from a variety of personal, social, historical and cultural contexts, and evaluate how these contexts impact on meaning * develop a creative, informed and sustained interpretation of texts supported by close textual analysis   EA12-6: investigates and evaluates the relationships between texts   * read, listen and/or view widely to compare and contrast how composers use patterns and conventions in texts, for example through wordplay, parody and hybridity, and the ways in which appropriations of earlier texts allow new insights into original texts * analyse how composers (authors, poets, playwrights, directors, designers and so on) combine elements from different texts, sources and genres to create new texts for particular audiences and purposes | **Prescribed Text: 'The Merchant of Venice'**  There are numerous resources for teaching 'The Merchant of Venice' and many ways to engage students in the play. One element that is sometimes less clear in a classroom study can be that the play is a comedy in the Shakespearean sense of the word. This genre classification continues to be problematic and teacher may find some background reading useful and, while reading the play with students, take advantage of opportunities to highlight the comedic elements as they arise.  The following links are offered as a starting point:  [British Library – Introduction to Shakespeare](https://www.bl.uk/shakespeare/articles/an-introduction-to-shakespeares-comedy)  [Shmoop](https://www.shmoop.com/merchant-of-venice/genre.html)  [Bell Shakespeare](https://www.bellshakespeare.com.au/wp-content/uploads/2016/07/2017_TMOV-LearningResources-UPDATED.pdf)  **Introducing and frontloading the play**  Link to [Trailer 2](https://www.youtube.com/watch?v=su0-zDsppTU)  The teacher introduces the play by asking students to view the trailer for 'The Merchant of Venice' andasking students to create a mind map about what they learn about the play.  Focus question: What kinds of human experiences do they think the play will explore?  The teacher dedicates a space in the classroom for a Learning Wall and asks students to add ideas. The Learning Wall is added to throughout the module  **Exploring Shakespeare’s Context**  British Library – [Context of ‘The Merchant of Venice’](http://explore.bl.uk/primo_library/libweb/action/dlSearch.do?vid=BLVU1&institution=BL&search_scope=LSCOP-WEBSITE&query=any,contains,merchant+of%20Venice%20context&tab=website_tab).  The teacher begins a short discussion on what students know about Shakespeare's context. The students are provided with a link to the British Library. The students work with a partner to explore the links and complete the worksheet in **Resource 5**. Answer Key is provided in **Resource 6**  The teacher asks students to highlight the 5 key facts and these are shared with the class. The teacher explains to students that they will be exploring how Shakespeare’s play 'The Merchant of Venice' reflects or challenges the ideas during their study of the play. | Students’ mind maps indicate awareness of key features of plays: characters, themes, setting, plot and language.  Students’ research into the play’s context is evident in discussion and attempts to link the context with their own experience  Students judiciously select facts that reflect important ideas in the play and add these to the Learning Wall. |
| EA12-7: evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued   * evaluate interpretations of texts that derive from different perspectives and recognise how this influences personal composition and response | **What happens?**  Synopsis:  The teacher distributes and reads a synopsis of the play with the class. A dramatic retelling of the story can be used to engage students’ interest, through calling students forward to “play’ the parts, directing them around the room as the story unfolds. Some simple props add to the fun.  [Link 1](http://210.59.19.199/mediafile/4170016/editor_model/580/merchantsummary.pdf)  [Link 2](http://www.bardweb.net/plays/venice.html)  An [audio synopsis of the play](https://www.rsc.org.uk/the-merchant-of-venice/) is available from the Royal Shakespeare Company.  10 minute Shakespeare:  Link to the [10 minute script.](https://sites.google.com/site/10minsh/scripts)  The teacher prints off the script and allocates roles to students. Some roles may be doubled up so that all students participate. In an open space, students read their lines and step into the action as cued by the teacher. Some props will assist the dramatic flair of the class. This activity is best done a few times with brief discussion in between each performance. The students should experiment with tone, body language, facial expressions and movements. The teacher should draw attention to the comic elements of the script and how these might be played on stage. | Review questions indicate knowledge of plot and main characters, with some ideas about theme.  Discussion and debriefing of 10 minute script demonstrates increased awareness of dramatic effects of a variety of techniques. |
| EA12-7: evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued   * evaluate how texts, including their own compositions, are influenced by personal, social and cultural contexts and recognise how they are valued   EA12-8: explains and evaluates nuanced cultural assumptions and values in texts and their effects on meaning   * critically evaluate the effect of engaging with other cultures and values through texts on their own perspectives and values * evaluate and reflect on the relationship between representations of significant historical and cultural events and figures, and their representations in texts * evaluate cultural assumptions in texts from different personal, social, historical and cultural contexts, including Aboriginal and/or Torres Strait Islander People(s) and people with Asian heritage | **Frontloading**  Key Scenes Activity  The teacher explains to the class that they will work in teams of three to closely examine small sections of the play. They will have opportunities to predict and hypothesise about characters’ actions and motives from the close reading of a small section. The students are provided with allocated scenes and directions from **Resource 7.** The students read and discuss their allocated scene, answering the questions and making notes according to directions. When ready, students share their learning with the class using a cooperative learning strategy called “2 stray, 1 stay’, a type of ‘expert’ group structure.  2 Stray, 1 Stay Instructions:   * Number each group member 1, 2, 3 * In each group, number 1 and 2 stand up and rotate to the group next to them (student #1 and #2 in Group A will move to Group B, student #1 and #2 in Group B will move to Group C, Student #1 and #2  in Group C will move to Group D) * Student #3 stays in position and becomes the ‘expert teacher’ and #1 and #2 become the ‘audience learners’. * Repeat this process until all students have returned to original group * Students #1 and #2 become the ‘expert teacher’ and explain to #3 what they discovered about the play while they were completing rotations   After this activity has been completed, students compose a piece of reflective writing in response to one of the following questions, using their initial understanding of the play:   * How are individual and collective human experiences explored in 'The Merchant of Venice'? * What insights does 'The Merchant of Venice' invite us, as an audience, to investigate regarding inconsistencies in human behaviour? * What insights does 'The Merchant of Venice' invite us, as an audience, to investigate regarding motivations for human behaviour? | Students’ responses to allocated scene are detailed and demonstrate connections to student understanding of the module.  Students’ detailed summaries of each allocated scene include significant details and well-chosen quotations demonstrating understanding of situation and themes.  Student presentations indicate thoughtful understanding of how human experiences are represented.  Students’ reflective writing identifies, describes and explains a number of ways individual and collective human experience are explored in the play. |
| EA12-1: independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   * critically evaluate the aesthetic qualities of texts and the power of language to express personal ideas and experiences * develop a creative, informed and sustained interpretation of texts supported by close textual analysis   EA12-7: evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued   * evaluate how particular thematic, aesthetic, generic and technological elements represent personal and public worlds and reflect on how this influences how texts are value | **Close analysis of The Play (2-3 weeks of class time)**  Teacher led reading and analysis of the play.  This can be supplemented with [audio of readings](https://www.youtube.com/results?search_query=Merchant+of+Venice+audio) of the play.  There are also quite a few readings of the play on Audible.com if students have subscriptions.  At the end of each scene, students are to prepare a summary that includes the following:   * Number, time and location * Listing of the characters with an explanation or description of any characters introduced for the first time. * A brief description of the main action of each scene * Which aspect/s of human experience does this scene illustrate? * How is this human experience developed? (language forms and features) * Reference to any particularly significant speeches, soliloquies or quotations in the scene.   Summary task on human experiences:  The teacher provides students with **Resource 8** and students complete the table using their experience of the play in these tasks. **Resource 9** is a table on the dimensions of human experience and supports students in analysing a self-selected related text for the assessment task. | Students’ summaries are carefully composed and use effective language to express understanding of the play.  Students explain relevant aspects of human experience in each scene and judiciously choose significant speeches and features of the scene to support their conclusions.  Students effectively draw on close knowledge of the play to complete the table. |
| EA12-6: investigates and evaluates the relationships between texts   * analyse the ways in which perspectives are conveyed through texts drawn from other times and cultures, and how these may be renewed for a contemporary Australian audience * compare and evaluate the use of textual conventions and patterns in texts from different contexts to deepen their understanding of how meaning is made * adapt literary conventions for specific audiences, challenging conventions and reinterpreting ideas and perspectives   EA12-7: evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued   * appreciate, analyse and speculate about the power of language to represent personal and public worlds for critical reflection and pleasure * evaluate the effect of context on shaping the social, moral and ethical perspectives in texts * evaluate and select language forms, features and structures of texts to represent diverse human experience, universal themes and social, cultural and historical contexts   EA12-8: explains and evaluates nuanced cultural assumptions and values in texts and their effects on meaning   * critically reflect on the way particular uses of language, for example imagery and allusion, convey values and perspectives in texts | **Modelling a related text analysis**  Thematic Exploration: Law and Justice  “[Centipedes, Liars and Unconscious Bias](http://www5.austlii.edu.au/au/journals/VicJSchol/2009/6.pdf)”  Form: Speech -Discursive  Composer: G.T.Pagone  Pre- reading Discussion   * Research the meanings of  the symbols attached to Lady Justice * Explain what values and assumptions Lady Justice reflects about long held attitudes to law and justice * Explain how the setting, audience and status of the speaker lend credibility to the speech.   The teacher provides students with a copy of the speech.  The teacher directs student to read Pagone’s speech at least twice. On the second reading, students annotate using the features listed below. Annotations could also be shared using an online tool such as [Genius.com](https://genius.com/)  List of devices, technical terms and techniques:  Register, Point of View, Irony, Rhetorical Questions, Metaphor, Extended Metaphor, Fable, Appeals to Authorities, Inverted commas, Tense, Quotes, Subheadings, Band wagoning, use of Parentheses, Antithesis, Research, Humour, Paralipsis, Hyperbole, Anecdotes, Sententia, Examples, Selective Facts, Contrast, Tone, Repetition, Conditional tense, to name a few!  As students prepare for the Q and A Panel task, they should connect the text features to the discussion points and explain how they shape meaning  Q and A Panel Task:  Divide students into 5 groups and provide them with sets of group questions from Resource 10  The teacher runs a Q and A style panel, with the teacher, a student or invited guest to act as host. Each group uses their prepared responses in the panel discussion for the class. Teachers might choose to also invite one question from the ‘audience’. The teacher encourages the audience to consider how the panel comments relate/resonate/connect to ideas represented in 'The Merchant of Venice'?  Teachers use the questions below to demonstrate how “Centipedes, Liars and Unconscious Bias” can be used to make meaningful comparisons and contrasts with 'The Merchant of Venice'.  Act 4 Scene 1: The Courtroom Scene:   * Is Shylock’s experience of the justice system in Venice a common or collective human experience for those who belong to minority groups? Can we safely assume that we are all entitled to, and will receive, justice under law regardless of who we are and what we believe? * Provide evidence from the play to demonstrate that the law in Venice is not capable of providing justice. Consider Portia’s famous speech where she asks for mercy yet does not show Shylock any and insists on his punishment. Shylock receives judgement, but does he receive justice? Does Shylock receive justice in the form of a right, proper or fair treatment? Or according to the principles of justice identified through Lady Justice? * In what ways does the play question the submission to a law people know to be unjust? * Which class of individuals ultimately benefits from the system of justice in 'The Merchant of Venice'? * Is justice most appropriately achieved when mercy tempers it? The speaker of the text “Centipedes, Liars and Unconscious Bias” makes a similar point when he states that, ‘Consequences should only be allowed with caution and hesitation’. * If we consider that the legal structure of the play is fallacious, since no system of law would allow an individual to place himself in jeopardy and a bond like Antonio’s is against or contrary to good morals, and the trial scene ends with Antonio as plaintiff in a case where Shylock defends himself against a charge of criminal conspiracy in an exchange of plaintiff and defendant, what is its purpose since neither Christian or Jew has lived up to their formal or assumed profession of faith? * With what right may imperfect men, by their office, pass judgement on others little or no worse than they? Must, as suggested through the trial scene, human justice do the best it can with its imperfect instruments? * Shylock draws attention to our common humanity in his speech, ‘Hath not a Jew eyes…’ What does the speech focus on in terms of our common experience? To express the conclusion that, if we are all brothers and sisters, then … ?   To connect their learning of the play, students can complete the table in **Resource 9** using the Dimensions of Human Experience on a related text. | Student’s annotations of the speech demonstrate understanding of a wide range of rhetorical features used.  Students make relevant connections between the language features and the 3 discussion points.  Students’ participation in the Q and A demonstrate understanding of the ideas developed in the speech and make thoughtful connections to the play.  Students’ responses and discussion of the connections between Act 4, Scene 1 and the speech indicates understanding of the ideas in the speech and the ways a related text can enrich understanding of the play.  Students’ responses in the table indicate knowledge and understanding of the range of human experiences represented in their related text. |
| EA12-7: evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued   * evaluate and select language forms, features and structures of texts to represent diverse human experience, universal themes and social, cultural and historical contexts * evaluate how particular thematic, aesthetic, generic and technological elements represent personal and public worlds and reflect on how this influences how texts are valued * evaluate interpretations of texts that derive from different perspectives and recognise how this influences personal composition and response * experiment in own compositions with the different ways in which form, personal style, language and content engage and position the audience   EA12-8: explains and evaluates nuanced cultural assumptions and values in texts and their effects on meaning   * explore the ways that texts represent alternative ways of seeing the world * evaluate and reflect on values and perspectives in texts from different historical and cultural contexts, including their own * analyse and evaluate how personal and cultural assumptions can be inferred from particular uses of language, for example figurative language, irony and rhetoric * evaluate, select and adapt significant elements of texts to represent or reinterpret cultural assumptions in texts | Extending Understanding of the Play - Ways of Reading  Link to the [Prestwick House](https://www.prestwickhouse.com/samples/303278.pdf) example: ‘The Teaching of William Shakespeare's 'The Merchant of Venice' from Multiple Critical Perspectives.’  The following activities can be used as suits class and teacher.  Options:   * Split class into groups. Each group is to complete the activities for one of the approaches and present back to class * Work through each approach as a class * Choose one approach and focus on this in detail * Set a selection of tasks for homework/extension activities   The document linked above is on multiple critical perspectives and includes three perspectives to challenge students thinking about the play and close analysis of characters. The three approaches used are:   * Archetypal approach * Psychoanalytic approach * Experience and representation of women in 'The Merchant of Venice'  1. Approach: Archetypal Approach:   Provide students with notes on the Mythological/Archetypal approach applied to 'The Merchant of Venice' from the pdf.  Students to consider:   * + What archetypal events occur in the play?  Students consider [Volger’s stages of The Hero’s Journey](http://www.tlu.ee/~rajaleid/montaazh/Hero%27s%20Journey%20Arch.pdf).   + Is Shylock the archetypal villain? Students read the article from The Guardian.   + Is Bassanio the archetypal hero?   + Archetypal images in the play - consider the number three, rings, and composition of the casket.   + Archetypal settings - The role of Belmont, the role of Venice   + What archetypal roles might Portia fulfil?   + What collective human experiences are revealed in the play?   Student Reflection Activity:  If we view ‘'The Merchant of Venice'’ through an archetypal approach, how are the human experiences represented?  What and how are assumptions about humanity challenged and/or reinforced through viewing ‘'The Merchant of Venice'’ through a mythological/ archetypal lens?   1. Approach: Psychoanalytic   Provide students with notes on the psychoanalytic approach from the pdf  Students to consider:   * + What forces motivate Shylock?   + Which behaviours of Shylock do you consider to be conscious ones and which are unconscious?   + What conscious or unconscious conflicts exist between Shylock and the other characters?   + Given his background, how plausible is Shylock’s behaviour?  How plausible is Jessica’s behaviour?   + What do Shylock’s and Jessica’s emotions and behaviours reveal about their psychological states?   + How does the portrayal of Shylock and Jessica represent the unconscious dimensions of Shakespeare’s mind?   [Useful article](http://www.zen127846.zen.co.uk/merchantarticle/merchantarticle.pdf) to read.  Student Reflection Activity  If we view 'The Merchant of Venice' through a psychoanalytic approach, how are the human experiences represented?  What and how are assumptions about humanity challenged and/or reinforced through viewing 'The Merchant of Venice' through a psychoanalytic approach?   1. Approach: The Experience and Representation of Women in 'The Merchant of Venice'   Introductory Questions:   * + Outline the experiences of Portia, Nerissa and Jessica in 'The Merchant of Venice'.   + How does Jessica conform to and/or challenge the stereotypical understanding of women in the Elizabethan era?   + How does Nerissa conform to and/or challenge the stereotypical understanding of women in the Elizabethan era?   + How does Portia conform to and/or challenge the stereotypical understanding of women in the Elizabethan era?   + Choose one of the female characters and write a summary of what this character experiences throughout the play (Use five quotes in your response).   Brainstorm and Questions  Either as a group or class, the teacher students brainstorm how people achieve power (e.g. legal, parental, legitimate, coercive, expert, ownership, moral, wealth).  Consider Portia, Jessica and Nerissa and their experiences in the play.  Do these characters:   1. Have access do ‘power’? 2. If so, describe the type of power they have access to 3. Have power exerted over them? 4. If so, describe the type of power that is exerted over them   Student Reflection Activity:  Students compose a reflective response to the following question: Is an experience of agency, in our interactions with other human beings, vital to feeling that we are contributing member of our communities and societies? In their responses, students reference the experience of one of the female characters in 'The Merchant of Venice'.  Developing Understanding of The Experience and Representation of Women in 'The Merchant of Venice'   * + How are Portia, Nerissa and Jessica’s lives portrayed?   + How do male and female characters relate to one another? Are these relationships sources of conflict? Are these conflicts resolved?   + To what extent does the play challenge or affirm traditional views of women?   + How do the images of women in the play reflect patriarchal social forces that have impeded women’s efforts to achieve full equality with men?   + What marital expectations are imposed on the characters, both male and female? What effect do these expectations have?   + What behavioural expectations are imposed on the characters, both male and female? What effect do these expectations have?   + In what ways do the characters subvert the marital and behavioural expectations and what are the consequences of subverting the marital and behavioural expectations?   Portia as a Radical Feminist: the True Merchant of Venice:  Angela Caravella, Influences of the Radical Feminist Perspective in *'*The Merchant of Venice', Cedar Crest Press, 2005.  Divide the class into 3 groups and provide each of the groups with one of the statements below about Portia.  Direct each group to create a presentation that provides evidence from the play that supports the representation of Portia they have been provided with.  In the presentation, they must analyse how language is used to construct this perspective of Portia’s experience in the play.   * + Portia understands gender as the cause of her oppression   + Portia is a character with fierce autonomy and an astonishing sense of self   + Portia’s most prominent moment as a successful, intelligent, rational female comes in the courtroom scene when she is dressed as a man … what would be a moment of success for feminine wit and wiles instead is transformed into the opposite   ‘If Portia is shadowed by her father’s authority, she controls her own destiny’ (Marjorie Garber) | Students’ analysis of the play from different perspectives is detailed and uses critical thinking to make connections between the play and their experience.  Students’ reflections consider how different perspectives extend their knowledge and understanding of representations of human experience in the play.  Students’ use of language includes a wider range of relevant technical language. |
| EA12-1: independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   * analyse how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, for example through allusions, paradoxes and ambiguities * judiciously select aspects of language, style and convention to represent experience for interpretive, imaginative and evaluative purposes   EA12-6: investigates and evaluates the relationships between texts   * read, listen and/or view widely to compare and contrast how composers use patterns and conventions in texts, for example through wordplay, parody and hybridity, and the ways in which appropriations of earlier texts allow new insights into original texts   EA12-7: evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued   * evaluate how texts, including their own compositions, are influenced by personal, social and cultural contexts and recognise how they are valued * experiment in own compositions with the different ways in which form, personal style, language and content engage and position the audience | Working with Extended Response Questions These questions can be used as a summative task, wrapping up the module, and to assist students to reflect on the play and their learning.  Discuss the expectations of their responses in this section of this examination. Students might list what each dot point might look like in an extended response.  Your answer will be assessed on how well you:   * demonstrate understanding of human experiences in texts * analyse, explain and assess the ways human experiences are represented in texts * organise, develop and express ideas using language appropriate to audience, purpose and context   Copy the questions on to large sheets of paper and set up the room for a ‘stations’ activity. Place each question at a station and allocate students to groups. Student groups rotate through the questions, with each round having a new focus.  Focus might include:  1st round - identify key words in the question and connotations. Look at task words and check meanings in the [Glossary of Key Words](https://www.educationstandards.nsw.edu.au/wps/portal/nesa/11-12/hsc/exam-advice-resources/glossary-keywords) used in HSC examinations.  2nd Round - list characters, scenes, events, from the play that would be useful to answer this question. Explain why  3rd Round - Write 5 thesis statements  Questions   * The nineteenth-century poet Samuel Taylor Coleridge speaks of Shakespeare's "representation of men in all ages and all times" in this particular play. Evaluate how the composer has represented universal human experiences in your prescribed text. * Assumptions about humanity are challenged and reinforced through viewing 'The Merchant of Venice' through a focus on the representation and experience of the female characters in the play. Discuss this view with detailed reference to your prescribed text. * How has your understanding of inclusion and exclusion been shaped by the individual and collective human experience represented in 'The Merchant of Venice'? In your response make detailed reference to the prescribed text. * According to Dautch, Shakespeare seems to suggest that ifthe Jew is a monster, it is because the Christian population around him have treated him as such. Discuss this perspective, with detailed reference to characterisation in 'The Merchant of Venice'. * How is imagery used in 'The Merchant of Venice' to explore the tension between mercy and justice? In your response, make detailed reference to your prescribed text. * ‘If you prick us, do we not bleed?’ (3.1.64), which leads to ‘if you wrong us, shall we not revenge?’ (3.1.66–67). How does Shylock’s speech in Act 3 allow us to reflect on our collective human experiences?  In your response, make detailed reference to your prescribed text.   Teachers may choose to set one of these extended response questions as writing tasks | Student participation in the ‘stations’ activity is detailed and makes thoughtful connections, drawing on their extensive knowledge of the play.  Students’ written responses to the questions have a well-developed thesis, detailed textual references and are composed using effective language. |
| EA12-1: independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   * analyse and evaluate how and why texts influence and position readers and viewers * judiciously select aspects of language, style and convention to represent experience for interpretive, imaginative and evaluative purposes   compose texts that integrate different modes, media and forms and assess the impacts of this combination on meaning and response | Wrap up with a visual representation task  The teacher could provide a sample or model for this task and/or provide students with a few statements. The students could also be invited to brainstorm statements that arise from their study of the play.  Example: ‘Rejection is the one constant of human experience’. Howard Jacobson  The students take a photo that represents the statement “Rejection is the one constant of human experience”. The photo can be taken in their local community, at school, or where they live. The student must take the image and not search for images on line or from other sources. The students print the photo and write a 500 word explanation about how that image represents the quote and how the different choices in regards to the photo’s composition helped to shape their representation. | Students’ visual choices demonstrate understanding of the ways visual features can be used to represent human experiences.  Students’ explanations are well developed and judiciously select features of their visual text to demonstrate their understanding of the representation of human experiences in different forms. |

Reflection and evaluation: