Year 10 Essential

ENGLISH GUIDE

Unit 4
Responding to interpretations of Shakespeare in film

v5

Department of Education and Training
C2C Independent Learning Materials

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Icon legend

Sheet	Send-in	Digital	Tutor/teacher	Negotiated task
Handwriting	Exercise book	Safety	Keep	Prac work
Starter kit	English resource	Maths resource	Science resource	History resource

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Distance Ed

ENGLISH

Lesson and resource overview

Year 10 Unit 4

Responding to interpretations of Shakespeare in film

Aboriginal and Torres Strait Islander histories and cultures

There is much to know and learn about Aboriginal peoples' and Torres Strait Islander peoples' histories and cultures. Participating in Aboriginal peoples' and Torres Strait Islander peoples' ways of learning and knowing will be an exciting experience. This will be a journey of discovery in new ways of learning, new knowledge, and new and interesting texts. For support in this journey, request more information from your teacher.

Aboriginal peoples and Torres Strait Islander peoples are warned that resources in this unit may contain images, voices and names of persons who may now be deceased.

Unpacking video | Unit notes and answers | Evidence of learning | Glossary | Starter kit

Concept mapping | Icon legend

Topic: Shakespeare in context

Lesson 1 Elizabethan England

Lesson objective/s

- Understand unit intent and assessment task
- Understand values, beliefs and assumptions of the Elizabethan context

Resources

Text

Romeo and Juliet by William Shakespeare

Digital

Video — Why read Shakespeare? (1:47)
Video — Unit introduction (3:32)
Video — A snapshot of Elizabethan England: Part 1 (3:00)
Video — A snapshot of Elizabethan England: Part 2 (6:34)
Slideshow — Overview: *Romeo and Juliet*

Find and prepare

Sheet 1 — English glossary Year 10 Unit 4

Negotiated task/s: Tasks 4 and 7: Discuss orally with tutor.

Lesson 2 Understanding Shakespearean prose

Lesson objective/s

- Understand strategies for reading and comprehending Shakespearean prose
- Understand representations of people, cultures, places, events, objects and concepts in a Shakespearean play

Resources

Text

Romeo and Juliet by William Shakespeare

Digital

Video — What's he talking about? (3:49)
Video — Problem 1 (3:06)
Video — Problem 2 (3:39)
Video — Problem 3 (2:05)

Find and prepare

Sheet 2 — Shakespearean glossary
Sheet 3 — Tips for understanding Shakespeare

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Topic: Shakespeare in context (continued)

Lesson 3 Understanding tragedy

Lesson objective/s

- Understand the conventions of Shakespearean tragedy
- Understand representations of characters, cultures, places, events and concepts in a Shakespearean play

Resources

Text

Romeo and Juliet by William Shakespeare

Digital

Video — Tragic hero (3:19)
Video — What is tragedy? (2:00)

Negotiated task/s: Task 9: Use dot points instead of complete sentences on Sheet 6.

Topic: Interpretations of Shakespearean tragedy

Lesson 4 Interpreting plot and characters

Lesson objective/s

- Understand aspects of plot and characterisation in a Shakespearean text
- Understand how paragraph structures can develop and extend ideas to support or refute interpretations of literature

Resources

Text

Romeo and Juliet by William Shakespeare

Digital

Slideshow — Character relationships map

Find and prepare

Sheet 4 — Plot graph
Sheet 5 — Interpretations of *Romeo and Juliet* (Send-in)

Negotiated task/s: Tasks 3 to 5: Discuss orally with tutor.

Lesson 5 Interpreting thematic messages

Lesson objective/s

- Understand how thematic messages are advanced by choices in plot, characterisation and language use
- Understand similarities and differences in structures and social and cultural purposes of 'tragic' narratives from different cultural contexts

Resources

Text

Romeo and Juliet by William Shakespeare

Digital

Audio — *The butterfly lovers* (4:14)

Find and prepare

Sheet 6 — Comparing tragedies

Negotiated task/s: Task 4: Make notes and discuss orally with tutor.

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Topic: Film codes and conventions

Lesson 6 Understanding visual codes

Lesson objective/s

- Understand visual codes common to visual texts
- Understand how visual codes combine to create representations and impact audiences

Resources

Digital

Video — Unit introduction (3:26)
Slideshow — Visual codes and conventions: film
Video — Days like these (0:59)

Find and prepare

Sheet 7 — English glossary Year 10 Unit 4
Sheet 8 — Shot sizes and camera angles

Negotiated task/sc Sheet 8: Sketches are optional.
Task 7: Omit task or answer orally.
Task 9: Answer orally.

Lesson 7 Understanding moving images

Lesson objective/s

- Understand camera movement and editing techniques common to film texts
- Understand how visual codes and choices in editing combine to create representations and impact audiences

Resources

Digital

Slideshow — Moving images
Video — Yolngu Boy: Three friends reunited (3:09)
Video — Yolngu Boy: Excerpt 1 (1:47)

Lesson 8 Understanding elements of sound

Lesson objective/s

- Understand elements of sound used to make meaning in film texts
- Understand how visual codes, choices in editing and elements of sound combine to create representations and impact audiences

Resources

Digital

Video — Days like these (0:59) (from Lesson 6)

Find and prepare

Sheet 9 — Glossary of film terms

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Topic: Shakespeare on screen

Lesson 9 Viewing a Shakespearean filmc Part A

Lesson objective/s

- Understand how audiences may be impacted by choices in film codes
- Understand how film codes shape representations in film texts

Resources

Film

Romeo and Juliet (2013) directed by Carlo Carlei

Digital

Video — The director's cut (2:19)

Find and prepare

Sheet 9 — Glossary of film terms (from Lesson 8)
Sheet 10 — Film analysis framework (Send-in; save for future lessons)

Negotiated task/s: Task 2: Answer orally.

Lesson 10 Viewing a Shakespearean filmc Part B

Lesson objective/s

- Understand how audiences may be impacted by choices in film codes
- Understand how film codes shape representations in film texts

Resources

Film

Romeo and Juliet (2013) directed by Carlo Carlei

Digital

Video — Scene film analysis: 1 (5:26)
Video — Scene film analysis: 2 (3:14)

Find and prepare

Sheet 9 — Glossary of film terms (from Lesson 8)
Sheet 10 — Film analysis framework (Send-in; saved copy from Lesson 9)

Lesson 11 Viewing a Shakespearean filmc Part C

Lesson objective/s

- Understand how audiences may be impacted by choices in film codes and how these choices affect representations
- Understand that evaluations about the quality of a film should be based on textual evidence

Resources

Film

Romeo and Juliet (2013) directed by Carlo Carlei

Find and prepare

Sheet 9 — Glossary of film terms (from Lesson 8)
Sheet 10 — Film analysis framework (Send-in; saved copy from Lesson 10)

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Topic: Everyone's a critic

Lesson 12 Using evaluative language to review texts

Lesson objective/s

- Understand aspects of evaluative language
- Understand how evaluative language can be used to review film texts

Resources

Digital

Slideshow — Evaluative language review

Video — Yolngu Boy: Excerpt 1 (1:47) (from Lesson 7)

Find and prepare

Sheet 11 — Example film review 1

Sheet 12 — Types of Appreciation

Negotiated task/s: Task 6: Choose only two elements to appraise.

Lesson 13 Using persuasive language to review texts

Lesson objective/s

- Understand persuasive devices that are common to film reviews
- Understand how persuasive devices can be used to emphasise perspectives in film reviews

Resources

Find and prepare

Sheet 7 — English glossary Year 10 Unit 4 (from Lesson 6)

Sheet 11 — Example film review 1 (from Lesson 12)

Film reviews

Negotiated task/s: Task 4: Omit.

Lesson 14 Foregrounding perspectives in ilm reviews

Lesson objective/s

- Understand how cohesive devices can develop perspectives in film review texts

Resources

Digital

Slideshow — Cohesive devices in film reviews

Find and prepare

Sheet 11 — Example film review 1 (from Lesson 12)

Sheet 13 — Example film review 2

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Topic: Film review

Lesson 15 Shaping sentence and text structures

Lesson objective/s

- Understand how various sentence structures and clause combinations can be arranged to position audiences
- Understand text structures integral to film review

Resources

Film

Romeo and Juliet (2013) directed by Carlo Carlei

Digital

Video — Shaping sentences (6:22)
Video — Film review text structures (5:35)

Find and prepare

Sheet 11 — Example film review 1 (from Lesson 12)

Negotiated task/s: Task 2: Discuss orally.

Lesson 16 Sequencing and organising information

Lesson objective/s

- Understand how combinations of written and visual information can advance perspectives
- Understand that text structures and language features are arranged according to context, audience and purpose

Resources

Digital

Slideshow — Organising written and visual information

Find and prepare

Sheet 13 — Example film review 2 (from Lesson 14)

Negotiated task/s: Task 2: Answer orally.

Lesson 17 Writing a film review

Lesson objective/s

- Understand the assessment
- Review the *Guide to making judgments* and understand the standards A–E
- Complete the assessment

Resources

Film

Romeo and Juliet (2013) directed by Carlo Carlei

Find and prepare

Sheet 10 — Film analysis framework (saved copy from Lesson 11)

Negotiated tasks: These negotiated tasks are identified with the negotiated task icon and could be removed due to individual student ability and time commitment of families. Discuss these with the teacher.

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ENGLISH

Unit notes and answers

Year 10 Unit 4

Notes for this unit

In this unit, students view a film interpretation of a Shakespearean play. They use their knowledge of visual codes, elements of sound, and the text structures and language features of film review to evaluate the value of the selected film for contemporary Australian teenage audiences.

Aboriginal and Torres Strait Islander histories and cultures

There is much to know and learn about Aboriginal peoples' and Torres Strait Islander peoples' histories and cultures. Participating in Aboriginal peoples' and Torres Strait Islander peoples' ways of learning and knowing will be an exciting experience. This will be a journey of discovery in new ways of learning, new knowledge, and new and interesting texts. For support in this journey, request more information from your teacher who can access the following site: C2C: Aboriginal peoples' and Torres Strait Islander peoples' cross-curriculum priority support.

Aboriginal peoples and Torres Strait Islander peoples are warned that resources in this unit may contain images, voices and names of persons who may now be deceased.

Before starting this unit

View the **Year 10 Unit 4 Unpacking video** before starting the unit. A link to this video can be found at the top of the **Lesson and resource overview**.

Lesson concepts

This unit provides opportunities for students to engage with concepts (key learning) specific to the year level. The **Concept mapping** document (found at the top of the **Lesson and resource overview**) identifies where the concepts are covered in each lesson. The following key explains the symbols used when the concepts are listed at the start of each lesson.

Lesson concept key		
N New	O Ongoing	A Assessment
O A Ongoing and building for assessment	N M New and building for monitoring	O M Ongoing and building for monitoring
N A New and building for assessment		

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Icons

The following icons are used throughout Independent Learning Materials.

Icon legend				
Sheet	Send-in	Digital	Tutor/teacher	Negotiated task
Handwriting	Exercise book	Safety	Keep	Prac work
Starter kit	English resource	Maths resource	Science resource	History resource

Negotiated tasks

The **Negotiated task** icon identifies tasks in lessons that may be modified or removed in consultation with the teacher. When a negotiated task icon is shown, refer to the relevant lesson on the **Lesson and resource overview** for further instructions.

Sheet and lesson answers

Sheet and lesson answers are constructed to demonstrate a high standard of response to questions and tasks. It is not expected that all students would respond to questions and tasks at the level offered in the answers. However, they also inform tutors of high-quality student responses.

Tutors are advised to contact the teacher if they are unsure of how well their students are responding to student materials.

There are four types of answers required in this unit:

- Some tasks in this unit require students to give a **specific answer** (the 'correct' answer); these answers are shown in red.
- Some tasks can be satisfied with a **range of possible answers**; these answers are shown in red and introduced by the words 'For example:'
- Other tasks require students to formulate a **personal response or opinion**; these are shown in red and introduced by the words 'Personal response required.'
- Send-in tasks often do not have the answers supplied in this document; answers to these tasks are supplied only to the teacher.

Student responses and time constraints

The type and length of the response expected from a student is usually indicated in the introduction to an activity (for example, *Write two sentences ...*). Responses to some activities cannot be changed due to the nature of the response; sometimes the answer must be written in a complete sentence, or paragraph, or all parts of an activity must be completed without omissions. Send-in tasks are included in this category.

If students are experiencing difficulty in completing other tasks in the expected lesson time frame, consider the use of some of these strategies:

- scribing for the student
- discussing questions with the student (possibly recording audio)
- asking the student to 'think about' and answer the question in their head
- students writing notes instead of sentences
- students writing sentences instead of paragraphs
- students writing short statements

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- students keyboarding rather than handwriting, or handwriting rather than keyboarding
- choosing a selection of parts of a question to answer (completing parts a) and b) of a longer activity).

Teacher consultation in choosing these strategies is recommended.

Assessment for this unit

Assessing student learning

To write a film review that evaluates the value of a film interpretation of a Shakespearean play to persuade contemporary Australian teenage audiences.

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Lesson 1

Topic: Shakespeare in context

Elizabethan England

Lesson concepts

- Expressing opinions, evaluations and judgments — Influence of value systems, context, purpose, mode of communication
- How texts reflect the context of culture and situation in which they are created
- Evaluating texts — Representations in texts: social, moral and ethical positions
- Texts and context — Representations in texts: structural choices
- Text purpose and audience — Implicit or explicit values, beliefs and assumptions

Lesson notes

Students watch the **Video — Unit introduction** for a broad understanding of the unit expectations and assessment, and read the assessment task. A brief introduction to Shakespeare is provided and then students view the **Video — A snapshot of Elizabethan England parts 1** and **2** to better understand the values, attitudes and beliefs that would have influenced Shakespeare and are evident in his writing. At the end of the lesson, students will identify evidence of these attitudes in the prologue. Students view the **Slideshow — Overview: *Romeo and Juliet***, which will be a useful resource throughout the unit. It provides a synopsis, character analysis, an act-by-act summary of the action and an explanation about how to cite Shakespearean quotes correctly.

Lesson answers

1. View the **Video — Why read Shakespeare?**

   No answer required.

2. View the **Video — Unit introduction**

   No answer required.

3. Think about the values, assumptions and beliefs that inform the dominant Australian perspective on the following topics and try to summarise these in one sentence. For example:

   a. Sport: Sport is valued extremely highly and successful sportsmen receive high salaries and kudos in the community.

   b. Gender roles: Women and men are considered equal and have the same rights.

   c. Marriage: Marriage is no longer viewed as compulsory in order to declare love or commitment for someone, and often occurs when people are older than 20.

   d. The environment: The environment is protected and respected, and attempts are made to ensure sustainable developments are common.

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4. View the **Video — A snapshot of Elizabethan England: Part 1.**

No answer required.

5. View the **Video — A snapshot of Elizabethan England: Part 2.**

No answer required.

6. Complete the table below to categorise beliefs and values held by Elizabethans. The left column should summarise the beliefs held by Elizabethans and the right column should identify the values that these beliefs indicate. (Two categories have been completed for you.)

The Elizabethan era		
Beliefs	**Attitudes to:**	**Values**
Life followed a rigid, hierarchical and natural order. This natural order governed society, family, nature and the human body. The Great Chain of Being must stay in proper order or chaos would reign.	**social order**	Hierarchy valued and respected Maintaining the status quo and social order Patriarchal society — God, King and Father honoured above all else
The father was the head of the family and each family member had specific roles and responsibilities. Each family member knew their place and had to maintain the appropriate role to uphold order and prevent chaos.	**family**	Hierarchy was valued and respected. Maintaining the status quo and social order was paramount.
Marriage was generally for status rather than love, and was often arranged.	**love and marriage**	Marriage was a practical arrangement for the improvement of wealth and political status. This was valued above marrying for love.
Fate was an active force that shaped people's lives. One moment you could be perfectly happy and then fate might intervene and change everything	**fate**	Humans have little control over their lives.

7. If you were living in Elizabethan England, how would you respond to the following scenarios? (1–2 sentences for each scenario)

a. You are female and are told you are going to marry the heir to the very rich and famous Montulet family. You've never met your betrothed, but the marriage has been arranged. You haven't really considered marriage before now.
As a female in Elizabethan England, I have no expectation other than to marry. I am pleased that I will be marrying into a wealthy family and furthering my own and my family's fortune.

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b. Your 12-year-old daughter expresses a keen desire to join her brother to attend classes at the local public school.

I would explain to my daughter that she must learn different things to a man and must learn to become a lady. I would explain that the appropriate hierarchy must be followed so social order is maintained and chaos does not ensue.

8. View the **Slideshow — Overview: *Romeo and Juliet***

No answer required.

9. Place the following plot statements in the correct order, from 1 to 10.

Romeo and Juliet meet and fall in love.	2
Friar Laurence secretly weds Romeo and Juliet.	3
Juliet drinks poison to appear dead.	8
Romeo kills himself by drinking poison.	9
A fight breaks out between the Montague and Capulet families, ending with the deaths of Tybalt and Mercutio.	4
Juliet's father arranges to bring her planned marriage to Paris forward.	6
Romeo is lovesick and moping about Rosaline.	1
Friar Laurence devises a plan to save Juliet from her marriage to Paris and to reunite her with Romeo.	7
Juliet awakes to find Romeo dead and kills herself.	10
Romeo is banished from Verona.	5

10. After reading the prologue carefully, answer the following questions.

a. Look closely at line 6, 'A pair of star-cross'd lovers take their life'. What Elizabethan beliefs are reflected in this line? Use the **Video — A snapshot of Elizabethan England: Part 2** to help you answer. (1–2 sentences)

The idea that Romeo and Juliet are 'star cross'd' is indicative of the cultural context of Elizabethan England. It was a common belief that the stars you were born under determined the type of person you would be and the life you would live. Romeo and Juliet had little control over their lives because they were not favoured by the stars — their stars were crossed.

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b. What does line 6, 'A pair of star-cross'd lovers take their life', tell us about the tragedy of the play? (1 sentence)

That Romeo and Juliet will die — 'take their life'.

c. What are the effects on the audience of knowing the ending? (1–2 sentences)

The audience becomes curious to know why both lovers die by the end of the play.

d. Do you think a contemporary audience or an Elizabethan audience would be more inclined to relate to the tragedy of this play? Explain. (2–3 sentences)

It is more likely that Elizabethan audiences will better relate to the tragedy because they viewed life in terms of fate, with the wheel of fortune and the stars being controlling forces on their lives. A modern audience may very well wonder why the 'stars' are to blame, and see individuals as being more responsible for their own destinies.

Lesson 2

Topic: Shakespeare in context

Understanding Shakespearean prose

Lesson concepts

- Punctuation — Citing and referencing conventions
- How texts reflect the context of culture and situation in which they are created
- Texts and context — Representations in texts: structural choices

Lesson notes

In this lesson, students learn some useful tips for reading and understanding Shakespeare. **Sheet 2** and **Sheet 3**, as well as **Video — Problem 1**, **Video — Problem 2** and **Video — Problem 3**, provide specific solutions for common problems encountered when reading Shakespeare. Students are given the opportunity to test their understanding before they begin reading Act 1 of *Romeo and Juliet*.

Lesson answers

1. What is the citation reference for act 1, scene 5, lines 42 to 45? 1.5.42–45
2. View the **Video — What's he talking about?**

   No answer required.
3. Open **Sheet 2 — Shakespearean glossary**. Refer to this sheet as required to become familiar with the terms used in this unit. These are actual differences in language that you simply need to remember. After the lesson, keep this sheet in a safe place to be used in future lessons.

   No answer required.

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4. Open **Sheet 3 — Tips for understanding Shakespeare** and read the first problem and its solution.

   No answer required.

5. View the **Video — Problem 1**.

   No answer required.

6. What is Tybalt saying here in act 1, scene 1? Note that 'drawn' refers to having a sword drawn and out of the scabbard.

   Tybalt: *'What, drawn, and talk of peace! I hate the word*

   As I hate hell, all Montagues, and thee:

   Have at thee, coward!' (1.1.60–63)

   What? You take out your sword and then talk about peace? I hate the word 'peace' like I hate hell, all Montagues, and you. Fight me, coward!

7. Return to **Sheet 3** and read the second problem and the suggested solution.

   No answer required.

8. Now view the **Video — Problem 2**.

   No answer required.

9. Answer the following questions using the steps suggested in the video.

   a. Use Step 1 to translate:

      Tybalt: 'What, art thou drawn among these heartless hinds? Turn thee, Benvolio, look upon thy death.' (1.1.56–57)

      What? You've drawn your sword to fight with these worthless servants? Turn around, Benvolio, and face your death.

   b. Use Step 2 to translate the following language in bold, from act 1, scene 1:

'**Tis** true'	It is
'if thou **art** moved, thou **runnest** away.'	are, run
'thou **shalt** not stir one foot …'	shall
'three civil brawls … Have **thrice** disturbed the peace.'	three times

10. Return to **Sheet 3** and read the third problem and the suggested solution.

    No answer required.

11. View the **Video — Problem 3**.

    No answer required.

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12. Answer the following questions using the steps provided in the video.

a. Identify the subject, verb and object in the following quote and then provide a translation of the quote in order of subject–verb–object.

Lady Capulet: 'Why call you for a sword?' (1.1.66)

Subject:	you
Verb:	call
Object:	sword
Translation:	Why do you call for a sword?

13. Return to **Sheet 3** and read the fourth and final problem and the suggested solution.

No answer required.

Lesson 3

Topic: Shakespeare in context

Understanding tragedy

Lesson concepts

- Text and purpose — Traditional and contemporary texts vary across different media
- How texts reflect the context of culture and situation in which they are created
- Point of view — Refuting others' interpretations
- Texts and context — Representations in texts: structural choices
- Text purpose and audience — Implicit or explicit values, beliefs and assumptions
- Comprehension strategies — Constructing meaning about: embedded perspectives, supporting evidence

Lesson notes

In this lesson, students learn the key features of a Shakespearean tragedy and watch the **Video — Tragic hero** to explore the idea of the flawed tragic hero. Students then begin reading *Romeo and Juliet*. They read act 1 and complete a reading journal to focus their reading and enhance understanding.

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Lesson answers

1. Who are the main protagonists in *Romeo and Juliet*? (1 sentence)

   The two main protagonists in *Romeo and Juliet* are Romeo Montague and Juliet Capulet.

2. Who would be considered the antagonist in the play? Why? (1 sentence)

   The main antagonist is Tybalt Capulet because he and Romeo are enemies.

3. Using the table summary on the previous page, write a short paragraph summarising the key elements of a Shakespearean tragedy.
   In summary, a tragedy centres on a flawed but essentially good character whose weakness leads to their ultimate downfall. Usually, the tragic hero will possess opposite traits to the antagonist. Events will increase in chaos and disorder as the tragic hero heads blindly towards their final consequence, often influenced by fate, fortune or some supernatural element.

4. View the **Video — Tragic hero**.

   No answer required.

5. View the **Video — What is a tragedy?**

   No answer required.

6. Answer the following questions.

   a. What elements of Shakespearean tragedy have you seen in recent films? (1–2 sentences)
      Personal response required. For example:
      Titanic — most of the characters die
      Twilight saga — tragic hero as main character; his flaw is that he is a vampire, but he is decent and good
      Students might identify any element from the supernatural to the tragic hero but must be able to explain their understanding.

   b. What emotional response did you have to these elements in this instance? (1–2 sentences)
      Personal response required.

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Lesson 4

Topic: Interpretations of Shakespearean tragedy

Interpreting plot and characters

Lesson concepts

- Expressing opinions, evaluations and judgments — Influence of value systems, context, purpose, mode of communication
- Punctuation — Citing and referencing conventions
- Point of view — Refuting others' interpretations
- Texts and context — Representations in texts: structural choices

Lesson notes

In this lesson, students complete a character relationships map provided in the **Slideshow — Character relationships map**. Advise students that they may make the boxes provided for answers either bigger or smaller depending on how much they write. Students may also create an additional slide if they run out of room.

If students have trouble conveying the relationships between characters, they should refer to **Slideshow — Overview: *Romeo and Juliet*** for further details (Lesson 1).

In this lesson, students also review both plot and characterisation to clarify their understanding of events and themes in *Romeo and Juliet*. Next, students will revise paragraph structure before reading two different interpretations of *Romeo and Juliet*, and writing a paragraph response to one of these interpretations using evidence to support or refute it.

Lesson answers

1. Open **Sheet 4 — Plot graph** and complete the plot diagram. Each key dramatic feature is already mapped on the diagram. Your job is to identify what action happens at each stage of the plot.
   See **Sheet 4 answers**.

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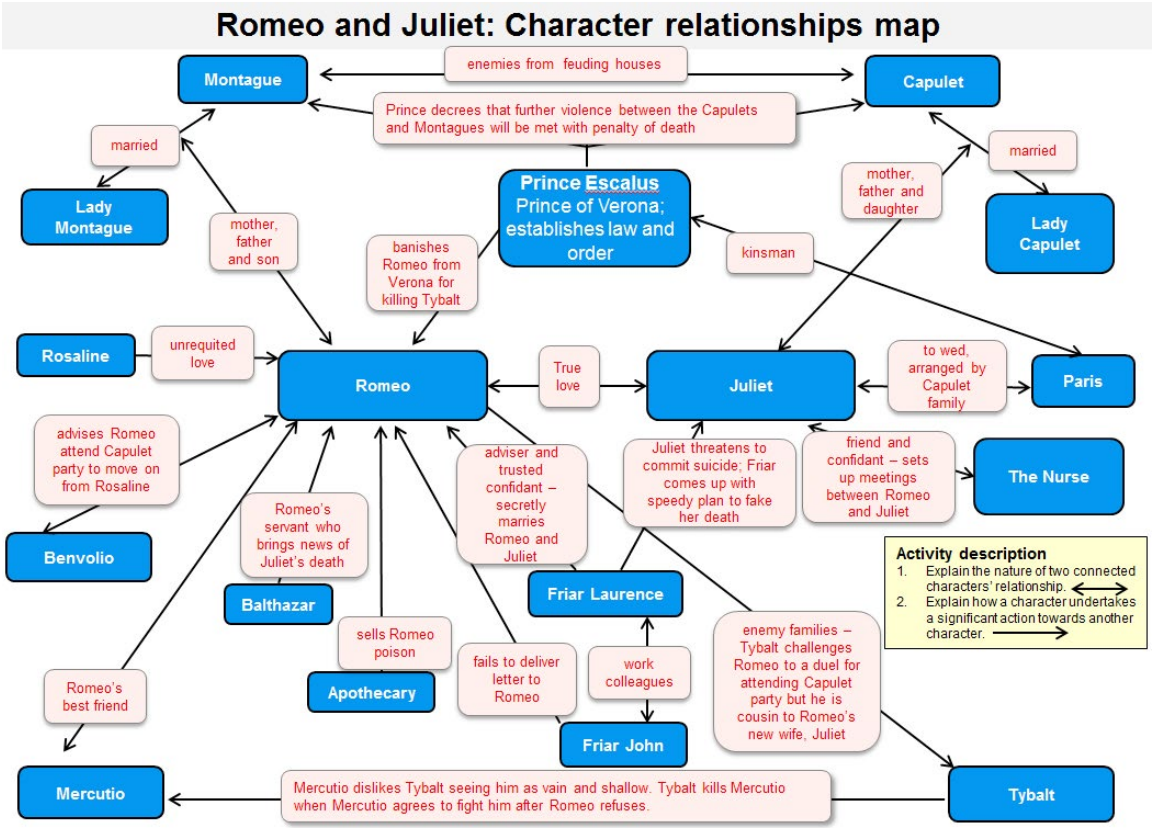
2. View the **Slideshow — Character relationships map** and complete the activity.



3. Look at the following image that depicts the final scene in *Romeo and Juliet*.

   No answer required.

4. Who is shaking hands behind the dead bodies of *Romeo and Juliet*? What does this handshake represent? (1–2 sentences)

   Capulet and Montague are shaking hands. Their handshake represents the end of their long-standing family feud that disallowed Romeo and Juliet from being together and led to the tragic fate of the young lovers.

5. Who also lies dead beside Romeo and Juliet? (1 sentence)

   Paris lies dead beside Romeo and Juliet.

6. Friar Laurence is depicted on his knees, looking to heaven as though praying. Why might he be depicted in this way? (1–2 sentences)

   For example:

   Friar Laurence's depiction might suggest that he feels culpable for his involvement and he seeks forgiveness from God. Friar Laurence's depiction might represent him seeking answers and understanding from God for such a waste of young lives.

7. Open **Sheet 5 — Interpretations of *Romeo and Juliet***. After reading each interpretation provided, complete the activities and send to your teacher for feedback.

   Answers to this send-in task have been supplied only to the teacher.

8. Use the editing checklist below to refine your paragraph on **Sheet 5**.

   Personal response required.

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Lesson 5

Topic: Interpretations of Shakespearean tragedy

Interpreting thematic messages

Lesson concepts

- O Expressing opinions, evaluations and judgments — Influence of value systems, context, purpose, mode of communication
- O/A How texts reflect the context of culture and situation in which they are created
- O Evaluating texts — Representations in texts: social, moral and ethical positions
- O Language devices — Thematic and intertextual connections with other texts
- O/A Texts and context — Representations in texts: structural choices
- O/A Comprehension strategies — Constructing meaning about: embedded perspectives, supporting evidence

Lesson notes

In this lesson, students reflect upon the messages communicated by key themes in *Romeo and Juliet*. They then listen to the **Audio — *The butterfly lovers*** to understand a comparable tragic narrative from a different cultural context. Students then compare the two stories to examine the similarities and differences in thematic messages communicated by different tragic narratives.

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Lesson answers

1. Identify messages communicated by the themes in *Romeo and Juliet*. Complete the table. The major themes and one possible message has already been analysed for you.

Theme	Negative aspects	Positive aspects	Possible message
youth	• The older generation's 'ancient grudge' ends in the tragic death of the young lovers. • Juliet's father arranges his daughter's marriage to Paris.	• The younger characters are often deeply passionate and headstrong. • The feud between members of the older generation (Montagues and Capulets) does not extend to Romeo and Juliet.	• The younger generation has a chance to overcome the social divisions of the past.
love	• Romeo is shown to hastily change from loving Rosaline to loving Juliet. • Romeo and Juliet's love for each other leads to violence and death.	• Romeo and Juliet's love is able to transcend their warring families' hatred, as the Montagues and Capulets are unified in peace at the end of the play. • The young lovers go to great lengths to be together.	• The course of true love never runs smooth yet love is a powerful force in bringing about good in society.
fate	• Romeo and Juliet appear to have little or no control over their tragic destinies — they are predestined to end their lives prematurely. • No-one was blamed for their deaths; it was their fate.	• Eventually, the tragic fate of Romeo and Juliet brings about peace between the warring households. • There were other options open to the young lovers, which may have resulted in a different outcome.	• We must question the ability we have to control our own destiny.

2. Listen to the **Audio — *The butter ly lovers***.

   No answer required.

3. Open **Sheet 6 — Comparing tragedies** and complete the table on the sheet to compare *Romeo and Juliet* and *The butter ly lovers*.

   See **Sheet 6 answers**.

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4. In order to examine similarities and differences in the messages produced by the two 'tragic' narratives, answer the following questions.

   a. What is the most striking difference between the two texts?

      The most significant difference between the two stories is the fact that at the end of *Romeo and Juliet* the feuding families bury their enmity and come together in peace. However, in *The butterfly lovers,* Zhu Yingtai's family experience the loss of their daughter without acknowledging their part in the tragedy.

   b. Both texts seem to provide similar thematic messages for which issue? Explain these similar thematic messages and identify how the texts advance the message.

      Both narratives highlight the need for members of the younger generation to be able to fully realise their heart's desires or they will suffer a tragic fate. Both texts advance this message about the need for society to change by revealing the tragic consequences that following tradition can have on young people's lives.

   c. What type of social effect might these narratives have had on their original audiences?

      These two tragic narratives might have caused their original audiences to question the effect that rigidly following social conventions has on the younger generation.

   d. What values might be encouraged or discouraged by each story?

      The two stories seem to promote values such as dedication and pursuing your true passion in life. They both discourage marriage as a means to improve social status rather than for true love.

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Lesson 6

Topic: Film codes and conventions

Understanding visual codes

Lesson concepts

- Expressing opinions, evaluations and judgments — Influence of value systems, context, mode of communication
- Visual language
- Expressing preferences and evaluating texts
- Evaluating texts — Representations in texts: social, moral and ethical positions
- Texts and context — Representations in texts: visual choices
- Text processing strategies — Navigation and reading paths

Lesson notes

In this lesson, students will examine how visual codes commonly used in visual texts make an impact on the viewer. This lesson also provides opportunity for students to examine the assessment task: a review of a Shakespearean film. Students will watch a short video and consider how the director's choices affect the interpretation an audience might make.

Lesson answers

1. Open **Sheet 7 — English glossary Year 10 Unit 4**. You will be referring to this glossary within this lesson and throughout the unit. No answer required.
2. View the **Video — Unit introduction.** No answer required.
3. Look carefully at the two images. They are both shots of the same character doing the same thing, but there are a number of differences.
   a. Make a list of the differences between the two images.
      For example:
      - camera angle
      - shot type
      - lighting.
   b. What feelings are communicated by each shot? How is the audience meant to perceive the character in each shot? (2–3 sentences)
      Image 1 positions the audience to feel that the character is pensive, depressed or upset. Image 2 positions the audience to feel like the character is confident and that they possibly have a position of authority.

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4. View the **Slideshow — Visual codes and conventions: ilm** and read each section carefully. As you view the slideshow, answer the questions that follow.

Personal response required. For example:

a. Define the term 'salience' in your own words. The most noticeable feature of an image.

b. Define the term 'vectors' in your own words.
Visual elements that draw the viewer's eyes to the image's focal point.

c. Define the term 'reading path' in your own words.
The way a viewer's eyes track across an image.

d. Discuss salience in the image on the previous page. What is the first thing the viewer's eyes are drawn to? (1–2 sentences)
The viewer's eyes are first drawn to the centre of the image, focusing on the interaction between the man and the boy.

e. What vectors are responsible for creating a reading path in response to this image? (1–2 sentences)
The long, diagonal shadows in the bottom right-hand corner of the image cause the viewer's eyes to track toward the figures in the centre of the image.

f. What does this image depict? (1–2 sentences)
This image depicts an interaction between a man and a boy.

g. What subtle or implied meanings might be conveyed by this image? (1–2 sentences)
This image conveys a sense of sadness and loneliness.

h. How are these implied meanings conveyed? Refer to elements within the image in your response. (1–2 sentences)
The image is in black and white, and the two silhouetted figures cast long shadows from the light overhead, thus the isolation of the man and boy is accentuated.

5. Complete **Sheet 8 — Shot sizes and camera angles**. See **Sheet 3 answers**.

6. Answer the questions that follow in order to develop your understanding of mise en scène.

a. From which language does the term 'mise en scène' originate from?
The term 'mise en scène' originates from French.

b. What recognisable words are evident in the term? What clues might these recognisable words provide about the meaning of the phrase? (1–2 sentences)
The word 'scene' is still recognisable to English speakers and hints at the fact this term refers to the composition of a film scene.

c. What might the term mean? (1 sentence)
'Mise en scène' is a French term meaning 'within the frame'. It refers to all the visual elements packed into a scene.

7. View the **Video — Days like these**. No answer required.

8. Answer the following questions about the **Video — Days like these**.
For example:

a. What is it about the setting that suggests Dan may not be financially well off? (1–2 sentences)
There is graffiti on the walls in the stairwell, and the apartment appears small (the dining table is in the kitchen) and bare (furniture is simple and there is little decoration).

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b. What choices in props and costume suggest Dan is enduring financial hardship? (1–2 sentences)
The pile of overdue bills on the table and basic cooking equipment used in the scene suggest that Dan is enduring financial hardship.

c. What choices in props and costume suggest Dan is well looked after by his mother? (1–2 sentences)
The fact that Dan's mother is dressed in a work uniform and that the camera pans past a set of trophies and awards give the impression that Dan's mother is supportive of him.

d. What does the mise en scène reveal about the central character, Dan? Explain how costume, props and setting help communicate messages about Dan. (2–3 sentences)
Dan is from a family that is not financially well off yet he is well looked after by his mother. Dan's father is in prison and this is revealed when Dan picks up the envelope with the words 'HM Prison' printed on it.

e. How does the mise en scène reflect attitudes and assumptions that are held by some people about Aboriginal peoples in Australia? (2–3 sentences)
The mise en scène effectively positions the audience to believe Dan and his mother are economically disadvantaged, and that his father is in jail.

f. Why might the Aboriginal director, Martin Adams, wish to highlight these attitudes and assumptions? (2–3 sentences)
The placement of certificates among the trophies with titles such as 'Award for Excellence' is most likely used to indicate that Dan also displays academic prowess. The stereotype of Aboriginal peoples only being excellent at sport is called into question by this element of the mise en scène.

Lesson 7

Topic: Film codes and conventions

Understanding moving images

Lesson concepts

- Expressing opinions, evaluations and judgments — Influence of value systems, context, mode of communication
- Visual language
- How texts reflect the context of culture and situation in which they are created
- Expressing preferences and evaluating texts
- Evaluating texts — Representations in texts: social, moral and ethical positions
- Texts and context — Representations in texts: structural choices, visual choices

Lesson notes

In this lesson, students will examine how camera movement and editing techniques common to film texts combine to make meaning. Students will watch two short videos and consider how the director's choices affect the interpretation an audience might make.

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Lesson answers

1. View the **Slideshow — Moving images** and read each section carefully. As you view the slideshow, answer the questions that follow.

   a. Summarise information about camera movement by completing the paragraph below, choosing words from the list provided.

   When the camera tilts it moves along a vertical axis to capture action or to reveal elements of the scene. Tracking involves the camera moving forwards, backwards, diagonally, vertically, or from side to side to follow the action. Panning may be slow or fast; the camera remains fixed to one spot and moves horizontally, left or right, across a 180-degree axis. Zooming in and out is common in film texts; this technique involves the lens of the camera adjusting to make subjects appear smaller or larger in the frame.

   b. In order to consolidate your learning about editing techniques, complete the table of key terms matching the correct term to its definition.

Key term	Definition
jump cut	a sudden and abrupt change from one scene to another, which disrupts continuity
cut	the transition between one shot and another
montage	a stylistic arrangement of short shots that may have thematic or symbolic meaning, or may simply condense space, time and information for the viewer
long take	a single shot or ‘take’ of the camera that lasts for a relatively long time
transition	a noticeable change between two shots; some common examples are the ‘fade’, the ‘dissolve’ and the ‘wipe’
reaction shot	a shot showing the direct reaction or response of a participant to a preceding action or event
cross cut	cutting between two or more scenes of action in a sequence, indicating that events are occurring simultaneously
juxtaposition	the placement of two shots together for comparison or contrast to create an effect
motivated cut	a scene which may allude to something occurring off screen
establishing shot	shows the location relevant to a particular sequence of events; it begins a sequence of shots

2. View the **Video — Yolngu Boy: Three friends reunited.** No answer required.

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3. Complete the retrieval chart below about the **Video — Yolngu Boy: Three friends reunited**. Describe how the editing technique is used before explaining the intended meaning that is being communicated to the viewer. Analysis of the first technique is supplied to help guide your work.

Editing techniques	Time	Describe what is being shown	Explain what meaning is communicated
long take	Begins at the fifth cut of the film excerpt (0:14)	The camera pans across a lush bush environment to display three boys all in ceremonial attire, carried on the shoulders of Elders.	Both land and culture are important to the narrator as well as his connection to his two friends.
jump cut	From the dream sequence to reality (0:41)	The young narrator is abruptly brought back to the 'here and now'.	It is a somewhat rude awakening, where the link between the past, traditional culture and identity is suddenly detached.
cross cuts	Between the narrator's dream sequence and Botj's journey (0:55), and then to Milika's football match (1:23)	The parallel events occurring in the lives of the three boys.	The sequence of editing links the different lives of the boys who remain connected through bonds of kinship many years later.
montage	During Milika's football match (1:28)	Milika's skill as a player.	Milika's sporting prowess is revealed — his high social esteem is also implied with cuts to cheering members of the community.
motivated cut	Following the dialogue 'The old man wants to see you later' (2:02)	The shot cuts to show how Dawu is looking on, watching Milika play.	Establishes the authority and significance of the Elder, Dawu.

4. View the **Video — Yolngu Boy: Three friends reunited** once more. This time they take note of the number of camera shots used in two scenes: the dream scene and the football scene. Using this information, students complete the activities that follow.

   a. Count the number of shots in the dream scene (0:01–0:49). six

   b. Find the average length of a shot by dividing the number of scenes by the length of the dream sequence.
   The average length of each shot in the dream sequence is approximately eight seconds.

   c. Count the number of shots in the football game scene (1:24–1:57). 14

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d. Find the average length of a shot by dividing the number of scenes by the length of the football sequence.
Students should do something similar to the following. For example:
- 1.24 take away 1.57 = 0.33 seconds
- 33 divided by 14 = 2.357.

Answer: The average length of each shot in the football game scene is approximately 2.5 seconds (after rounding off).

e. Is the rhythm in the dream sequence fast or slow?
The rhythm in the dream sequence is slow.

f. What effects would there be if the rhythm was markedly different?
If the rhythm was fast, it would position the audience to perceive the dream as action packed, instead of a peaceful memory.

g. Is the rhythm in the football match fast or slow?
The rhythm in the football game scene is fast.

h. What effects would there be if the rhythm was markedly different?
If the rhythm of the football game scene was slow, it would position the audience to believe that the game was boring and not very physical.

5. View the **Video — Yolngu Boy: Excerpt 1**. No answer required.

6. Complete the activity below about the **Video — Yolngu Boy: Excerpt 1** in order to explain how camera movement and editing combine to provide messages about Aboriginal culture, identity or communities in Arnhem Land.

Tick the statements below that you think are correct (**Hint:** There may be more than one correct statement for each section).

Camera movement

- [x] The camera tracks along from the shadows revealing the male initiation ceremony taking place, effectively highlighting this as a significant ritual in Aboriginal culture.
- [ ] The camera pans across the landscape revealing the untouched beauty of the Arnhem Land environment.
- [x] The camera zooms in on Botj's face as he watches the initiation ceremony from his hiding spot, effectively capturing the mystery and importance of this event in the lives of Aboriginal males.
- [ ] The camera is tilted down on the initiation ceremony, building a sense of suspense that something bad is about to happen.

Editing techniques

- [x] A number of quick cuts are used to build a sense of tension that Botj will be discovered at the initiation ceremony he has not proven himself worthy of attending.
- [ ] A number of long takes are used to communicate the idea the boys have a sense of tranquillity, or peacefulness, with the environment.
- [ ] A rapid succession of cross cuts is used to foreground the dangerous action involved in the scene.
- [x] Juxtaposition is used to contrast the place of Botj, who is left out of the important ceremony, with that of Lorrpu and Milika, who are experiencing an important ritual in becoming respected men in their Arnhem Land community.

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Lesson 8

Topic: Film codes and conventions

Understanding elements of sound

Lesson concepts

- Expressing opinions, evaluations and judgments — Influence of value systems, context, mode of communication
- Visual language
- How texts reflect the context of culture and situation in which they are created
- Expressing preferences and evaluating texts
- Evaluating texts — Representations in texts: social, moral and ethical positions
- Texts and context — Representations in texts: structural choices, visual choices

Lesson notes

In this lesson, students will examine how elements of sound create meaning in film. Students will watch a short video and evaluate how effectively film codes and conventions have been used to communicate a message.

Lesson answers

1. Open **Sheet 9 — Glossary of film terms** now and read over the film terms encountered in this unit to be able to complete the activity that follows.
2. Re-read the last section on **Sheet 9** about sound and complete the table below by choosing answers from the jumbled list and placing them in the appropriate sound category.

Diegetic sound	Non-diegetic sound
Sound that comes from within the 'world' of the film text — creating the auditory reality of the text:	Sound that comes from outside the film text. This is a stylistic use of sound that achieves particular effects:
• sounds or noises made by characters, including dialogue • sound effects that occur naturally in the 'world' of the film text • music from within the film text (source music)	• voice over • inner monologue • sound effects that do not originate in the 'world' of the film text • soundtrack

3. View the **Video — Days like these**. As you watch the film excerpt, complete the activity that follows.

   Record the different sounds you hear in the retrieval chart and then explain the purpose and effect of each sound. Example answers are supplied to help guide your work.

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For example:

Diegetic sound		Non-diegetic sound	
Sound	**Purpose and effect on audience**	**Sound**	**Purpose and effect on audience**
Footsteps on the stairs	Situates the viewer in the setting: Dan is climbing the stairs in a block of flats.	Muffled music and shouting	Communicates the idea that the other tenants might be unsavoury types
Water from the shower	Conveys the idea that it is morning and Dan has been training	Radio news story	The news story refers to an Aboriginal offender, foregrounding a common misconception in Australia about Aboriginal peoples and crime.
Dialogue	The small amount of dialogue in the scene reveals Dan is unemployed. He is most likely being supported by his mother and Dan's father is absent.	Sound effects: dogs barking, construction sounds, siren and alarms	Suggests that Dan and his mother likely reside in a high-density, urban and possibly crime-filled area
Sound effects: cooking, shuffling papers	Sets this scene up to be viewed as a normal, everyday moment in the lives of the characters		

4. Write a paragraph that evaluates how effectively mise en scène and sound have been employed in the film *Days like these* to communicate meaning to the viewer. A topic sentence prompt has been supplied to help guide your writing.

   Topic sentence: The arrangement of mise en scène and use of sound in *Days like these* clearly emphasises the challenging circumstances faced by Dan and many other Aboriginal peoples in modern-day Australia.

   Explaining sentence/s:
   Skilful use of mise en scène and sound by the filmmaker effectively positions viewers to perceive that Dan and his mother are economically disadvantaged, and that Dan's father is in jail.

   Evidence sentence/s:
   Indeed, the particular choice of sounds featured in the clip foregrounds the idea that Dan and his mother live in an area affected by crime. However, careful examination of the mise en scène reveals schooling certificates among Dan's sporting trophies, drawing attention to the fact that Dan is most likely academically gifted.

   Conclusion:
   Therefore, the filmmaker's expert use of mise en scène and sound not only communicates particular cultural assumptions about Aboriginal peoples but also importantly calls them into question.

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Lesson 9

Topic: Shakespeare on screen

Viewing a Shakespearean film: Part A

Lesson concepts

- Language variation and change
- Expressing opinions, evaluations and judgments — Influence of value systems, context, purpose, mode of communication
- Visual language
- How texts reflect the context of culture and situation in which they are created
- Expressing preferences and evaluating texts
- Evaluating texts — Representations in texts: social, moral and ethical positions
- Texts and context — Representations in texts: structural choices, visual choices

Lesson notes

In this lesson, students will begin viewing the film for review, *Romeo and Juliet* (2013) directed by Carlo Carlei. Before they begin watching the film, students will be reminded about the assessment task purpose and provided with **Sheet 10 — Film analysis framework**, to help them prepare for the assessment as they view the film.

Encourage students to remember their favourite scenes from the original Shakespearean play; usually, this is a good indication of the scenes students could choose for their film review because they are familiar with them and would then be able to better compare the film and the play (such as themes or dialogue) when writing their film review later.

Furthermore, students should be looking for film elements in four particular scenes which would be the most interesting to write about in a film review.

For example, a scene where the actors best showcase their performances could be combined with the director's use of camera movement, angles, shots, mise en scène, etc. To fully understand how these elements might be talked about in a film review, students should ask themselves: How well do the actors' performances, and the director's use of film codes, advance key messages in this scene and effect the audience? This will then help to determine the opinion students will have about all of the elements in each particular scene. Remember, students might praise the actors' performances, but think that the director's use of editing needed to have been more refined.

Remind students that, above all, a film review is essentially one person's opinion about a film. The key to writing a good review is to back up this opinion with evidence. That's what this film analysis framework is about — collecting evidence.

Note: While students should state the social, moral and ethical messages evident in each particular scene when completing **Sheet 10**, when actually writing the film review in Lessons 16 and 17, they are only to **implicitly** analyse the messages, which means they are not actually going to use the words 'social, moral and ethical messages'; rather, they will identify how adequately the themes portrayed in the film are truthful to the modern context and of how much value they are to a contemporary Australian teenage audience.

Students should be thinking about all of this as they watch the film and take notes on **Sheet 10**.

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Lesson answers

1. Using your knowledge from reading the play *Romeo and Juliet* earlier in the unit, answer the following questions about the suggested scenes listed. (1 or 2 sentences)

   a. Why does a brawl occur between the Capulet and Montague servants in the opening scene?
   The Capulets and Montagues have a long-standing family feud and consider each other archenemies.

   b. Romeo and Juliet meet at the masquerade ball at whose house? the Capulet house

   c. What is the balcony scene?
   After being kicked out of the Capulet Masque ball, Romeo returns and sneaks in to stand below Juliet's balcony. He sees her through the window and speaks words of love.

   d. Describe the circumstances that lead to Tybalt and Mercutio's death.
   To avenge Romeo's attendance at the Capulet ball, Tybalt challenges Romeo to a duel. When Romeo refuses because he is secretly now wed to Juliet (making Tybalt family), Mercutio is disgusted and fights in his place. Tybalt kills Mercutio and to avenge his friend's death, Romeo kills Tybalt.

   e. Why does Romeo believe Juliet is dead when she had really only taken a potion to appear dead?
   The letter explaining the fake death was waylaid when Friar John (the messenger) is quarantined on his way to Mantua.

   f. Why is Juliet's marriage to Paris brought forward?
   Lord Capulet believes Juliet is grieving the death of Tybalt so brings his daughter's marriage forward to cheer her up.

   g. Describe how both lovers die.
   Romeo finds Juliet apparently dead and drinks poison so that he might join her in death. Juliet awakes to find Romeo dead and stabs herself in the heart.

2. Open **Sheet 10 — Film analysis framework**. This framework will help you prepare for your assessment task. No answer required.

3. Make a preliminary decision about which scenes you will analyse for your assessment task. This may change as you view the film. No answer required.

4. View **Video — The director's cut**. No answer required.

5. What three visual codes did the director in the presentation adapt to create the shot he wanted?
   The director used lighting, shot type and camera angle to create the shot he wanted.

6. Watch the film *Romeo and Juliet* (2013) directed by Carlo Carlei in the time remaining. Have **Sheet 10** on hand as you watch the film. Take notes as you go along.
   Answers to this send-in task have been supplied only to the teacher.

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Lesson 10

Topic: Shakespeare on screen

Viewing a Shakespearean film: Part B

Lesson concepts

- Language variation and change
- Expressing opinions, evaluations and judgments — Influence of value systems, context, purpose, mode of communication
- Visual language
- How texts reflect the context of culture and situation in which they are created
- Expressing preferences and evaluating texts
- Evaluating texts — Representations in texts: social, moral and ethical positions
- Texts and context — Representations in texts: structural choices, visual choices

Lesson notes

In this lesson, students continue watching the film *Romeo and Juliet* (2013) directed by Carlo Carlei and collating notes about various film codes and conventions. They are also provided with an example scene analysis.

Lesson answers

1. View the **Video — Scene film analysis: 1**. No answer required.
2. View the **Video — Scene film analysis: 2**. No answer required.
3. Continue viewing the film *Romeo and Juliet*, directed by Carlo Carlei in 2013. Open **Sheet 10** and continue taking relevant notes. Once you reach the scene where Romeo and Juliet meet for the first time, stop the film and answer the following questions. For example:

   a. Describe two film codes used extensively in the scene where *Romeo and Juliet* first see each other.
   Personal response required

   b. The movement of the camera begins to quicken as the party begins to intrude on Romeo and Juliet's meeting. Juliet is hustled away by her mother and as the characters learn to whose family each belongs, the camera movement and pace increases. What effect does this have on the audience?
   The soft, peaceful and romantic meeting of Romeo and Juliet begins to be overtaken by the reality of their feuding families. Clever film techniques are employed to generate this meaning to the audience, in particular the increasing camera movement and panning shots of the wider situation: a meddling Capulet mother bent on marrying Juliet to Paris; Tybalt discovering Romeo Montague has gatecrashed the party. All of this meaning is conveyed through the change in camera movement and shot sizes from close-ups to panning and jump shots.

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4. With the time remaining, continue watching the film *Romeo and Juliet* directed by Carlo Carlei. No answer required.

Lesson 11

Topic: Shakespeare on screen

Viewing a Shakespearean film: Part C

Lesson concepts

- Language variation and change
- Expressing opinions, evaluations and judgments — Influence of value systems, context, purpose, mode of communication
- Visual language
- How texts reflect the context of culture and situation in which they are created
- Expressing preferences and evaluating texts
- Evaluating texts — Representations in texts: social, moral and ethical positions
- Texts and context — Representations in texts: structural choices, visual choices

Lesson notes

In this lesson, students finish watching the film *Romeo and Juliet* (2013) directed by Carlo Carlei. Once finished, students will formulate their viewpoint by answering a variety of questions that requires them to express an opinion about the film. Specifically, students will identify film codes and conventions for discussion using the notes they collected during the film viewing on **Sheet 10 — Film analysis framework**.

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Lesson answers

1. Finish viewing the film *Romeo and Juliet*, directed by Carlo Carlei in 2013.
   No answer required.
2. Open **Sheet 10 — Film analysis framework** to continue recording notes for your assessment task. Personal response required.
3. Give the film a star rating out of five for its entertainment value, with one being not entertaining at all and five being exceedingly entertaining. Below your chosen rating, provide a one-paragraph explanation for your rating. Personal response required.
4. List four examples of film codes and conventions used in the film and how they impacted on the audience. You might use your notes from **Sheet 10** and **Sheet 9 — Glossary of film terms** to help you answer this question.
   Personal response required. For example: The vast array of film codes evident in this film are such that students might refer to nearly any of those included in **Sheet 9 — Glossary of film terms**, provided in Lesson 3. In particular, students should note the use of editing, sound and camera movement. Ensure students provide specific examples for each film code they discuss and how they affect the audience.
5. Summarise in two or three sentences the likely interpretation of the film from the following viewpoints: For example:
   a. Parent
      It would depend on the parent. Some might view the film as too violent and graphic, and disapprove of the way the film promotes teenage love; they might think the characters are far too young to be so committed. Other parents may be grateful that the film addresses the passionate emotions of youth in such a vibrant way.
   b. Australian teenager
      Most teenagers would enjoy the film. It expresses the young love that many teenagers feel for the first time.
   c. Elizabethan audience
      An Elizabethan audience would enjoy the drama, the costumes and the excitement and fun prevalent in the film, much like the excitement of theatre in their era. Aspects they might not understand would include the references to guns.
6. Now that you have finished watching the film, decide which three scenes you will focus on for your film review for your assessment task. Personal response required.
7. Once you feel happy with your notes on **Sheet 10**, send a sample of these notes to your teacher for feedback. Answers to this send-in sheet have been supplied only to the teacher.

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Lesson 12

Topic: Everyone's a critic

Using evaluative language to review texts

Lesson concepts

- Expressing opinions, evaluations and judgments — Influence of value systems, context, purpose, mode of communication
- Refined use of vocabulary — Shades of meaning and effects on audiences
- How texts reflect the context of culture and situation in which they are created
- Expressing preferences and evaluating texts
- Texts and context — Representations in texts: structural choices, visual choices

Lesson notes

In this lesson, students will examine an example film review of Franco Zefirelli's 1968 film *Romeo and Juliet*. Students will view a slideshow in order to review evaluative language choices. Students will then view an excerpt from the film *Yolngu Boy* and write sentences using evaluative language.

Lesson answers

1. Open **Sheet 11 — Example film review 1** now and read the film review before answering the questions that follow.

   a. What is the purpose of a film review? (1–2 sentences)
   The purpose of a film review is to provide an overall evaluation of a film and to ultimately persuade the reader to watch the film, or not.

   b. What is the reviewer's overall opinion of the film? Refer to key words in your response. (1–2 sentences)
   The reviewer, Maria Vi, believes that despite the film's flaws, it is still 'worth a look'.

   c. Complete the retrieval chart that follows in order to identify whether the reviewer has either a positive or negative opinion on the film's use of particular film codes and conventions. Some answers have been supplied to help guide your work. For example:

Film codes	Positive	Negative
editing	Zeffirelli's editing enhances the action of the opening scene — fast-paced cuts create a sense of chaos.	
shot types	Use of shot types is well suited to displaying the action of the opening fight scene.	
music		The song 'What is a youth' is poorly chosen and of little value to modern audiences.

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Film codes	Positive	Negative
costumes	The costumes are described as looking 'quite good' and 'elaborate'.	
performance of actors	The young actors playing Romeo and Juliet consistently hit the mark, especially Olivia Hussey.	
camera movement	The camera movement captures the feeling of key scenes effectively.	
overall rhythm of film		Pacing is quite slow and 'crawls along at the speed of paint drying' at times.
overall message of film		The message of the film is delivered without much grace.

d. What is the overall tone of the review? Refer to key words in your response. (2–3 sentences)
Ultimately Maria Vi establishes a reproachful tone in her review. She contends that the film's 'drawn-out scenes' and graceless thematic message 'outweigh the good parts'. While the reviewer highlights many of the film's successes, her overall premise is that Zeffirelli's *Romeo and Juliet* could have been so much better.

2. View the **Slideshow — Evaluative language review** and read each section carefully. No answer required.
3. Read **Sheet 12 — Types of Appreciation** to better understand how the language of Appreciation can be used. No answer required.
4. Write sentences that demonstrate the use of direct and indirect expressions of Affect, Judgment and Appreciation in giving your opinion of the 2013 film *Romeo and Juliet* by Carlo Carlei. Personal response required.

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5. View the ceremony scene from the **Video — Yolngu Boy: Excerpt 1** again. As you view the scene, record your initial observations and opinions in the retrieval chart that follows.
Personal response required. For example:

Film codes	Positive	Negative
performance of actors		The focus is on characters' ceremonial roles. There is a voice over but no dialogue — individual characters are not fully developed in this scene.
mise en scène	The arrangement of all of the elements of the scene effectively foregrounds the importance of the ceremony and the exclusion of Botj.	
editing	A number of quick cuts are used to build a sense of tension that Botj will be discovered at the initiation ceremony he has not proven himself worthy of attending.	
use of sound	Traditional Aboriginal music and singing emphasises the cultural importance of the ceremony.	
entertainment value	The tension created through quick cuts and close-ups of the faces of the boy and the elders engages and entertains the audience.	
value to modern Australian teenagers	The scene has value as it features an Australian youth confronting the consequences of his actions. This is an important message in any cultural context.	

6. Write sentences using evaluative language to appraise: For example:

   a. the performance of actors
   The actors' lack of dialogue in this scene inhibits character development and leaves the audience guessing at what the characters might be thinking.

   b. the use of editing techniques
   The filmmaker's clever decision to use a number of quick cuts to expertly capture the scene will leave modern filmgoers enthralled by the threat of the boy being discovered.

   c. the use of sound
   The pounding rhythm of ancient cultural beats brings into sharp focus the strong connections between past and present.

   d. the entertainment value
   The significant entertainment value in this important film scene will leave modern audiences looking for more.

   e. the value to modern Australian teenagers.
   Overall, the film scene successfully communicates an important and relevant message to modern Australian teenagers; that we all need to face the consequences of our actions.

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Lesson 13

Topic: Everyone's a critic

Using persuasive language to review texts

Lesson concepts

- Expressing opinions, evaluations and judgments — Influence of context, purpose, mode of communication
- Expressing preferences and evaluating texts
- Editing

Lesson notes

In this lesson, students learn about the use of persuasive devices common to film reviews. Each device is defined and examples of their use provided. Students are then given the opportunity to practise employing these devices when writing about Carlo Carlei's *Romeo and Juliet*. Students will analyse the film review of the 1968 Franco Zeffirelli film version of *Romeo and Juliet* to examine its use of persuasive devices and their overall effectiveness on the intended audience.

In this lesson, students are encouraged to read other film reviews to get a feel for the flow and rhythm of a good review. If the teacher is unable to provide examples of well-written film reviews, access examples from magazines, newspapers or online forums for your student to read.

Lesson answers

1. Refer to **Sheet 7 — English glossary Year 10 Unit 4** to revise the following persuasive devices that can be used to persuade audiences: alliteration, allusion, analogy, figurative language, modality, rhetorical questions and technicality. No answer required.
2. Use each device listed below to review aspects of Carlo Carlei's *Romeo and Juliet* in one sentence. Any comment about the film will do to get you practising; for example, you might comment on the quality of film codes and conventions used, the thematic message delivered or the relevance to modern Australian teenage audiences. Use the examples listed on **Sheet 7** to assist you in getting started: For example:
   a. Alliteration: *Romeo appears to be in love with love and lusts after it longingly.* The repetition of the consonant sound 'l' makes the sentence rhythmic and interesting for the reader.
   b. Allusion: *The soundtrack is the Everest of the film*. Referring to Mt Everest indicates that the soundtrack is the pinnacle or height of the film.
   c. Analogy: *Carlei has the camera follow the action like a shark follows its prey.* Comparing the experience to sharks feeding emphasises the intensity of the film and the fast and furious camera work that misses none of the action.
   d. Figurative language: *The film is a sight to behold and will be stamped on the memory.* The figurative language of being 'stamped on the memory' is a strong way to emphasise the film's memorability.

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e. Hyperbole: *The film was so engaging I would happily watch it one thousand times.* Clearly this is an exaggeration but makes the point with more emphasis.

f. Modality: *This film is unquestionably the best rendition of Shakespeare's Romeo and Juliet to date.* Using high modality increases the certainty of the statement and persuades the reader to believe it as fact.

g. Rhetorical question: *Could the director have picked a more outstanding cast?* This rhetorical question leads the reader to recognise how great the cast was for the film.

h. Technicality: *Every shot demonstrates Carlo Carlei's complete control of the technique of mise en scène.* This demonstrates to the reader that the reviewer understands the technical aspects of film.

3. Open **Sheet 11 — Example film review 1** now. Re-read it carefully and answer the following questions:

a. Who is the likely audience for this film review? Refer to evidence from the text. (2–3 sentences)
The most likely audience for this film review is young Australians. The reviewer considers how young Australians might respond to the film, indicating that the review has young Australians in mind. The language, while demonstrating expert knowledge of film, is casual and youthful, and would appeal to younger audiences.

b. Write a paragraph that explains the writer's opinion of the film. Provide evidence from the film review to support your answer. (4–5 sentences) For example:
The reviewer clearly criticises the film as a poor adaptation of *Romeo and Juliet*. All but annihilating the director, the reviewer expresses disgust at the long-winded and boring scenes that occur throughout the film. In particular, the reviewer explains that some of the most lacklustre scenes ought to have been the most exciting, for example, the meeting of Romeo and Juliet. Since the entire film is underpinned by the protagonists' 'love at first sight', the reviewer develops a strong argument that without this love connection appearing authentic or interesting, the remainder of the film becomes passionless and pointless. The writer provides ample examples of long and uninteresting scenes throughout the film, but does commend the actors for a good job under poor direction.

c. Identify three examples of persuasive devices in the table below. Name the persuasive device, identify an example in the film review, and then explain what the intended effect of the persuasive device is. The first two have been completed for you to help you get started.
Personal response required. Students are only required to locate three examples but more have been provided below. For example:

Persuasive device	Example from review	Intended effect
Rhetorical question	'So why is it that Franco Zeffirelli's 1968 screen version of *Romeo and Juliet* doesn't quite hit the mark?'	The audience already has the idea that the film 'did not hit the mark' and is left wondering, 'Why?' The use of a rhetorical question in the opening paragraph is highly effective at positioning the audience to think negatively about the film.

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Persuasive device	Example from review	Intended effect
Figurative language	'Young audiences will appreciate the action of the opening scene where hot-blooded Capulets and Montagues go at it hammer and tongs.'	The use of 'hot-blooded' and 'hammer and tongs' paints a picture of the intense fighting between the two warring families and is colloquial enough to target the intended youthful audience.
Analogy	'In fact, the fight preceding the Mercutio's death is comic to the point of being ridiculous.' 'Zeffirelli certainly knows how to kill a good party.'	Comparing the fight scene to a comedy is a good way to demonstrate how bad the reviewer deems this scene. Use of this analogy effectively tells the reader that the reviewer sees the direction as poor.
Hyperbole	'The staging of the Capulet masquerade where Romeo and Juliet meet for the first time crawls along at the speed of paint drying.'	Obviously it isn't really as slow as paint drying, but the exaggeration shows the audience that the action has become all but dead.
Figurative language	'… a thematic message delivered with all the grace of a baby elephant.'	The metaphor hits its mark showing how little finesse the thematic message is delivered with, constantly forced on us by the director.
Modality	'Zeffirelli version would have benefited from the inclusion of any such themes.'	High modality assures the audience that there is no question about this opinion.
Technicality	'We are subjected to a series of fast-paced cuts that periodically frame the chaos in extreme long shots, which illustrates the extent of the ruckus.'	The audience feels they are reading the opinion of an expert when technical film terms are used.
Allusion	'The scene features an extended cast of extras dancing the traditional Moreska — a curious Macarena look-a-like.'	'The Macarena' was a dance phenomenon that stemmed from a hit song of the same name in 1994. Using this modern allusion connects with the intended younger audience.

d. Write a paragraph response evaluating the effectiveness of the persuasive devices in the film review on the intended audience. (5–6 sentences)

Personal response required. For example:

This film review is an example of a high-quality and persuasive review. The audience is left in no doubt about the reviewer's opinion of the film. This opinion is developed with ample, sound and well-articulated evidence from the film, but is also delivered with good humour. Plenty of allusions to the modern world connect the review to the younger intended audience and the reviewer's criticisms many times become witticisms. The

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reviewer's ability to employ figurative language, allusion and hyperbole makes the review fun to read and, although the review is scathing, the use of these persuasive devices convinces the reader and achieves its purposes. The reviewer's expert use of technical terms gives the review the credibility it needs alongside its use of humour, and is a brilliant example of how best to use persuasive devices to impact the intended audience.

4. Using any of the persuasive devices focused on during this lesson, rewrite the following statement from the film review in order to emphasise a negative perspective on the film.

   Zeffirelli's greatest sin, however, is his endless meddling with Shakespeare's script.

   Personal response required. For example:
   Analogy: Zeffirelli comes across as a controlling parent, frequently meddling with Shakespeare's script and imposing himself where he is not wanted.
   Rhetorical question: Could he have meddled with and messed up Shakespeare's script any more?

Lesson 14

Topic: Everyone's a critic

Foregrounding perspectives in film reviews

Lesson concepts

- Expressing opinions, evaluations and judgments — Influence of context, purpose, mode of communication
- Cohesion — Combining paragraphs: different purposes, audiences, perspectives, stylistic effects
- Sentences and clause level grammar
- Expressing preferences and evaluating texts
- Texts and context — Representations in texts: structural choices

Lesson notes

In this lesson, students will examine the use of cohesive devices. They will examine an example film review to identify and explain the perspective of the review. Students will then view a slideshow in order to extend their learning about cohesive devices in film reviews. They will then examine another example film review to identify how cohesive devices foreground the central perspective of the review.

Lesson answers

1. Open **Sheet 11 — Example film review 1** now and re-familiarise yourself with the film review before completing the activities that follow.

   a. Reduce each of the six body paragraphs to a single sentence that explains the argument being put forward by the reviewer.

   Body paragraph 1: The movie starts strongly.

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Body paragraph 2: After the opening scene, the pacing of the film slows right down.

Body paragraph 3: The song 'What is a youth' is blatantly used to help communicate the film's message.

Body paragraph 4: A connection between the characters of Romeo, Juliet and the audience is never fully realised.

Body paragraph 5: Zeffirelli has meddled too much with Shakespeare's play and the film does not develop the thematic messages of the original play as well.

Body paragraph 6: The actors playing Romeo and Juliet consistently hit the mark with their believable performances.

b. Reduce the entire film review to a single sentence that explains the reviewer's overall perspective of the film.

The weaker aspects of Zeffirelli's film outweigh the good parts yet the movie is still worth viewing.

2. View the **Slideshow — Cohesive devices in film reviews** and read each section carefully. As you view the slideshow, complete the activities that follow.

a. Summarise information about cohesive devices. Complete the paragraph below by choosing from the word list provided.

Cohesive devices help to unify ideas within texts. Lexical cohesion creates a series of word associations throughout a text. This can be achieved through repetition of particular words or phrases and the use of synonyms and antonyms. Text connectives link ideas within paragraphs and sentences and can be used to develop clear ideas. The different categories of text connectives are temporal, causal, additive, comparative, concessive and clarifying.

b. In order to consolidate your learning about text connectives, complete the table that follows by matching the jumbled examples to the correct text connective. Write the same letter from the far-left column next to the corresponding statement in the far-right column.

	Connectives	Jumbled examples	
a	**Temporal connectives** can be used to discuss a sequence of developments or audience reactions experienced in a scene or across the entire film.	The film uses modern music **in order** to connect the story with a younger generation	c
b	**Causal connectives** can discuss the positive or negative effects of particular elements of the film.	The use of mise en scène throughout the film is especially meaningful; **likewise**, the clever use of sound imparts strong messages.	d
c	**Additive connectives** can be used to add emphasis to points.	**Indeed**, film codes have been used to great effect within this film **as revealed by** several key scenes.	f
d	**Comparative connectives** can be used to compare film elements or add emphasis to points.	**Ultimately** the message of the film becomes quite relevant to modern audiences.	a

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	Connectives	Jumbled examples	
e	**Conditional connectives** can be used to make concessions that acknowledge both positive and negative elements of a film.	**Though** some of the film is slow paced, the opening scene is action packed **because** it quickly establishes the conflict that drives the action throughout the film.	b
f	**Clarifying connectives** can be used to exemplify ideas with textual evidence or to clarify arguments.	The film omits parts of the original play; **yet** this works to increase the audience's understanding and enjoyment of the story.	e

3. Open **Sheet 13 — Example film review 2** and read the film review before completing the activities that follow.

   a. Identify the intended audience of the film review. Refer to the text to support your answer. (1 or 2 sentences)
   The intended audience of the film review is likely well-educated adult readers who are considering seeing the film *Strictly Ballroom*. The review employs sophisticated language use, which would suit a well-read audience.

   b. Identify the central perspective of the review. (1 or 2 sentences)
   Strictly Ballroom is not a well-made film yet it stands as an important achievement for the Australian film industry.

   c. Highlight examples of lexical cohesion. What other words and phrases are used in the review that are synonyms, or alternatives, for the word 'frenetic' (in the headline)?
   See **Sheet 13 answers**.

   d. Highlight the reviewer's use of text connectives. Additive, conditional and clarifying connectives have been employed to advance the central perspective of the review.

   e. For each highlighted section, explain in one or two sentences how the device foregrounds the central perspective of the review. See **Sheet 13 answers** for highlighted examples.

   - lexical cohesion
     In the introduction to the film review, lexical cohesion is achieved through the repetition of synonymous phrases for the word 'frenetic' (which appears in the review's title). Words such as 'hysteria', 'hyped', 'enthusiasm' and phrases such as 'tripping over themselves' link together to foreground the idea that the media coverage surrounding this film is overwrought and unwarranted.
   - additive connective
     Additive connectives are used to add further evidence and argument to support the central perspective of the review.
   - conditional connective
     The use of the conditional connective 'however' effectively develops the expert tone of voice established by the writer, as it links to a concession that further supports the central perspective of the review.
   - clarifying connective
     The writer utilises the clarifying connective 'without doubt' and refers to evidence in the final paragraph to develop their final opinion of the film.

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Lesson 15

Topic: Film review

Shaping sentence and text structures

Lesson concepts

- Expressing opinions, evaluations and judgments — Influence of context, purpose, mode of communication
- Sentences and clause level grammar
- Grammatical function — Higher order concepts and complex texts: nominalisation, clause combinations, technicality
- Expressing preferences and evaluating texts
- Texts and context — Representations in texts: structural choices
- Editing

Lesson notes

In this lesson, students will examine varied sentence structures and clause combinations, specifically the tricolon, interrupting clauses to insert opinion, and varying grammar theme. Students will also learn about text structures integral to a film review. They will be given an opportunity to practise what they learned and also see these things done well in an example film review.

Lesson answers

1. View the **Video — Shaping sentences**. No answer required.
2. Open **Sheet 11 — Example film review 1** and identify the use of one of each of the following: For example:
   a. tricolon: *Market stalls explode in showers of fresh produce and dust, bodies buckle in battle, the people of Verona form a chaotic mob.* (parallel clause structures)
   b. interrupting clause: *In his final scene, framed in an intimate close-up, he delivers his lines with complete emotional commitment in a way that almost, almost has the audience reaching for a tissue.*
   c. noun group in theme position: *Modern teen audiences will be drawn to the performances of Olivia Hussey.*
   d. adverbs in theme position: *Regrettably, it seems that Zeffirelli was more intent on showing his knowledge of what the parties of 16th-century Italian aristocrats looked like, rather than developing the connection between Romeo, Juliet and the audience.* (comment adverb)
   e. text connectives in theme position: *In fact, the fight preceding the death of Mercutio is comic to the point of being ridiculous.* (additive connective)

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3. Think about your opinion of Carlo Carlei's film *Romeo and Juliet*. Write one sentence for each of the following sentence structures and clause combinations about any aspect of the film, for example: the quality of the film codes and conventions, the entertainment value and relevance of the film to young Australians today.
   For example:
   a. Use the tricolon with just three words combined within a clause or sentence to make a broad opinion statement about the film.
      Carlo Carlei's film is wild, wicked and wonderful.
   b. Use the tricolon combining three phrases within a clause or sentence to make comment about Douglas Booth's performance.
      Douglas Booth's Romeo is super romantic, deeply poetic and lovingly loving.
   c. Use an interrupting clause to position the reader to your way of thinking about the film.
      Carlo Carlei's film adaptation of *Romeo and Juliet*, while wildly colourful, exciting and modern in its interpretation, stays true to Shakespeare's original script.
   d. Use a text connective in theme position.
      As a result of Carlo Carlei's magical recreation of *Romeo and Juliet*, Shakespeare is loved by an entirely new generation of young Australians.
   e. Use a noun group in theme position.
      A belief in love at first sight is created through Carlo Carlei's thoughtful editing of the moment the young lovers meet.
   f. Use an adverb in theme position.
      Fortunately, Carlo Carlei chose his cast well and ensured they looked young enough to be believable as *Romeo and Juliet*.
4. View the **Video — Film review text structures**. No answer required.
5. Annotate **Sheet 11** according to the text structures you have just learned about. Identify the orientation, body and conclusion and then look for specific text structures within each section. For example, an orientation grabs attention, so you could identify which part of the orientation achieves this. See **Sheet 11 answers**.
6. Summarise your findings in Task 5 by completing the following table that analyses the text structures of the example film review.

Title of review	'Sad for all the wrong reasons'
Context of review	Film review is published in an art, style and culture magazine called *Re-verve*.
Audience	Australian teenagers
Orientation	
How does the review 'grab attention?'	The orientation grabs attention by paralleling the quality of Shakespeare's work with the poor directorship of Zeffirelli. The rhetorical question, 'So why is it … doesn't quite hit the mark?' is most pertinent here. The audience is left wondering what caused the problem.

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What is the tone of the review? How do you know?	The tone of the review is casual and youthful. This is proven through the kind of figurative language used throughout the film review; for example, 'hammer and tongs', 'speed of paint drying', 'kill a good party' are all very colloquial expressions keeping the tone casual. The youthful reference to the 'macarena' and the direct discussion about how young audiences would receive the film, achieves a youthful tone.
What is the reviewer's opinion of the film?	The reviewer believes the film was poorly directed, destroyed Shakespeare's beautiful script, was long-winded and at times painful to endure.
What important details about the film are revealed?	A number of key arguments are put forward: • the focus on costumes rather than the actual story of the young lovers meeting is an important failing of the film • the quality performances of the young actors playing Romeo and, particularly, Juliet • Zeffirelli's tendency to change the Shakespearean script • the lack of development regarding the themes of Shakespeare's *Romeo and Juliet*.
Body	
What specific subject matter is covered in the review?	Subject matter covered includes: • the quality of the film codes and conventions used including camera angles, shot sizes, editing and sound • comment about the quality of the actors' performances and the entertainment value of the film • the relevance of the film to contemporary Australian teenagers • the value of the social, moral and ethical messages developed in the film.
What major arguments or points are developed in the body of the film review?	• film starts strong with the opening brawl scene but dies from there — discussion of film codes used as evidence for this argument • the scene where Romeo and Juliet meet is so slow it is painful to endure and fails to set up the important connection between these two main characters • meddling with the script and the film's failure to develop the themes in a way that is accessible to young Australians • the actors' performances as Romeo and Juliet are marvellous and the costumes and set design outstanding
Conclusion	
What specific subject matter is covered in the review?	The reviewer makes severe complaints about Zeffirelli's film adaptation of *Romeo and Juliet* but still encourages readers to take a look.
What major arguments or points are developed in the body of the film review?	Despite wonderful performances, costume and set design, audiences are left with a highly changed version of Shakespeare's epic tragedy *Romeo and Juliet* that is drawn out and bereft of any real thematic message or deeper meaning.

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Lesson 16

Topic: Film review

Sequencing and organising information

Lesson concepts

- Expressing opinions, evaluations and judgments — Influence of value systems, context, purpose, mode of communication
- Cohesion — Combining paragraphs and images: different purposes, audiences, perspectives, stylistic effects
- Sentences and clause level grammar
- Visual language
- Refined use of vocabulary — Shades of meaning and effects on audiences
- How texts reflect the context of culture and situation in which they are created
- Expressing preferences and evaluating texts
- Evaluating texts — Representations in texts: social, moral and ethical positions
- Texts and context — Representations in texts: structural choices, visual choices
- Editing
- Use of software

Lesson notes

In this lesson, students will examine how words, images and formatting of film reviews position readers to accept the central perspective of the review. Students will view a slideshow in order to define the purpose of the different structural elements of a film review. Students will then rewrite parts of an example film review to emphasise its central perspective. Finally, students will use a film review planner to plan their film review for assessment.

Lesson answers

1. View the **Slideshow — Organising written and visual information** and read each section carefully. No answer required.
2. Define the purpose of the following features of a film review:
   - headline: should highlight the central perspective of the review and attract reader's attention
   - subheading: should further emphasise central perspective and stand out
   - information tables: provide important information that can be read 'at a glance'
   - images and captions: highlight positive or negative aspects of film; captions describe images
   - block quotations: highlights important quotes from the review that support the central perspective

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3. Open **Sheet 13 — Example film review 2** and re-familiarise yourself with the film review before completing the activities that follow.

   a. Rewrite the headline to emphasise the central perspective of the review.
   For example; '*Strictly Ballroom*: A quick-step to catastrophe.'

   b. Create a subheading that works in conjunction with the headline.
   For example; 'Luhrmann's clumsy attempt to choreograph cinematic spectacular ends in a heap'

   c. Suggest what would be an appropriate image and caption to further emphasise the central perspective of the review.
   For example; The film review could feature an image showing some of the costumes referred to in the review, that is, stilettos, satin, sequins and bouffants. The caption could read: 'The costumes used in the film are a little over the top, like the media hype surrounding the film.'

   d. Select a quotation from the review that would be effective as a separate block quotation, helping to advance the central perspective of the review.
   For example; '*Strictly Ballroom* is not a great film: it is rough and amateurish, almost like an expensive student film.'

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Lesson 17

Topic: Film review

Writing a film review

Lesson concepts

- A Expressing opinions, evaluations and judgments — Influence of value systems, context, purpose, mode of communication
- A Cohesion — Combining paragraphs and images: different purposes, audiences, perspectives, stylistic effects
- A Sentences and clause level grammar
- A Visual language
- A Refined use of vocabulary — Shades of meaning and effects on audiences
- A How texts reflect the context of culture and situation in which they are created
- A Expressing preferences and evaluating texts
- A Evaluating texts — Representations in texts: social, moral and ethical positions
- A Texts and context — Representations in texts: structural choices, visual choices
- A Editing
- A Use of software

Lesson notes

In this lesson, students complete the assessment task after taking special note of the *Guide to making judgments*. They will use editing processes to refine and enhance their writing and select a suitable software programme to create their film reviews. They will then submit their work as directed by the teacher.

Lesson answers

1–3. Lesson 17 is an assessment lesson. Answers to this assessment task have been supplied to the teacher.

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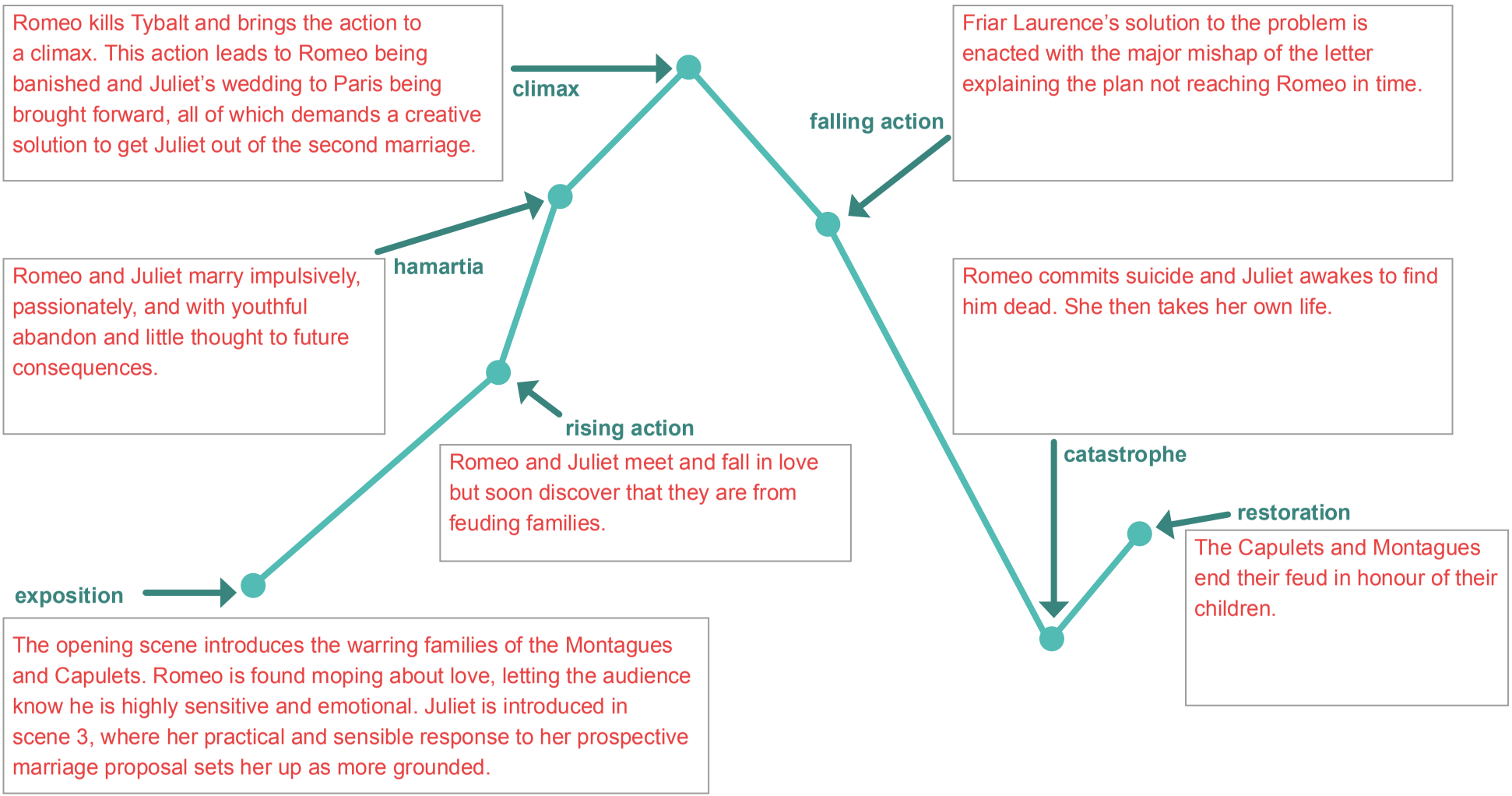
Plot graph

Sheet 4 Answers

Record evidence and examples along the plot diagram provided, to explain what specific actions happen at each stage of the plot of *Romeo and Juliet*.

Reviewing the plot of a Shakespearean tragedy



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Comparing tragedies

Features of tragedy	*Romeo and Juliet*	*The butterfly lovers*	Similarities	Differences
Climax	In act 3, scene 1, Romeo kills Tybalt resulting in his banishment from Verona.	Zhu Yingtai leaves her wedding ceremony to find the person who she truly loves, Liang.	Both tragic heroes believe their true loves have died before they themselves die prematurely.	Juliet is not really dead when Romeo kills himself, whereas Liang has actually passed away.
Catastrophe	Romeo drinks poison and dies; Juliet awakes and, seeing Romeo dead, ends her own life.	Zhu Yingtai cries out to the gods to open Liang's grave so she can see him again, and then she falls into the ground.	The deaths of both tragic heroes occur in a tomb/grave and because of their own wishes.	Romeo kills himself, whereas Zhu Yingtai cries out to the gods and vanishes into a grave.
Restoration	The patriarchs of the Capulet and Montague households agree to put their vendetta behind them.	Zhu Yingtai's family arrive at Liang's gravesite to find an empty grave and that Zhu Yingtai and Liang have transformed into butterflies.	The young lovers will be united in death.	Romeo and Juliet's deaths unite their feuding families in peace, whereas Zhu Yingtai's family experiences the loss of their daughter.
Characterisation	Romeo and Juliet are two young, 'star-cross'd' lovers who come from warring families.	Zhu Yingtai is a driven, clever young girl. Liang Shanbo is a studious young man who dies of a broken heart.	Both young couples are deeply in love, yet their families' wishes keep them apart, resulting in their tragic deaths.	In *Romeo and Juliet*, it is the male who actively woos the female, while the situation is reversed in *The butterfly lovers*.
Thematic message	The younger generation should be allowed the chance to amend the social divisions of the past.	Young people should be allowed to marry for love and prearranged marriages can cause great hurt.	The traditions of the past can have a negative effect on the younger generation.	The feuding families in *Romeo and Juliet* resolve to change their tradition and unify social divisions, whereas in *The butterfly lovers* no such action occurs.

Sheet 6 Answers

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Sheet 8 Answers

Shot sizes and camera angles

a. Define the purpose and intended effect of each of the following **shot sizes**. Sketch a new example for each shot size in the boxes provided based on what you see around you, or you can use your imagination.

Extreme close-up (ECU)	Close-up (CU)
Purpose Shows a magnified portion of the subject	Purpose Frames the subject's face; allows a viewer to focus on the finer details of the subject
Effect Used to focus attention on important details, items and emotions; may also induce suspense and obscure surrounding	Effect Reveals the emotions of a character; allows for a connection to be established between viewer and subject
Sketch Personal response required. For example: Students sketch a rough drawing of an item or body part to focus attention on an important aspect of that item; for example, an eye, the tip of a pencil, a water droplet, etc.	Sketch Personal response required. For example: Students sketch a rough image of a face.

Medium close-up (MCU)	Medium shot (MS)
Purpose Frames the chest, shoulders and face of the subject	Purpose Frames the subject from around the waist to just above the head; allows gestures and facial expressions to be considered
Effect Allows the viewer to examine emotions of the subject	Effect Often used during dialogue and during movement or limited action
Sketch Personal response required. For example: Student's sketch a rough image of a person's face, chest and shoulders; the person could be smiling.	Sketch Personal response required. For example: Students sketch a rough image of a person from their waist up; the person could be waving or could be holding up an item.

Medium long shot (MLS)	Long shot (LS)
Purpose Frames the subject from just above the head to the knees; allows viewers to examine expressions, gestures and body	Purpose Frames the entire body of the subject, leaving little space around the head and feet
Effect Allows a viewer to consider the subject's position in relation to other elements of the scene	Effect Shows the relationship between the subject and the surrounding scene

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Medium long shot (MLS)	Long shot (LS)
Sketch Personal response required. For example: Students could draw a rough sketch of a person from the knees up including some surroundings, a front door or a tree.	Sketch Personal response required. For example: Students draw a rough sketch of someone's complete body as well as the surrounding scene, such as a house, a street, a car, etc.

Extreme long shot (ELS)
Purpose Surrounds the entire body of the human subject with a wide view of the surroundings
Effect Subject appears isolated or insignificant
Sketch Personal response required. For example: Students could draw a rough sketch of a solitary figure in a field with mountains in the background to illustrate the he/she is isolated.

b. Define the purpose and intended effect of each of the following camera angles. Sketch a new example for each shot size in the boxes provided based on what you see around you, or you can use your imagination.

High angle	Eye-level angle
Purpose Achieved when camera is tilted downwards at the subject	Purpose Achieved when the camera is positioned with the subject's eye level; it is a natural way of viewing the world
Effect Subject appears powerless of inferior; viewer is placed in a position of power	Effect Establishes an equal, unthreatening relationship between viewer and subject
Sketch Personal response required. For example: The high angle will need to be drawn as if the viewer is looking down at a subject to make it appear powerless.	Sketch Personal response required. For example: Students could redraw their medium shot here as it is similar to eye-level angel.

Low angle	Canted angle
Purpose Achieved when the camera is tilted upwards at the subject	Purpose Achieved when camera is tilted towards one side; used to unsettle audiences or create quirky perspectives
Effect Subject appears imposing or powerful; viewer may feel inferior or threatened by this angle	Effect Creates a disorientating effect that is a source of unease to viewers

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Sheet 8 Answers

Low angle	Canted angle
Sketch Personal response required. For example: The low angle will need to be drawn as if the viewer is looking up at a subject, making it seem imposing or threatening.	Sketch Personal response required. For example: Students could draw a building tilted to one side, taking up the entire frame.

Subjective angle
Purpose Achieved when the viewer looks through the eyes of a subject
Effect Allows the viewer to empathise with the subject and experience the world in their shoes, sharing their emotions and relationships to the environment
Sketch Personal response required. For example: Students could draw the handle bars of a bicycle with hands on them and the forearms extending out of the frame towards the viewers; this will allow viewers to view the world through the eyes of the subject.

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Example film review 1

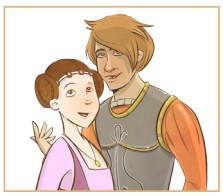
Sheet 11 Answers

Re-verve

art • style • culture February Edition

Sad for all the wrong reasons

Unfortunately Zeffirelli's Romeo and Juliet fails to reach any great heights

Text structure	Text
ORIENTATION • interesting description of features of the film • world famous quote from Shakespeare's play • rhetorical question — powerful way to lead reader to wonder why the move was such a failure • central perspective of the film stated clearly	 ***Romeo & Juliet*** Directed by Franco Zeffirelli Release date 1968 Rating: ★★☆☆☆ It's one of Shakespeare's best known plays, an epic tragedy with much to tell us about society, humanity, love, life and death. It features the most well-renowned and celebrated lovers from the vast pages of Western literature. It presents some of the most famous and recognisable lines ever uttered on a stage — 'O Romeo, Romeo! wherefore art thou Romeo?'. The play is a masterpiece and any director who wishes to bring it to the silver screen certainly benefits from the strength of the existing material. So why is it that Franco Zeffirelli's 1968 screen version of *Romeo and Juliet* doesn't quite hit the mark? A film interpretation of this work of genius should have the audience gasping in shock, perching on seats, laughing and crying (sometimes all at once). Zeffirelli never quite inspires these responses, although he sometimes comes close.
BODY — Paragraph 1 • topic sentence to identify what paragraph is about • discussion of relevance to young audiences • describes and evaluates film elements — analyses the opening scene for visual codes and conventions, and applauds the director for quality use of visual codes and conventions	The movie definitely starts strongly. Young audiences will appreciate the action of the opening scene where hot-blooded Capulets and Montagues go at it hammer and tongs. Zeffirelli's camera use and editing enhances the action here. We are subjected to a series of fast-paced cuts that periodically frame the chaos in extreme long shots, which clearly illustrates the extent of the ruckus. Market stalls explode in showers of fresh produce and dust, bodies buckle in battle, the people of Verona form a chaotic mob. Interspersed throughout these wide shots is a collection of tight medium close-ups, mid-shots and long shots which display frenetic, well-choreographed swashbuckling. While other action scenes of the film are decent, they do not reach the same great heights as the opening fray. In fact, the fight preceding Mercutio's death is comic to the point of being ridiculous.

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Sheet 11 Answers

Text structure	Text
BODY — Paragraph 2 • short paragraph to break up density of review — helps to attract reader with easy readability	After watching the opening scene, you might feel yourself shifting gradually to the edge of your seat. However, it is at this point that Zeffirelli slows the pace of the film right down. The staging of the Capulet masquerade where Romeo and Juliet meet for the first time crawls along at the speed of paint drying.
BODY — Paragraph 3 • describes and evaluates the Capulet masquerade ball scene with clear argument stating its failing to entice or interest audience • punchy concluding sentence summarising main point	The scene features an extended cast of extras dancing the traditional Moreska — a curious Macarena look-a-like. Zeffirelli then includes a drawn-out performance of acapella singing, which drags on and on… and on. The song, 'What is a Youth?' drowns the audience with the message that nothing lasts forever; that youth fades. Zeffirelli certainly knows how to kill a good party. " Zeffirelli certainly knows how to kill a good party. "
BODY — Paragraph 4 • describes and evaluates the scene where Romeo and Juliet first meet • punchy concluding sentence summarising point and using an adverb in the theme position to position audience to think of the director in negative terms	As the song strains on, Romeo and Juliet make eyes at each other while moving gracefully through an elaborate setting awash in period costumes, admittedly deserving of an Oscar. They meet, deliver their lines and the scene is suddenly over. This is very disappointing as it had the potential to really impact the audience with the lovers' romantic connection. Regrettably, it seems that Zeffirelli was more intent on showcasing what the parties of 16th Century Italian aristocrats looked like, rather than developing the connection between Romeo, Juliet and the audience.
BODY — Paragraph 5 • topic sentence clearly stating main point of the paragraph • evaluates director editing and interpretation of Shakespeare's script • discussion of relevance to Australian teenage audience • punchy concluding sentence summarising main point	Zeffirelli's greatest sin, however, is his endless meddling with Shakespeare's script. Zeffirelli tinkers throughout — omitting some original material and, at times, inventing his own. Much of this tinkering detracts from some of Shakespeare's most valuable and thought-provoking commentary about human nature. Zeffirelli stays away from the themes in Shakespeare's original script, such as the role of fate in shaping human destiny, the impetuous nature of youth or the link between politics and violence. Zeffirelli's version would have benefited from the inclusion of any such themes. Certainly these ideas would be appreciated by Australian teenagers who would be able to draw parallels between these concepts and their own lives. Instead, Zeffirelli invokes an instrumental version of 'What is a Youth?' in moments of tragedy to hammer home the message that youth is fleeting and nothing lasts forever. The message is blunt, poorly delivered and of little value to modern Australian audiences.

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Text structure	Text
BODY — Paragraph 5 • topic sentence clearly stating main point of the paragraph • discussion of relevance and entertainment value for an Australian teenage audience • describes and evaluates the actor performances	While Zeffirelli may fall short, the young actors who play Romeo and Juliet consistently hit the mark. Modern teen audiences will be drawn to the performances of Olivia Hussey, who plays Juliet, and Leonard Whiting, who takes on the role of Romeo. Despite being only 15, the delightful Hussey is remarkably believable in her delivery. In particular, the scene in which she finds out that her cousin Tybalt has been slain and Romeo banished is represented in the pans and tilts of the camera as it tracks her grief-stricken stumbling around the confines of her chamber. Whiting is handsome as Hussey is beautiful and does a similarly excellent job. In his final scene, framed in an intimate close up, he delivers his lines with complete emotional commitment in a way that almost, almost has the audience reaching for a tissue.
CONCLUSION • summarises the positive elements of the film • summarises the negative elements of the film • **central perspective of the film is stated clearly**	After 138 minutes of Zeffirelli's *Romeo and Juliet* you will have seen some wonderful acting, elaborate costumes, authentic renaissance locales and some decent moments of good, old-fashioned swashbuckling — elements that can be appreciated by all viewers. Nevertheless, you will have also been subjected to many drawn-out scenes, a choppy and highly tinkered-with version of Shakespeare's play, and a thematic message delivered with all the grace of a baby elephant. It is these aspects of Zeffirelli's film which, sadly, outweigh the good parts and are likely to dismay an audience of teenaged Australians. **Even so, despite its flaws, the movie is worth a look if not purely to witness the stunning performances of Hussey and Whiting, although you will be tempted to fast forward some of the more drawn-out scenes.** ~ Maria Vi ~

Olivia Hussey shines as Juliet

Note: Due to copyright restrictions the preferred images from Zeffirelli's film cannot be used.

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Sheet 13 Answers

Example film review 2

Luhrmann Loses Step as Rhythm Becomes Frenetic

Reviewed by Mark Naglazas

***The West Australian,* 22 August 1992**

There seems to be something akin to mass hysteria gathering around the new Australian dance movie *Strictly Ballroom*.

Following the now-famous standing ovation at Cannes and Best Film awards at both Sydney and Melbourne festivals, media types are tripping over themselves in the rush to celebrate what must be the most massively hyped Australian movie ever.

Swept up in this enthusiasm for such an unashamedly entertaining film, a genuine rarity in the parched landscape of contemporary Australian movie-making, critics and audiences seem willing to overlook obvious flaws in Baz Luhrmann's debut feature.

Without question the idea is brilliant. What better way to explore the struggle of the individual against the system than by zooming in on the bitchy, tribal world of competition dancing and the determination of its most brilliant member to dance his own steps.

Further, the campy, non-naturalistic comic-book style overflowing with frame-filling close-ups and outrageous over-the-top acting meshes nicely with a more typical dry-as-dirt humour to give it a quality that is at once un-Australian yet with a very definite Australian sensibility.

However, what is disappointing about *Strictly Ballroom* is that it is so damned clumsy. This is most apparent in the editing, which is so frenetic and choppy that we are never really given the chance to sit back and enjoy the skill and sensuousness of the dancers nor the development of their characters.

Ironically, for a film about dancing *Strictly Ballroom* has very little sense of rhythm. If you want to see how a great dance picture is photographed and spliced together, check out Bob Fosse's *All That Jazz* or Carlos Saura's *Carmen*.

By far the most engaging and emotionally satisfying sequence in the movie is when the young hero Scott learns the secret of the pasodoble at the home of Fran, his dance partner, and her vivacious Spanish parents.

Here director Luhrmann opts for naturalism, easing up on his frenetic cutting and garish, unsettling close-ups, allowing the talent and beauty of the dancers to become the focus of the movie.

On such rare occasions when Luhrmann and his over-enthusiastic production give the performers time and space, *Strictly Ballroom* really takes off.

Another casualty of this eagerness to get on with the show is the failure to latch onto and exploit the movie's few really tender moments.

Most annoying is the omission of what should have been the film's key emotional scene when, near the climax, Scott should have broken the bad news about the championship to Fran.

Strictly Ballroom is set in the kitschy world of ballroom dancing with its stilettos, satin, sequins and bouffants so steely they could deflect bullets. Rigid and ritualistic, the ballroom dancing scene does not tolerate dissenters, especially one as lavishly talented as young Scott Hastings (former Perth dancer Paul Mercurio).

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When Scott breaks out and dances his own steps he comes into conflict with the grotesquely be-wigged Dance Federation president Barry Fife (Bill Hunter), his brassy mother (Pat Thompson) and his grating regular dance partner (Gia Carides).

One person who believes in Scott is Fran (Tia Morice), the ugly duckling of this contemporary urban fairytale. Drab and awkward but with genuine soul, Fran flourishes under Scott's guidance and the pair prepare to defy all odds by dancing together at the Pan-Pacific Championship.

There is a nice sub-plot concerning Scott's slightly demented father (Barry Otto) — the theatrical flashback sequence showing his dancing days in the 60s provides one of the film's truly magical moments.

Strictly Ballroom is not a great film: it is rough and amateurish, almost like an expensive student film. In the Australian context, however, it is an important achievement. Bristling with ideas and energy and cheeky high spirits, it is the kind of film that is rarely — if ever — made in this country and will no doubt reach the kind of audience that only *Mad Max* and *Crocodile Dundee* (and their sequels) have attained.

Without doubt Luhrmann, who is not much past 30 years old, will make better films than *Strictly Ballroom*. A less likely prospect is that he will make one as financially successful.

Naglazas, Mark 'Luhrmann Loses Step as Rhythm Becomes Frenetic', *The West Australian* 22 Aug 1992. © THE WEST AUSTRALIAN.
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Highlighting key:

lexical cohesion

additive connectives

conditional connectives

clarifying connectives

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