

**Scope and sequence summary****Duration:** 6 weeks

Close reading of a drama text – *Romeo and Juliet* by William Shakespeare.

Opportunities are provided for exploration of:

- print texts – short story, *On the Sidewalk Bleeding*, by Evan Hunter; poems and novels in the comparative study of texts
- visual texts – images of *Romeo and Juliet*, picture books in the comparative study of texts
- media, multimedia and digital texts – film adaptation of *Romeo and Juliet*, variety of songs relating to *Romeo and Juliet*, films in the comparative study of texts.

Opportunities are provided for experiences of:

- texts which are widely regarded as quality literature
- Shakespearean drama
- a wide range of cultural, social and gender perspectives, popular and youth cultures
- picture books, graphic novels
- film.

**Unit overview**

In this unit, students explore the nature of conflict and how it is presented in a range of texts. They examine different types of conflict and identify internal and external conflict. Through close study of Shakespeare's *Romeo and Juliet*, students develop an understanding of how the conflict unfolds, the rising tension in the play and how the conflict is ultimately resolved. Through focusing on specific scenes, students develop skills in analysing the language used to explore the conflict and are provided with opportunities to develop extended evaluative responses. Students then engage in a comparative study of a range of texts that explore different themes related to conflict.

Outcomes	Assessment overview
<p>EN5-1A responds to and composes increasingly sophisticated and sustained texts for understanding, interpretation, critical analysis, imaginative expression and pleasure</p> <p>EN5-2A effectively uses and critically assesses a wide range of processes, skills, strategies and knowledge for responding to and composing a wide range of texts in different media and technologies</p> <p>EN5-3B selects and uses language forms, features and structures of texts appropriate to a range of purposes, audiences and contexts, describing and explaining their effects on meaning</p> <p>EN5-4B effectively transfers knowledge, skills and understanding of language concepts into new and different contexts</p> <p>EN5-5C thinks imaginatively, creatively, interpretively and critically about information and increasingly complex ideas and arguments to respond to and compose texts in a range of contexts</p> <p>EN5-6C investigates the relationships between and among texts</p> <p>EN5-9E purposefully reflects on, assesses and adapts their individual and collaborative skills with increasing independence and effectiveness</p>	<p>The following assessment experiences have been integrated into this unit of work.</p> <p><b>Assessment for learning</b></p> <ul style="list-style-type: none"> <li>• Response using TEEL: 'How does Shakespeare create the rising conflict through his use of language and sentence structure?'</li> <li>• Journal entry/letter as Romeo – Act 3, Scene I</li> <li>• Group presentation of songs reflecting conflict</li> <li>• Explanation of Juliet's thoughts and feelings – Act 4, Scene III</li> <li>• Analysis of metaphors and personification – Act 5, Scene III</li> </ul> <p><b>Assessment as learning</b></p> <ul style="list-style-type: none"> <li>• Individual student reflection activities</li> <li>• Peer assessment of conflict improvisations</li> <li>• Individual reflection on group presentation of songs reflecting conflict</li> </ul> <p><b>Assessment of learning</b></p> <ul style="list-style-type: none"> <li>• Exposition: 'In the world of <i>Romeo and Juliet</i>, conflict is everywhere'</li> <li>• Response: 'Human conflict often arises out of circumstance' OR another activity within the comparative study of texts</li> </ul>

Content	Teaching, learning and assessment	Resources						
<p>EN5-1A</p> <ul style="list-style-type: none"> <li>• appreciate, explain and respond to the aesthetic qualities and the power of language in an increasingly sophisticated range of texts</li> <li>• analyse ideas, information, perspectives, contexts and ideologies and the ways they are presented in increasingly demanding, sustained imaginative, informative and persuasive texts</li> </ul> <p>EN5-3B</p> <ul style="list-style-type: none"> <li>• use voice effects, eg tone, volume, pitch, pauses and change of pace, for specific effects such as arguing a point of view or attempting to persuade an audience to a course of action</li> </ul> <p>EN5-4B</p> <ul style="list-style-type: none"> <li>• use prediction, speculation, hypothesis and paraphrasing as strategies for accessing complex types of texts with unfamiliar ideas or structures</li> </ul> <p>EN5-5C</p> <ul style="list-style-type: none"> <li>• critically evaluate the ways bias, stereotypes, perspectives and ideologies are constructed in texts</li> </ul> <p>EN5-9E</p> <ul style="list-style-type: none"> <li>• understand and apply appropriate metalanguage to reflect on their learning experiences</li> <li>• use and assess individual and group processes to investigate, clarify, critically evaluate and present ideas</li> </ul>	<p><b>Introducing ideas about conflict in texts</b></p> <p>Brainstorm students' impressions/understanding of the term. This may be represented as a digital or hard copy mind map.</p> <p>Discuss different interpretations/scenarios associated with the term.</p> <p>In pairs, students devise the main events (plot) of a story based on the title 'Conflict'. Students then form groups of four and share their short scenarios.</p> <p><b>Adjustments:</b> Careful pairing of students to provide opportunities for peer modelling and guidance. Provide a scaffold for students to complete (eg setting, characters, events leading to the conflict, conflict/climax, resolution/ending). Alternatively, students could be provided with characters and setting for them to develop a conflict and resolution.</p> <p>Discuss with students the different examples of conflict represented in the scenarios (eg family conflict, rifts between friends, physical conflict, war). Are there any other examples of conflict they can think of? Create a graphic chart/poster of the different examples of conflict. Students choose two or three of the examples and identify the reason for the conflict and who would be involved.</p> <p><b>Adjustments:</b> Select examples for students based on their experiences and abilities. Students could complete this exercise as a table, eg</p> <table border="1" data-bbox="835 970 1503 1145"> <thead> <tr> <th data-bbox="835 970 1028 1034">Example of conflict</th> <th data-bbox="1028 970 1265 1034">WHY did it happen?</th> <th data-bbox="1265 970 1503 1034">WHO is involved?</th> </tr> </thead> <tbody> <tr> <td data-bbox="835 1034 1028 1145"></td> <td data-bbox="1028 1034 1265 1145"></td> <td data-bbox="1265 1034 1503 1145"></td> </tr> </tbody> </table> <p>In pairs, students select one of the examples of conflict and improvise an enactment of the conflict. Give students a short time frame to establish and agree on the basics of their performance (eg one minute).</p> <p><b>Adjustments:</b> Careful pairing of students to provide opportunities for peer support and guidance. Select the example for improvisation and the characters students will adopt. Remind students of collaboration/negotiation rules and provide additional teacher support if required.</p>	Example of conflict	WHY did it happen?	WHO is involved?				<p>Mindmap software, such as Inspiration, <a href="http://www.visuwords.com">www.visuwords.com</a></p>
Example of conflict	WHY did it happen?	WHO is involved?						

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	<p>As each pair performs their improvisation, the class make notes on the situations presented:</p> <ul style="list-style-type: none"> <li>• Do you think this is a minor or major conflict?</li> <li>• Who are the characters involved in the conflict?</li> <li>• What is the basis of the conflict?</li> <li>• How would the characters involved consider the importance of the conflict (eg minor or major)?</li> <li>• What are the key words/phrases used to illustrate the conflict? What types of words/phrases are these (eg verbs, nouns, adjectives, adverbial clause, adjectival clause)?</li> <li>• What are the significant moments? When is the height of the dramatic action?</li> <li>• How successful was the improvisation in presenting the conflict? How could it be strengthened or improved?</li> </ul> <p><b>Adjustments:</b> Select questions for students to focus on. Provide a checklist or table for students to complete, eg</p> <table border="1" data-bbox="831 852 1532 1173"> <thead> <tr> <th></th> <th>Gp 1</th> <th>Gp 2</th> </tr> </thead> <tbody> <tr> <td>Small or big conflict?</td> <td></td> <td></td> </tr> <tr> <td>WHO is involved?</td> <td></td> <td></td> </tr> <tr> <td>WHAT is it about?</td> <td></td> <td></td> </tr> <tr> <td>Two words you remember</td> <td></td> <td></td> </tr> <tr> <td>Did you like the role-play? Why?</td> <td></td> <td></td> </tr> </tbody> </table> <p><b>Individual student reflection</b></p> <p>How easy or difficult did you find the improvisation? What challenges did you face? How did you and your partner make decisions? What did you want to convey to your audience about conflict?</p> <p><b>Note:</b> It may be useful to create a format for students to complete individual reflection, such as a class blog, individual student blogs, or journal.</p>		Gp 1	Gp 2	Small or big conflict?			WHO is involved?			WHAT is it about?			Two words you remember			Did you like the role-play? Why?			<p>Blog sites, such as <a href="http://edublogs.org">http://edublogs.org</a></p>
	Gp 1	Gp 2																		
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	<p><b>Adjustments</b> (to be applied to all individual student reflection activities):            Select questions based on students' ability. Alternatively, sentence starters could be provided to assist student reflection, eg 'I found the role-play _____ because _____', 'When I was working with my partner, I found it difficult to _____'.</p>	
<p>EN5-1A</p> <ul style="list-style-type: none"> <li>appreciate, explain and respond to the aesthetic qualities and the power of language in an increasingly sophisticated range of texts</li> <li>analyse ideas, information, perspectives, contexts and ideologies and the ways they are presented in increasingly demanding, sustained imaginative, informative and persuasive texts</li> </ul> <p>EN5-4B</p> <ul style="list-style-type: none"> <li>use prediction, speculation, hypothesis and paraphrasing as strategies for accessing complex types of texts with unfamiliar ideas or structures</li> </ul> <p>EN5-5C</p> <ul style="list-style-type: none"> <li>reflect on, extend, endorse or refute others' interpretations of and responses to literature</li> <li>understand and use the language of argument, eg the use of logic, evidence, refutation, ellipsis, irrelevance, circumlocution, and analyse how it affects responses</li> <li>critically evaluate the ways bias, stereotypes, perspectives and ideologies are constructed in texts</li> </ul>	<p><b>Different types of conflict</b></p> <p>What makes a plot successful? Model an example for students to consider, such as:</p> <p>'The boy woke up. He brushed his teeth and got dressed. Then he headed off to school. After school, he came home. He had some dinner and did his homework. At 9 o'clock he went to bed.'</p> <p>How would students describe this plot? What is the key element it is missing?</p> <p><b>Adjustments:</b> Provide descriptive words for students to choose from to describe the plot, eg boring, interesting, uninteresting, enjoyable. Encourage students to justify their selection.</p> <p>Discuss with students the significance of conflict to a plot. Usually a story has one main conflict that plagues the protagonist(s) during the entire plot. Some plots will also involve a number of lesser conflicts as well.</p> <p><b>Adjustments:</b> Ensure students have an understanding of complex terms by pairing the term with a more familiar term, eg protagonist/hero. Provide visual prompts around the classroom to assist students' understanding of complex terms.</p> <p>Introduce a short story to the class which centres on a particular conflict, such as <i>On the Sidewalk Bleeding</i>. Have students annotate the structural features of the plot (orientation, rising action, climax, falling action, resolution), by either charting/plotting the events or labelling the story.</p> <p>Have students reflect on the following questions:</p> <ul style="list-style-type: none"> <li>What is the conflict?</li> <li>Where is it represented in the plot?</li> <li>Who does the conflict involve?</li> <li>How/when is it resolved?</li> </ul> <p>This may be done as a class discussion, think/pair/share, or journal writing.</p>	<p><i>On the Sidewalk Bleeding</i> by Evan Hunter</p>

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	<p><b>Adjustments:</b> Read the story as a class. Discuss the plot as the story is read to ensure students have an understanding of the events. Explain language use, such as ‘gonna’, ‘layin’’, ‘nev’ mind’. Provide a visual storyboard of the story for students to identify structural features, if required. Students may also require a model for identifying structural features in a short story.</p> <p>Students develop responses to guided questions to demonstrate their understanding of the text. Questions should focus on the conflict represented in the text and the different characters’ reactions. Suggested questions might be:</p> <ul style="list-style-type: none"> <li>• What is the reaction of each of the other characters to Andy?</li> <li>• How are the gangs involved in the conflict identified?</li> <li>• What judgements are formed by different characters about the gangs?</li> <li>• What is Andy’s opinion of the gangs?</li> <li>• How does the author create/build the tension in the story through the use of language?</li> </ul> <p>This may be done as a three-level guide.</p> <p><b>Adjustments:</b> Select more literal questions for students, if required. If using a three-level guide, students may only complete questions from levels one or two.</p> <p><b>Individual student reflection</b></p> <p>Do you think the characters’ responses to Andy were reasonable or unreasonable? Explain. If this is done as a blog, encourage students to respond to others’ points of view in their responses.</p> <p>Collaborative exposition: How effective is the story in revealing, describing and resolving the conflict?</p> <p>Provide a scaffold for an exposition that models the structure (introduction, body of supporting evidence, conclusion) and language features (temporal connectives such as <i>firstly</i>, <i>in addition</i>, <i>finally</i>, persuasive language such as <i>extremely</i>, <i>successfully</i>). As a class, construct the introduction to the exposition, using the structure of topic sentence, reasons, concluding sentence. Once the reasons have been identified and included in the introductory paragraph, show students how each reason becomes a separate paragraph in the body of the exposition. Model developing a topic sentence for the next paragraph.</p>	<p>Exposition scaffold</p>

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	<p>In pairs, students jointly develop a topic sentence for the remaining paragraphs in the body of the exposition. Students can then individually develop each of the paragraphs for the body. Model constructing the conclusion as a class.</p> <p><b>Adjustments:</b> Students may require additional guided practice before independently writing paragraphs. They may only develop one paragraph to ensure that sufficient time is spent on this activity.</p> <p>Reflect on the brainstorm of different examples of conflict from the last lesson. Conflict can be categorised as external or internal, and there are several main types of conflict:</p> <ul style="list-style-type: none"> <li>• individual versus individual</li> <li>• individual versus society</li> <li>• individual versus nature</li> <li>• individual versus him/herself.</li> </ul> <p>Categorise the examples of conflict from last lesson, as well as any other examples students can think of, into the conflict categories listed above.</p> <p><b>Adjustments:</b> Model categorising some examples before having students categorise examples themselves. Provide additional guided practice through peer or teacher support, if required.</p>	
<p>EN5-2A</p> <ul style="list-style-type: none"> <li>• consider how aspects of texts, including characterisation, setting, situations, issues, ideas, tone and point of view, can evoke a range of responses, including empathy, sympathy, antipathy and indifference</li> <li>• interpret, analyse and evaluate how different perspectives of issue, event, situation, individuals or groups are constructed to serve specific purposes in texts</li> <li>• use comprehension strategies to compare and contrast information within and between texts, identifying and analysing embedded perspectives, and evaluating supporting evidence</li> </ul>	<p><b>Romeo and Juliet – introduction</b></p> <p>Introduce the text, <i>Romeo and Juliet</i>, to students. What do they already know about the story? Present a series of images, either from text covers or films. What can students predict about the story from these images?</p> <p>Read and discuss the prologue. Students rewrite the prologue using contemporary language. What types of conflict are suggested in the prologue (think back to the types of conflict established in the previous lesson, eg individual versus individual).</p> <p><b>Adjustments:</b> Provide contemporary sentences for students to match to phrases from the original version of the prologue. Alternatively, after discussing the meaning of the prologue, provide students with some contemporary sentences and have students add their own sentences to summarise the message.</p> <p>Read or view Act 1.</p>	<p>Various publications of <i>Romeo and Juliet</i> to suit students' ability levels:</p> <ul style="list-style-type: none"> <li>• <i>Cambridge School Shakespeare</i> (published by Cambridge University)</li> <li>• <i>No Fear Shakespeare</i> (published by Spark Notes)</li> <li>• <i>The Shakespeare Today</i> series (published by Bloomsbury ACAD &amp; PR)</li> <li>• <i>No Fear Shakespeare – Graphic Novels</i> (published by Spark Notes)</li> </ul>

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<p>EN5-4B</p> <ul style="list-style-type: none"> <li>use prediction, speculation, hypothesis and paraphrasing as strategies for accessing complex types of texts with unfamiliar ideas or structures</li> </ul> <p>EN5-5C</p> <ul style="list-style-type: none"> <li>reflect on, extend, endorse or refute others' interpretations of and responses to literature</li> </ul> <p>EN5-6C</p> <ul style="list-style-type: none"> <li>analyse and evaluate text structures and language features of literary texts and make relevant thematic and intertextual connections with other texts</li> </ul>	<p><b>Adjustments</b> (to be applied to all sections of the program relating to reading the play): Provide opportunities for students to read the play in reading circles or pairs, based on the version of the play they are following. The teacher may then work with circles or pairs at various times to consolidate understanding of characters and plot. Alternatively, students may be provided with a plot summary for each act.</p> <p>As a class, discuss the main conflict(s) that comes through in Act 1. Students develop a table to demonstrate which conflicts are internal and which are external.</p> <p><b>Adjustments:</b> Students may first require additional modelling of 'internal' and 'external' conflicts.</p> <p><b>Individual student reflection</b></p> <p>Is the conflict self-imposed or are characters merely caught up in the conflict? If this is done as a blog, encourage students to respond to others' points of view in their responses.</p>	<ul style="list-style-type: none"> <li><i>The Graphic Shakespeare</i> series (published by Evans Publishing Group)</li> <li><i>Romeo and Juliet: the Graphical Novel</i> (published by Classical Comics)</li> <li><i>Manga Shakespeare</i> (published by SelfMadeHero)</li> </ul> <p>Various film adaptations, such as George Cukor's, Franco Zeffirelli's, Baz Luhrmann's</p> <p><b>Adjustments:</b> The Manga Shakespeare edition and various graphic novel versions of the play are more appropriate for students who may find the language of the play challenging.</p>
<p>EN5-1A</p> <ul style="list-style-type: none"> <li>appreciate, explain and respond to the aesthetic qualities and the power of language in an increasingly sophisticated range of texts</li> </ul> <p>EN5-2A</p> <ul style="list-style-type: none"> <li>consider how aspects of texts, including characterisation, setting, situations, issues, ideas, tone and point of view, can evoke a range of responses, including empathy, sympathy, antipathy and indifference</li> <li>interpret, analyse and evaluate how different perspectives of issue, event, situation, individuals or groups are constructed to serve specific purposes in texts</li> <li>use comprehension strategies to compare and contrast information within and between texts, identifying and analysing embedded perspectives,</li> </ul>	<p><b>Romeo and Juliet – characters</b></p> <p>Students make a list of all the characters in the different families (include servants):</p> <ul style="list-style-type: none"> <li>Montagues</li> <li>Capulets</li> <li>Royal family of Verona.</li> </ul> <p>This can be done as a digital or hard copy mind map.</p> <p><b>Adjustments:</b> Provide a family tree or partially completed mind map for students to fill in. Provide a list of characters for them to select from.</p> <p>Students then choose three of the characters and find a quote that illustrates what type of person the character is. Explain what the quote suggests about the character. Encourage students to choose some of the minor characters as well as the major characters.</p> <p><b>Adjustments:</b> Select one of the main characters for students to explore. Provide a quote and have students explain what the quote says about the character (note: the quotes selected do not have to be in original</p>	



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<p>and evaluating supporting evidence</p> <p>EN5-6C</p> <ul style="list-style-type: none"> <li>analyse and evaluate text structures and language features of literary texts and make relevant thematic and intertextual connections with other texts</li> </ul>	<p>Shakespearean language if a student is following a version of the play written in contemporary language). Alternatively, students can choose some words to describe the character and justify their selections.</p> <p>The Prince of Verona is unhappy when he sees the Montagues and Capulets fighting once again. Read through the Prince's speech. Have students highlight words that suggest anger, contempt and threat. Are these mainly nouns, verbs or adjectives?</p> <p><b>Adjustments:</b> Define words and provide examples first. Alternatively, students may be required to select words that show 'anger' only. Provide models of nouns, verbs and adjectives for students to use as they classify selected words.</p> <p>Explain to students the TEEL approach to analysing language (Technique, Example, Effect, Link to question). Select an example of powerful language in the Prince's speech and model using TEEL to analyse how effective the example is in describing the conflict. Students then choose another example from the Prince's speech and construct their own analysis using the TEEL technique.</p> <p><b>Adjustments:</b> Students may require further guided practice instead of completing an independent analysis, eg select another example from the Prince's speech and provide a partially completed analysis or cloze passage using the TEEL technique for students to fill in.</p> <p>Read or view Act 2.</p>	<p>Act 1, Scene I, lines 71–93 (the Prince's speech)</p>
<p>EN5-2A</p> <ul style="list-style-type: none"> <li>consider how aspects of texts, including characterisation, setting, situations, issues, ideas, tone and point of view, can evoke a range of responses, including empathy, sympathy, antipathy and indifference</li> <li>interpret, analyse and evaluate how different perspectives of issue, event, situation, individuals or groups are constructed to serve specific purposes in texts</li> <li>use comprehension strategies to compare and contrast information within and between texts, identifying and analysing embedded</li> </ul>	<p><b>Romeo and Juliet – rising action</b></p> <p>As a class, read or view Act 3, Scene I, lines 33–132. Discuss who the conflict is between and have students identify the external and internal conflict presented.</p> <p>In pairs, students identify quotes which exemplify the aggression between Tybalt and Mercutio, as well as quotes exemplifying Romeo's attempts to diffuse the tension.</p> <p><b>Adjustments:</b> Provide students with a range of lines and have them classify these as either 'aggressive'/'argumentative' or 'helpful'/'calming'.</p> <p>Students compare the quotes identified. How does Shakespeare create the rising conflict through his use of language and sentence structure? Students use the TEEL technique to construct a response.</p>	<p>Act 3, Scene I, lines 33–132 (Tybalt kills Mercutio and Romeo kills Tybalt in revenge)</p>

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<p>perspectives, and evaluating supporting evidence</p> <ul style="list-style-type: none"> <li>use a range of software, including word processing programs, confidently, flexibly and imaginatively to create, edit and publish texts, considering the identified purpose and the characteristics of the user</li> </ul> <p>EN5-4B</p> <ul style="list-style-type: none"> <li>locate, select, synthesise and creatively use information, ideas and arguments from texts to compose new texts</li> </ul> <p>EN5-6C</p> <ul style="list-style-type: none"> <li>analyse and evaluate text structures and language features of literary texts and make relevant thematic and intertextual connections with other texts</li> </ul> <p>EN5-9E</p> <ul style="list-style-type: none"> <li>choose effective learning processes, resources and technologies appropriate for particular tasks and situations</li> </ul>	<p><b>Adjustments:</b> Students may refer back to the Prince’s speech and complete the independent practice of the analysis if this was not done previously.</p> <p>Discuss with the class Romeo’s role in this scene. At one point he states, ‘Oh, I am fortune’s fool!’ (line 98). Why does Romeo say this?</p> <p>Students answer some guided questions relating to the events so far, eg:</p> <ul style="list-style-type: none"> <li>What are the implications of the Prince’s decree about the Montagues and Capulets?</li> <li>Why could Juliet now be a widow?</li> <li>What do you think Juliet’s reaction will be to Tybalt’s death? Why?</li> <li>Why did the Prince decide to banish Romeo rather than execute him?</li> <li>What might happen if Romeo returns to Verona?</li> </ul> <p><b>Adjustments:</b> Select more literal questions for students, if required. If using a three-level guide, students may only complete questions from levels one or two.</p> <p>Students create a visual presentation of the events in this scene. This may be done as a:</p> <ul style="list-style-type: none"> <li>storyboard</li> <li>PowerPoint presentation</li> <li>multimedia presentation.</li> </ul> <p>Encourage students to frame the images in order to create a perspective from the reader on each of the characters.</p> <p><b>Adjustments:</b> Students may require simple, step-by-step instructions if using a presentation tool they are unfamiliar with. Provide a template for students to plan their presentation first. Assist students to identify the key events and sequence them in the correct order before commencing their presentation.</p> <p><b>Individual student reflection</b></p> <p>Imagine you are Romeo in this scene. Reflect on:</p> <ul style="list-style-type: none"> <li>your emotions and thoughts as the events play out</li> </ul>	<p>Presentation tools and resources, such as:</p> <ul style="list-style-type: none"> <li>How to create a storyboard in Microsoft Office Word</li> <li>500 storyboard tutorials and resources <a href="http://filmmakeriq.com/2010/10/500-storyboard-tutorials-resources/">http://filmmakeriq.com/2010/10/500-storyboard-tutorials-resources/</a></li> <li>Microsoft Photo Story <a href="http://microsoft-photo-story.en.softonic.com/">http://microsoft-photo-story.en.softonic.com/</a></li> <li>Movie Maker <a href="http://windows.microsoft.com/is-IS/windows-live/movie-maker-get-started">http://windows.microsoft.com/is-IS/windows-live/movie-maker-get-started</a></li> <li>Cinemek storyboard composer</li> </ul>

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	<ul style="list-style-type: none"> <li>• your reactions to the other characters</li> <li>• the consequences of your actions</li> <li>• what your future holds.</li> </ul> <p>This may be completed as a letter from Romeo to one of the other characters.</p> <p><b>Adjustments:</b> Provide a scaffold if composing a letter.</p>	<p><a href="http://cinemek.com/storyboard/">http://cinemek.com/storyboard/</a></p>
<p>EN5-2A</p> <ul style="list-style-type: none"> <li>• consider how aspects of texts, including characterisation, setting, situations, issues, ideas, tone and point of view, can evoke a range of responses, including empathy, sympathy, antipathy and indifference</li> <li>• interpret, analyse and evaluate how different perspectives of issue, event, situation, individuals or groups are constructed to serve specific purposes in texts</li> <li>• use comprehension strategies to compare and contrast information within and between texts, identifying and analysing embedded perspectives, and evaluating supporting evidence</li> </ul> <p>EN5-3B</p> <ul style="list-style-type: none"> <li>• refine vocabulary choices to discriminate between shades of meaning, with deliberate attention to the effect on audiences</li> </ul>	<p><b>Romeo and Juliet – Juliet’s conflict</b></p> <p>As a class, read or view Act 3, Scene II.</p> <p>Discuss with the class whether Juliet is experiencing external or internal conflict. Invite students to think of adjectives they would use to describe how Juliet is feeling. Encourage an understanding of modality by having students add to a word suggested using another word with similar meaning but increasing the level of modality. For example:</p> <p style="padding-left: 40px;">sad – unhappy – miserable – depressed – desolate</p> <p><b>Adjustments:</b> Provide students with a variety of words to select from when it is their turn to contribute.</p> <p>After the class discussion, students can create two or three modality clines for adjectives that describe Juliet’s emotions in this scene. Students then select a quote that illustrates the feelings described in each modality cline.</p> <p><b>Adjustments:</b> Provide students with sets of words for them to structure into modality clines. Alternatively, provide partially completed modality clines for students to add words to (a word bank may also be provided for students to select from).</p> <p>Read or view Act 3, Scenes II–IV.</p>	<p>Act 3, Scene II</p> <p>(the nurse tells Juliet about Tybalt’s death and Romeo’s banishment)</p>
<p>EN5-2A</p> <ul style="list-style-type: none"> <li>• consider how aspects of texts, including characterisation, setting, situations, issues, ideas, tone and point of view, can evoke a range of responses, including empathy, sympathy, antipathy and indifference</li> </ul>	<p><b>Romeo and Juliet – parent/child relationships</b></p> <p>As a class, read or view Act 3, Scene V. Discuss Juliet’s dilemma and how her parents add to or reduce her internal conflict.</p> <p>In groups of three, students find a song that discusses conflict between children and their parents (provide suggestions if required). Each group presents their song to the class, including playing an audio or video clip of the song. Presentations should include:</p>	<p>Act 3, Scene V</p> <p>(Juliet refuses to marry Paris)</p> <p>Variety of songs, such as:</p>

Content	Teaching, learning and assessment	Resources
<ul style="list-style-type: none"> <li>interpret, analyse and evaluate how different perspectives of issue, event, situation, individuals or groups are constructed to serve specific purposes in texts</li> </ul> <p>EN5-3B</p> <ul style="list-style-type: none"> <li>refine vocabulary choices to discriminate between shades of meaning, with deliberate attention to the effect on audiences</li> </ul> <p>EN5-4B</p> <ul style="list-style-type: none"> <li>use prediction, speculation, hypothesis and paraphrasing as strategies for accessing complex types of texts with unfamiliar ideas or structures</li> <li>locate, select, synthesise and creatively use information, ideas and arguments from texts to compose new texts</li> </ul> <p>EN5-5C</p> <ul style="list-style-type: none"> <li>reflect on, extend, endorse or refute others' interpretations of and responses to literature</li> </ul> <p>EN5-9E</p> <ul style="list-style-type: none"> <li>purposefully reflect on and value the learning strengths and learning needs of themselves and others</li> <li>understand and apply appropriate metalanguage to reflect on their learning experiences</li> <li>use and assess individual and group processes to investigate, clarify, critically evaluate and present ideas</li> </ul>	<ul style="list-style-type: none"> <li>What is the conflict in the song and how is it created?</li> <li>Whose perspective of the conflict does the song present? Describe the effect of the conflict on this person, using quotes from the song.</li> <li>How is the conflict in the song similar to the conflict Juliet is experiencing?</li> </ul> <p>Each group member should be responsible for one aspect of the presentation. Students then write a reflection on the group activity – how well they worked as a group, what role they played in group collaboration, any challenges or difficulties they faced in contributing to the group presentation and how they overcame these.</p> <p><b>Adjustments:</b> Selection of student groups to ensure opportunities for peer modelling and support. Allocate group roles if required. Select an aspect of the presentation that suits students' abilities and interests, eg answering selected questions, selecting or creating visuals to accompany the presentation. Select reflection questions for students to answer and/or provide sentence starters.</p> <p><b>Individual student reflection</b></p> <p>Do you think Juliet shows courage in this scene? Explain your response. If this is done as a blog, encourage students to respond to others' points of view in their responses.</p>	<ul style="list-style-type: none"> <li><i>Papa Don't Preach</i> by Madonna</li> <li><i>Father and Son</i> by Cat Stevens</li> <li><i>Perfect</i> by Simple Plan</li> <li><i>Because of You</i> by Kelly Clarkson</li> <li><i>Mother, Mother</i> by Tracy Bonham</li> <li><i>Nobody's Home</i> by Avril Lavigne</li> </ul>

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<p>EN5-2A</p> <ul style="list-style-type: none"> <li>interpret, analyse and evaluate how different perspectives of issue, event, situation, individuals or groups are constructed to serve specific purposes in texts</li> </ul> <p>EN5-3B</p> <ul style="list-style-type: none"> <li>engage with a range of increasingly complex language forms, features and structures of texts in meaningful, contextualised and authentic ways</li> <li>refine vocabulary choices to discriminate between shades of meaning, with deliberate attention to the effect on audiences</li> </ul> <p>EN5-4B</p> <ul style="list-style-type: none"> <li>use prediction, speculation, hypothesis and paraphrasing as strategies for accessing complex types of texts with unfamiliar ideas or structures</li> </ul>	<p><b>Romeo and Juliet – Juliet’s rising internal conflict</b></p> <p>As a class, read or view Act 4. Focus on Act 4, Scene II, which is a very short scene that illustrates Juliet’s thoughts and fears.</p> <p>Discuss with the class the ‘what ifs’ presented in this scene. How is this indicative of Juliet’s internal conflict?</p> <p>Examine line 19 of Juliet’s soliloquy: ‘My dismal scene I must act alone’. Students discuss what they think Juliet means by this.</p> <p>Encourage students to consider Shakespeare’s language choice in this line. Students experiment with the language by replacing the adjective ‘dismal’ with another adjective of their own choice. How does this alter the meaning and/or effect of this line? Students explain and justify their choices.</p> <p><b>Adjustments:</b> Provide students with an alternative adjective to use in the line, eg ‘sad’, ‘bad’.</p> <p>Students read through lines 20–58 and identify questions and doubts that are in Juliet’s mind. Students compose a paragraph to explain Juliet’s feelings at this time (eg confusion, fear, turmoil), using words and quotes from her soliloquy as supporting evidence.</p> <p><b>Adjustments:</b> Provide a scaffold for students to use when composing their paragraph. Alternatively, students could complete a cloze passage reflecting Juliet’s feelings at this time.</p> <p>Read or view the remainder of Act 4.</p>	<p>Act 4, Scene III</p> <p>(Juliet wants only to be with Romeo but has doubts about the action she is about to take)</p>
<p>EN5-1A</p> <ul style="list-style-type: none"> <li>analyse and explain the ways language forms and features, ideas, perspectives and originality are used to shape meaning</li> <li>create sustained texts, including texts that combine specific digital or media content, for imaginative, informative, or persuasive purposes that reflect upon challenging and complex issues</li> </ul> <p>EN5-2A</p> <ul style="list-style-type: none"> <li>interpret, analyse and evaluate how different perspectives of issue, event, situation, individuals</li> </ul>	<p><b>Romeo and Juliet – consequences of conflict</b></p> <p>As a class, read or view Act 5. Focus on Act 5, Scene III, where Romeo and Juliet meet their fate.</p> <p>As a class, read lines 97–131 of Romeo’s soliloquy. Draw students’ attention to the imagery Shakespeare has used to describe Romeo’s state of mind at this point in the play. Have students annotate examples of personification and metaphors in the extract.</p> <p><b>Adjustments:</b> Provide examples to model personification and metaphor first. Visual supports to explain the terms could also be provided to students or put up around the classroom. Have students identify personification examples only, if required, as these can be more concrete than metaphors.</p>	<p>Act 5, Scene III</p> <p>(Romeo and Juliet die)</p>

Content	Teaching, learning and assessment	Resources
<p>or groups are constructed to serve specific purposes in texts</p> <p>EN5-3B</p> <ul style="list-style-type: none"> <li>engage with a range of increasingly complex language forms, features and structures of texts in meaningful, contextualised and authentic ways</li> <li>compare and evaluate how ‘voice’ as a literary device can be used in a range of different types of texts such as poetry to evoke particular emotional responses</li> <li>refine vocabulary choices to discriminate between shades of meaning, with deliberate attention to the effect on audiences</li> <li>create literary texts with a sustained ‘voice’, selecting and adapting appropriate text structures, literary devices, language, auditory and visual structures and features for a specific purpose and intended audience</li> </ul> <p>EN5-4B</p> <ul style="list-style-type: none"> <li>apply existing knowledge, skills and understanding about language to access and express increasingly complex information and ideas for new purposes, audiences and contexts</li> </ul> <p>EN5-5C</p> <ul style="list-style-type: none"> <li>understand and use the language of argument, eg the use of logic, evidence, refutation, ellipsis, irrelevance and circumlocution, and analyse how it affects responses</li> <li>respond to and compose texts that use inference and figurative language, eg symbolism and</li> </ul>	<p>Students select one example of personification and one example of a metaphor and write an explanation of each. Their explanations should include:</p> <ul style="list-style-type: none"> <li>what is being compared in each image</li> <li>what the image means</li> <li>what the image tells us about Romeo’s thoughts and feelings at this time.</li> </ul> <p><b>Adjustments:</b> Select examples of personification and/or metaphors for students. Have students create a visual image to represent the personification/metaphor.</p> <p>Discuss with students Shakespeare’s sentence construction in this extract. There are a variety of simple and compound sentences used, as well as exclamations and questions. How do the variations in sentence structure affect the pace and tone of the soliloquy?</p> <p><b>Adjustments:</b> Read the extract to the students, or have students read the extract aloud. Students identify places where the reading is quicker (short, exclamatory sentences or questions) or slower (longer sentences).</p> <p>Students rewrite Romeo’s soliloquy using contemporary language and compose a visual image to represent Romeo’s thoughts and feelings at this time. This can be done as a drawing, painting or collage, or by creating or modifying a digital image.</p> <p><b>Adjustments:</b> Provide contemporary sentences for students to match to phrases from the original version of the soliloquy. Alternatively, after discussing the meaning of the soliloquy, provide students with some contemporary sentences and have them add their own sentences to summarise the speech.</p> <p><b>Individual student reflection</b></p> <p>In the final speech of Act 5, Scene III, the Prince states ‘some shall be pardoned and some punish’d’ (line 324). Who do you think was ‘pardoned’ and who ‘punished’ by the conflict between the Montagues and Capulets?</p> <p>Students may engage in a range of activities to demonstrate their understanding of the play and the conflict represented, such as:</p> <ul style="list-style-type: none"> <li>Reflect on the conflict presented in the play. Going back to the list of characters (or mind map) created earlier, students draw lines between the characters to represent who the conflict is between. Students identify which of the conflicts are external and which are internal. They then</li> </ul>	

Content	Teaching, learning and assessment	Resources
<p>allusion, in complex and subtle ways</p> <p>EN5-6C</p> <ul style="list-style-type: none"> <li>analyse and evaluate text structures and language features of literary texts and make relevant thematic and intertextual connections with other texts</li> </ul>	<p>categorise the conflicts according to the types of conflicts explored at the beginning of the unit (eg individual versus individual). This may be done using colour coding or symbols.</p> <ul style="list-style-type: none"> <li>Write a media report on the deaths of Romeo and Juliet.</li> <li>Select either Dire Straits' song, <i>Romeo and Juliet</i>, or Taylor Swift's song, <i>Love Story</i>, and complete some guided questions comparing the song to the play, eg: <ul style="list-style-type: none"> <li>What is the conflict presented in the song?</li> <li>Whose perspective of the conflict does the song present? Is there a change in voice throughout the song?</li> <li>How is the idea of 'fate' presented in both the song and the play?</li> <li>How does the conflict in the song differ from that of the play?</li> <li>Identify two or three examples of imagery used in the song. Explain the comparison and what this image tells us about the character or conflict in the song.</li> <li>Create a Venn diagram or comparison chart to identify the similarities and differences in the internal conflict experienced by Romeo (in the case of Dire Straits' song) or Juliet (in the case of Taylor Swift's song) in both the song and the play.</li> </ul> </li> </ul> <p><b>Adjustments:</b> Select activities based on students' abilities and interests. Provide scaffolds for extended responses and use the three-level guide method to create questions suited to students' abilities.</p> <p><b>Final activity</b></p> <p>Compose an exposition, addressing the following statement: 'In the world of <i>Romeo and Juliet</i>, conflict is everywhere'.</p> <p>Encourage students to use the exposition scaffold presented earlier in the unit.</p> <p><b>Adjustments:</b> Students may need to be provided with a partially completed exposition to fill in, such as a set of topic sentences and concluding sentences for each paragraph to assist them in developing the paragraphs.</p>	<p>Songs:</p> <ul style="list-style-type: none"> <li><i>Romeo and Juliet</i> by Dire Straits</li> <li><i>Love Story</i> by Taylor Swift</li> </ul>

Content	Teaching, learning and assessment	Resources
<p>EN5-1A</p> <ul style="list-style-type: none"> <li>create sustained texts, including texts that combine specific digital or media content, for imaginative, informative, or persuasive purposes that reflect upon challenging and complex issues</li> </ul> <p>EN5-2A</p> <ul style="list-style-type: none"> <li>consider how aspects of texts, including characterisation, setting, situations, issues, ideas, tone and point of view, can evoke a range of responses, including empathy, sympathy, antipathy and indifference</li> <li>interpret, analyse and evaluate how different perspectives of issue, event, situation, individuals or groups are constructed to serve specific purposes in texts</li> <li>understand and apply a wide range of reading strategies to enhance comprehension and learning for a range of print, multimodal and digital texts</li> <li>use comprehension strategies to compare and contrast information within and between texts, identifying and analysing embedded perspectives, and evaluating supporting evidence</li> <li>use a range of software, including word processing programs, confidently, flexibly and imaginatively to create, edit and publish texts, considering the identified purpose and the characteristics of the user</li> </ul> <p>EN5-3B</p> <ul style="list-style-type: none"> <li>analyse and explain how text structures, language features and visual features of texts and the context in which texts are experienced may influence audience response</li> </ul>	<p><b>Comparative study of texts</b></p> <p>Select another example of conflict to explore with the students, eg:</p> <ul style="list-style-type: none"> <li>war</li> <li>rivalry</li> <li>bullying</li> <li>racism</li> <li>environment/animal welfare</li> <li>natural disasters (tsunami, bushfire, earthquake, etc.)</li> <li>moral dilemmas.</li> </ul> <p>Explore two texts that illustrate this example of conflict. These may be teacher-selected or student-selected texts. Students engage in a range of activities to explore:</p> <ul style="list-style-type: none"> <li><b>what</b> the conflict is</li> <li><b>who</b> is affected and the consequences experienced</li> <li><b>how</b> the conflict is explored through the text.</li> </ul> <p>Activities may include:</p> <ul style="list-style-type: none"> <li>Prepare a digital mind map of words that describe the conflicts represented in each text.</li> <li>Present the characters on a scale according to how much they are affected by the conflict. Explain your choices. Was it easy to do this? Why/why not?</li> <li>Write a letter or email as a character from one text to a character from the other text, sharing your experiences of the conflict. As the second character, write a letter in response to the first letter.</li> <li>Identify the types of conflict explored in each text (individual versus individual, individual versus society, individual versus nature, individual versus him//herself). Although both texts discuss the same issue (eg war, bullying), are there different emphases placed on the types of conflict? Explain.</li> </ul>	<p>Pairs of texts exploring a similar theme, such as:</p> <p><i>The Man He Killed</i> by Thomas Hardy/<i>Private Peaceful</i> by Michael Morpurgo</p> <p><i>Looking for Alibrandi</i> by Melina Marchetta/<i>Will</i> by Maria Boyd</p> <p><i>The Rabbits</i> by John Marsden &amp; Shaun Tan/<i>But I was Born Here, Miss</i> by Anonymous</p> <p><i>Window</i> by Jeannie Baker/<i>The Castle</i> directed by Rob Sitch</p> <p><i>Other Brother</i> by Simon French/<i>Only Ten</i> by Allan Baillie</p> <p>Mind map software, such as Inspiration, <a href="http://www.visuwords.com">www.visuwords.com</a></p>



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<ul style="list-style-type: none"> <li>• compare and evaluate how ‘voice’ as a literary device can be used in a range of different types of texts such as poetry to evoke particular emotional responses</li> <li>• use voice effects, eg tone, volume, pitch, pauses and change of pace, for specific effects such as arguing a point of view or attempting to persuade an audience to a course of action</li> </ul> <p>EN5-5C</p> <ul style="list-style-type: none"> <li>• engage in wide reading of self-selected imaginative, factual and critical texts for enjoyment and analysis and share responses in a variety of relevant contexts, including digital and face-to-face contexts</li> <li>• critically evaluate the ways bias, stereotypes, perspectives and ideologies are constructed in texts</li> </ul> <p>EN5-6C</p> <ul style="list-style-type: none"> <li>• explore and appreciate the similarities and differences between and among more demanding texts</li> <li>• analyse and evaluate text structures and language features of literary texts and make relevant thematic and intertextual connections with other texts</li> <li>• use appropriate metalanguage to identify, describe and explain relationships between and among texts</li> <li>• create imaginative texts that make relevant thematic and intertextual connections with other texts</li> </ul>	<ul style="list-style-type: none"> <li>• What perspective of conflict is the author presenting in each text? Present the similarities and differences using a Venn diagram or comparison chart.</li> <li>• Research other texts that present perspectives on the example of conflict explored in your texts. Prepare a digital presentation for the class on the different perspectives towards this example of conflict, using the texts you have gathered as examples.</li> <li>• Explore the narrative point of view used in each text (eg first person, second person, third person). Whose perspective is presented? Is there a particular tone to the text?</li> <li>• Select an extract from the text and create a podcast of that extract. Use vocal techniques, sound effects and music to create a particular mood or atmosphere. Provide a written explanation of the techniques used in your podcast.</li> <li>• Find examples of the following language techniques in each text: <ul style="list-style-type: none"> <li>– simile/metaphor/personification</li> <li>– descriptive language</li> <li>– persuasive/emotive language</li> <li>– powerful nouns, adjectives and verbs</li> <li>– symbolism</li> <li>– rhetorical questions.</li> </ul> </li> </ul> <p>Evaluate the purpose and effect of each.</p> <ul style="list-style-type: none"> <li>• Compose an interview with both the authors. Use open-ended questions to explore each author’s perspective on the conflict presented in their text.</li> <li>• Compose a response to the statement: ‘Human conflict often arises out of circumstance’. Responses could be constructed as an exposition/ discussion, feature article or speech.</li> </ul> <p><b>Adjustments:</b> Select texts to study based on students’ abilities and interests, eg visual texts, short stories, poems. Alternatively, students may explore one additional text and compare this to <i>Romeo and Juliet</i>.</p> <p>Select activities for students based on their abilities and interests. Provide scaffolds for extended responses. Models and templates may also be useful in assisting students to complete the activity.</p>	<p>Audio software, such as Audacity, GarageBand</p> <p>Webserver for publishing podcasts, such as Blogger</p>

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<p>EN5-9E</p> <ul style="list-style-type: none"> <li>• understand and confidently integrate their own processes of responding to and composing a wide range of different types of texts</li> <li>• choose effective learning processes, resources and technologies appropriate for particular tasks and situations</li> </ul>		