

Year

10

Essential

ENGLISH LESSON BOOK



Unit 4
Responding to interpretations
of Shakespeare in film

 v5



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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

Year 10 Unit 4

Topic: Shakespeare in context

Elizabethan England

Today you will:

- ▶ 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

Key terms

chorus, prologue, Shakespearean tragedy, values (attitudes), assumptions and beliefs

For definitions and explanations of terms, please see the [Glossary](#).

Keep the **Glossary** for reference throughout this unit. You will also find a link to the **Glossary** on the **Lesson and resource overview**.

Lesson

Understand unit intent

Welcome to Unit 4 of Year 10 English. In this unit, you will be introduced to William Shakespeare with an in-depth reading of his play *Romeo and Juliet*. Some of you may have preconceived notions about Shakespeare. Thoughts like, 'He's a billion years old, why bother?' or 'His language is too hard to read', might cross your mind.

Humph! There is a reason people still read my work. Watch the next presentation that explains why it's worth it.



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

This video addresses why it is important to read Shakespeare. For example, it is both a challenge and a privilege to go that extra mile in understanding Shakespearean literature as it is considered to be world renowned and rich in language, poetry, imagery and history.



It is compulsory that you have access to the script for the play *Romeo and Juliet*. It is recommended you find a contemporary edition of *Romeo and Juliet* that has a modern translation side by side with the original text. This will help with your comprehension.

Your teacher can also provide you with information about helpful websites to use. Refer to **Sheet 1 — [English glossary Year 10 Unit 4](#)** for definitions of key terms.

In your last unit, Shakespeare himself guided you through the unit. He will also be here to assist during this unit.



Welcome back. I hope you enjoy my play, *Romeo and Juliet*. I am interested to hear your final evaluation. You will also be joined by the main characters, Romeo and Juliet.

My love for Juliet is world famous. I hope by the end of the unit you will have a better understanding of it.



And my love for Romeo equals his love for me.



Understand assessment task

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

This video introduces what you will be studying in this unit, including comprehending, analysing and interpreting *Romeo and Juliet*.

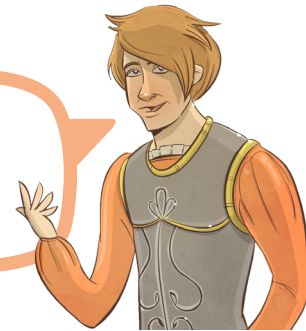


You now know your assessment task is a written film review of *Romeo and Juliet*.

Develop knowledge about the Elizabethan context

When engaging with Shakespeare's work, you need to understand a little about the context in which he wrote. Shakespeare was born in the Elizabethan era, the period of history when Queen Elizabeth I reigned in England and Ireland (1558–1603).

Understanding the period in which Shakespeare wrote is important because the values, assumptions and beliefs of the Elizabethan era are evident in his writing.



- **values:** ideas or attitudes that are seen as 'ideal' or 'worthwhile' in our society
- **assumptions:** rarely questioned opinions that are taken to be absolutely correct; assumptions are learned over time in a particular cultural context and are applied automatically when understanding the world
- **beliefs:** ideas that are taken to be 'true' by individuals and, therefore, not subject to question

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

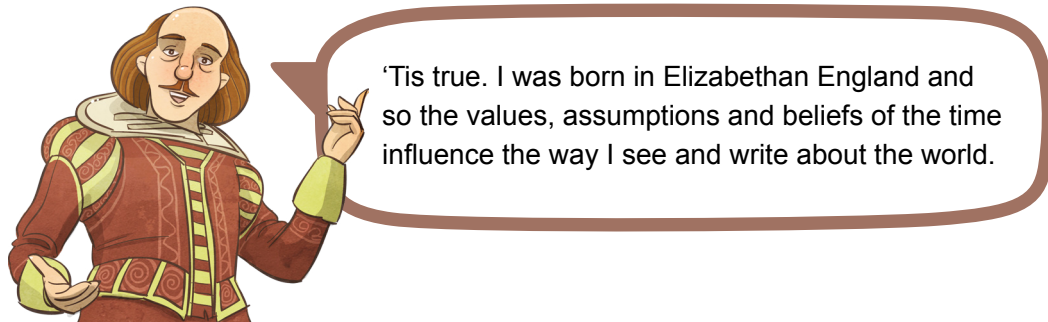
a. Sport:

b. Gender roles:

c. Marriage:

d. The environment:

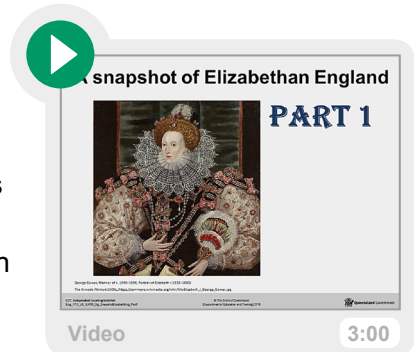
These attitudes and values shape the way people see the world and Shakespeare was no exception.



When you view the videos below, make sure you read each section carefully as you will have to summarise your findings by filling the gaps in the table that follows.

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

Part 1 of this video series illustrates the social, cultural and historical context which determined the values, assumptions and beliefs inherent in Shakespeare's plays — it shows a glimpse of Elizabethan England, including how life in London was like and Shakespeare's Globe theatre.



George Gower, Manner of c. 1540–1596, Portrait of Elizabeth I (1533–1603)
The Armada Portrait 1600c, https://commons.wikimedia.org/wiki/File:Elizabeth_I_George_Gower.jpg

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

Part 2 of this video series illustrates the social, cultural and historical context which determined the values, assumptions and beliefs inherent in Shakespeare's plays — it shows a glimpse of Elizabethan England, such as their beliefs about The Great Chain of Being, love, marriage and predetermined fate.



George Gower, Manner of c. 1540–1596, Portrait of Elizabeth I (1533–1603)
The Armada Portrait 1600c, https://commons.wikimedia.org/wiki/File:Elizabeth_I_George_Gower.jpg

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.)

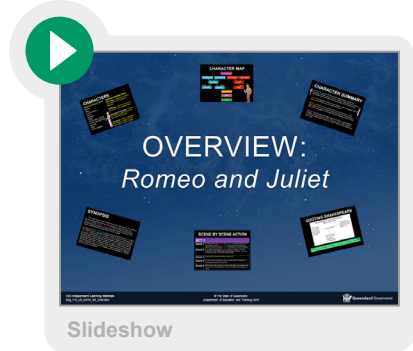
The Elizabethan era		
Beliefs	Attitudes to:	Values
<p>Life followed a rigid, hierarchical and natural order. This natural order governed society, family, nature and the human body.</p> <p>The Great Chain of Being must stay in proper order or chaos would reign.</p>	<p>social order</p>	<p>Hierarchy valued and respected</p> <p>Maintaining the status quo and social order</p> <p>Patriarchal society — God, King and Father honoured above all else</p>
	<p>family</p>	
<p>Marriage was generally for status rather than love, and was often arranged.</p>	<p>love and marriage</p>	<p>Marriage was a practical arrangement for the improvement of wealth and political status. This was valued above marrying for love.</p>
	<p>fate</p>	



Before you begin a detailed reading of the play, it helps to have a clear overview of the characters and plot. In a moment, you are going to view a slideshow that provides a synopsis of the play, brief description of the characters and an act-by-act summary about where the action happens. This will help you locate quotations more easily later in the unit. Use this overview as a reference tool throughout the unit.

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

This is an interactive slideshow that presents a summary of the play *Romeo and Juliet*, as well as a scene-by-scene breakdown of the play, an explanation of the characters and their relationships with each other and how to cite quotations.



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

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

Let's see if you can recognise the values and beliefs of Elizabethan England in my writing. You are now going to read the opening prologue of my play, *Romeo and Juliet*. This is delivered by the chorus.



prologue: an introductory scene that precedes the first act of a play



chorus: a group of people who recite the introduction or prologue to each act in a Shakespearean play; they almost act as a narrator, preparing the audience for the upcoming act

For some, this will be your first time reading Shakespeare. You will find the original script in the left column and a modern translation in the right column.

***Romeo and Juliet* by William Shakespeare**


THE PROLOGUE	
Original script	Translation
<p>Enter Chorus.</p> <p>Two households, both alike in dignity, In fair Verona, where we lay our scene From ancient grudge break to new mutiny, Where civil blood makes civil hands unclean.</p> <p>From forth the fatal loins of these two foes A pair of star-cross'd lovers take their life; Whose misadventur'd piteous overthrows Doth with their death bury their parents' strife.</p> <p>The fearful passage of their death-mark'd love, And the continuance of their parents' rage, Which, but their children's end, naught could remove, Is now the two hours' traffic of our stage; The which if you with patient ears attend, What here shall miss, our toil shall strive to mend.</p> <p>[Exit.]</p>	<p>Enter Chorus.</p> <p>Two families, both nobility, in beautiful Verona, where this story is set. A long-standing hatred is about to become violent again, and citizens will stain their hands with the blood of their fellow citizens.</p> <p>From these enemy families, two ill-fated children fall in love and commit suicide. Their unfortunate deaths finally end their parents' feud.</p> <p>This doomed love affair, along with their parents' continuing family feud, which nothing but their children's deaths could end, is what will be played out on stage for the next two hours. If you listen patiently, what we have not explained in this prologue, we will act out onstage.</p> <p>[Exit.]</p>

English glossary Year 10 Unit 4


Key terms	Definition
allusion	<p>an indirect reference to someone or something that conveys or enhances a particular meaning</p> <p>Allusions usually refer to literary works, social and historical events, or people. For example: 'The footballer's <i>Herculean</i> efforts were appreciated by the fans'; 'Chocolate is my <i>Achilles'</i> heel.'</p>
characterisation	<p>the construction of character/s by an author; the attitudes, beliefs, behaviours and language of each character are developed by an author to convey particular messages or reasons for situations in a narrative or play</p>
chorus	<p>a group of people who recite the introduction or prologue to each act in a Shakespearean play; they almost act as a narrator, preparing the audience for the upcoming act</p>
clause	<p>A grammatical unit that refers to a happening or state (for example, 'the netball team won' [happening], 'the cartoon is an animation' [state]).</p> <p>A clause usually contains a subject and a verb group/phrase (for example, 'the team [subject] has played [verb group/phrase] a fantastic game'), which may be accompanied by an object or other complements (elements that are closely related to the verb – for example, 'the match' in 'The team lost the match') and/or adverbials (for example, 'on a rainy night' in 'The team won on a rainy night'). </p> <ul style="list-style-type: none"> • main clause: a clause that makes sense on its own • subordinate clause: relies on a main or independent clause to make sense, for example: 'I took my umbrella <i>because it was raining</i>'. • embedded clause: a subordinate clause which occurs within a main clause. It cannot stand alone. It depends on the noun for meaning, for example: 'The Arctic wasteland <i>that the explorers had found</i> resembled a blank canvas'.
cohesion	<p>Grammatical or lexical relationships that bind different parts of a text together and give it unity. Cohesion is achieved through various devices such as connectives, ellipses and word associations (sometimes called lexical cohesion). </p>
citation conventions	<p>When quoting from or referencing a Shakespearean play, it is important to use proper citation conventions.</p> <p>These numbers indicate act 1, scene 1, lines 37– 40: 1.1.37– 40</p>
complex sentence	<p>consists of a main clause and one or more subordinate clauses</p> <p>For example: 'Although fate contributes to the tragedy of <i>Romeo and Juliet</i>, social forces also play a part.'</p>



Key terms	Definition
compound sentence	<p>A sentence with two or more main clauses of equal grammatical status, usually marked by a coordinating conjunction such as 'and', 'but' or 'or'. AC</p> <p>For example: 'Fate contributes to the tragedy of <i>Romeo and Juliet</i> yet social forces assure the tragedy of the play.'</p>
context	<p>The environment in which a text is responded to or created. AC</p> <ul style="list-style-type: none"> • cultural context: the culture in which the text was created • historical context: the time in which the text was created or set • social context: the social situation in which language is being used. For example, the text is set in a different society that has different ways of speaking or interacting. <p>For example: Shakespeare's <i>Romeo and Juliet</i> was written over 500 years ago, so the cultural, historical and social contexts are very different compared to 21st century Australia.</p> <p>The term is also used to refer to the wording surrounding an unfamiliar word, which a reader or listener uses to understand its meaning. AC</p>
foreshadowing	<p>providing subtle hints that indicate what will occur later in a narrative; builds anticipation about what will happen next</p>
hyperbole	<p>an obvious exaggeration for effect or an extravagant statement not intended to be taken literally</p> <p>For example: 'At last! I have waited an eternity.'</p>
idiom	<p>an informal expression used by a particular social group and needs to be explained as one unit; only people who are familiar with that society or culture will understand the idiom AC</p> <p>For example: 'I am over the moon', which means 'very happy'.</p> <p>Some idioms that Shakespeare made popular, most of which are still in use today, are:</p> <ul style="list-style-type: none"> • 'hoist with your own petard' — meaning you are injured with the same instrument or device that you intended to use to injure others • 'you wear your heart upon your sleeve' — meaning you openly display your feelings for everyone to see • 'in a pickle' — stuck in a difficult situation or position • 'in stitches' — laughing so hard you are almost in physical pain • 'pound of flesh' — is when someone comes to ruthlessly collect what the other person owes them • 'this is the long and the short of it' — this is the simple truth • 'that which we call a rose by any other name would smell as sweet' — meaning what matters is what someone is like on the inside, not what they are called.

Key terms	Definition
irony	the use of words, actions or situations (sometimes contrived and other times incidental) to convey a meaning that is the opposite of the original meaning, usually with strangely funny consequences
literary devices	<p>Writers of imaginative and narrative texts, such as poems, short stories, novels and plays, use literary devices to relay information in a subtle way, often conveying multiple layers of meaning to add excitement, grasp attention, stimulate intellectual curiosity and affect the senses.</p> <p>Some literary devices found in a Shakespearean play are metaphor, simile, personification, paradox, foreshadowing, irony, hyperbole, oxymoron, allusion, and idiom.</p> <p>Shakespeare’s use of language devices (for example, the selection of adjectives, his choice of expression) can engage the emotions of the audience.</p>
metaphor	<p>a descriptive connection made from one object, person, place or event to another, which can help the reader apply qualities of one to the other to provide insight or new knowledge; when one thing is said to be something that it is not; it is not meant to be taken literally</p> <p>For example: ‘Juliet is the sun’ (2.2.2).</p> <p>Romeo suggests Juliet’s beauty makes her stand out in the night.</p>
modality	<p>An area of meaning having to do with possibility, probability, obligation and permission. </p> <p>When developing logical arguments, you should avoid statements or generalisations that reflect overly high degrees of certainty (how likely something is to happen) or usuality (how often something happens). If using high modality, make sure your point is well thought out. Statements that use high modality are often easy to disagree with.</p> <p>For example, when responding to an interpretation, it is better to use ‘It could be argued that ...’ rather than ‘Shakespeare definitely wants the audience to accept the idea that ...’.</p> <p>It is better to use <i>reduced</i> modality when refuting or supporting interpretations.</p>



Key terms	Definition
nominalisation	<p>a process for forming nouns from verbs, adjectives or clauses</p> <p>For example:</p> <ul style="list-style-type: none"> • nouns from verbs ('excitement' from 'excite') • nouns from adjectives ('height' from 'high') • noun groups/phrases from clauses ('their exit from the building' from 'they exited the building') <p>Nominalisation can be used to condense information in analytical writing. By collapsing a clause into a noun or noun group, writing can become more concise and more refined.</p> <p>For example:</p> <p>Description 1</p> <ul style="list-style-type: none"> • 'When Romeo decides to kill Tybalt, intending to avenge Mercutio, he begins a series of events which culminate in the final tragedy of the play.' <p>Description 2</p> <ul style="list-style-type: none"> • 'Romeo's decision to avenge Mercutio is the catalyst which culminates in the final tragedy of the play.' <p>Note that nominalisations articulate ideas in a manner appropriate to literary analysis. In the second description, the focus is on abstract, thematic concepts (a character's decision-making, vengeance) rather than recounting the actions of Romeo.</p>
nouns and noun groups/ phrases	<p>A word class that includes all words denoting physical object such 'man', 'woman', 'boy', 'girl', 'diamond', 'car', 'window' etc. </p> <p>A noun group/phrase consists of a noun as the major element, alone or accompanied by one or more modifiers. The noun functioning as the major element may be a common noun, proper noun or pronoun.</p> <p>For example: 'some people', 'many mistakes', 'the old man's house', 'two days', 'Kim's behaviour'</p>
oxymoron	<p>the pairing of contradictory words for effect; it highlights paradox and contrast and is often patterned as an adjective–noun</p> <p>For example: 'deafening silence', 'clearly confused', 'bitter sweet', 'civil war', 'crash landing', 'pretty ugly', 'alone together', 'awfully good', 'run slowly', 'small crowd', 'sweet agony', 'found missing', 'impossible solution', 'loud whisper', 'old news', 'same difference', 'seriously funny', 'unbiased opinion'</p>
paradox	<p>a statement that seems to contradict itself or sound absurd, but is actually an insightful statement</p> <p>For example: 'Ahh, youth is wasted on the young.'</p>



Key terms	Definition										
paragraph	<p>consists of a topic sentence, body (evidence with elaboration) and a closing sentence</p> <ul style="list-style-type: none"> • Topic sentence: The first sentence presents the central idea of the paragraph — the subject matter or argument to be discussed throughout. The sentences that follow should all relate to this central idea. • Elaboration: Sentences that provide discussion of ideas and present evidence of fact that support or validate the topic sentence. All sentences should support the central idea raised in the topic sentence. • Closing sentence: When writing a single paragraph, the closing sentence should summarise information in such a way that the central idea of the paragraph is emphasised. 										
personification	<p>a literary device that gives human characteristics to something that is not human, such as objects, concepts and forces</p> <p>For example: 'The wind breathes a sigh of relief.'</p>										
plot of Shakespearean tragedy	<p>The plot of a Shakespearean tragedy is unique even though it does follow the same basic narrative structure as that of a novel or short story; however, it has additional 'tragic' elements.</p> <table border="1" data-bbox="560 1111 1420 1966"> <thead> <tr> <th colspan="2" data-bbox="560 1111 1420 1162">Dramatic structure</th> </tr> </thead> <tbody> <tr> <td data-bbox="560 1162 791 1391"> <p>Initial disorder</p> <p>↕</p> </td> <td data-bbox="791 1162 1420 1391"> <p>Exposition: sets the mood, time and place of the play, and introduces key characters.</p> <p>Rising action: the initial incident or complication that motivates the drama and, in hindsight, leads to tragedy.</p> </td> </tr> <tr> <td data-bbox="560 1391 791 1619"> <p>Increasing disorder</p> <p>↕</p> </td> <td data-bbox="791 1391 1420 1619"> <p>Hamartia: here the flaw/s of the protagonist or tragic hero lead to a set of increasingly tense complications and conflict.</p> </td> </tr> <tr> <td data-bbox="560 1619 791 1848"> <p>Chaos</p> <p>↕</p> </td> <td data-bbox="791 1619 1420 1848"> <p>Climax: this moment of high tension is the turning point of the play, the protagonist or tragic hero moves steadily towards final consequences. A sharp reversal in fortune is put into effect.</p> <p>Falling action: the events that occur after the climax, up until the death of the hero.</p> </td> </tr> <tr> <td data-bbox="560 1848 791 1966"> <p>Some order restored</p> </td> <td data-bbox="791 1848 1420 1966"> <p>Catastrophe: the hero's death.</p> <p>Restoration: a glimpse of better times is given to the audience.</p> <p>These elements occur across five acts.</p> </td> </tr> </tbody> </table>	Dramatic structure		<p>Initial disorder</p> <p>↕</p>	<p>Exposition: sets the mood, time and place of the play, and introduces key characters.</p> <p>Rising action: the initial incident or complication that motivates the drama and, in hindsight, leads to tragedy.</p>	<p>Increasing disorder</p> <p>↕</p>	<p>Hamartia: here the flaw/s of the protagonist or tragic hero lead to a set of increasingly tense complications and conflict.</p>	<p>Chaos</p> <p>↕</p>	<p>Climax: this moment of high tension is the turning point of the play, the protagonist or tragic hero moves steadily towards final consequences. A sharp reversal in fortune is put into effect.</p> <p>Falling action: the events that occur after the climax, up until the death of the hero.</p>	<p>Some order restored</p>	<p>Catastrophe: the hero's death.</p> <p>Restoration: a glimpse of better times is given to the audience.</p> <p>These elements occur across five acts.</p>
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simile	a comparison made between two things that have something in common (or are similar to each other) and are compared using the words <i>like</i> , <i>as</i> or <i>than</i> For example: 'Like the stars in the heavens, her eyes sparkle with much awe-inspiring delight.'																
simple sentence	has the form of a single independent clause For example: 'Shakespeare wrote <i>Romeo and Juliet</i> .'																

Key terms	Definition
soliloquy	<p>when a character is alone onstage and talks to themselves, expressing their innermost thoughts and feelings</p> <p>A Shakespearean soliloquy is famous for allowing tragic characters to do this but there is an ironic element to it as characters are usually unable to perceive the flaws in their own reasoning. Shakespeare imbues his soliloquies with lush imagery and literary devices as the characters verbally battle with their private thoughts and quickly changing moods. This is also reflective of the way the soliloquy should be performed.</p>
text connectives	<p>words and phrases that establish cohesion in texts</p> <p>Connectives to use when supporting or refuting interpretations of literature are:</p> <ul style="list-style-type: none"> • comparative connectives to compare and/or make concessions (for example: <i>even though, however, nevertheless</i>) • causal connectives to demonstrate logical results (for example: <i>because, therefore, as a result, for that reason</i>) • additive connectives to acknowledge the validity of a point or add further supporting evidence (for example: <i>in addition, indeed, also, furthermore, on top of that, as well, likewise</i>) • clarifying connectives to emphasise the validity of a particular point (for example: <i>for example, for instance, in particular, in fact, that is</i>).
thematic message	<p>refers to the main idea or message of a text</p> <p>Authors often embed perspectives, messages or ideas in a text for the audience to review; interpretations of these messages may vary according to the dominant values, beliefs and assumptions of the audience.</p> <p>Major themes in <i>Romeo and Juliet</i> include youth, love and fate.</p>
values (attitudes), assumptions and beliefs	<p>The ideology inherent in a particular historical, social or cultural context is made up of:</p> <ul style="list-style-type: none"> • values: ideas or attitudes that are seen as 'ideal' or 'worthwhile' in our society • assumptions: rarely questioned opinions that are taken to be absolutely correct; assumptions are learned over time in a particular cultural context and are applied automatically when understanding the world • beliefs: ideas that are taken to be 'true' by individuals and, therefore, not subject to question.



Key terms	Definition
verbal irony	<p>when the actual meaning of a statement is significantly different to what is literally or explicitly stated; when someone says something but really means something else</p> <p>For example: Your parents may make the following remark about your messy room — ‘It’s nice to see that you’re looking after your room.’ Obviously, your parents don’t think you’ve been doing a great job looking after your room. They are, in fact, hinting that you have not been looking after your room.</p>
verbs and verb groups/ phrases	<p>A verb is a word class that describes a kind of situation such as a happening (for example, ‘climbed’ in ‘she climbed the ladder’) or a state (for example, ‘is’ in ‘a koala is an Australian mammal’). </p> <p>Verb groups are made up of a main verb that is modified by an auxiliary or modal verb. This means a description has been added to it.</p> <p>Verb groups/phrases:</p> <ul style="list-style-type: none"> • create tense, as in ‘He [was happy]’, ‘She [is working] at home’, I [have seen] him before’ • express modality using modal verbs such as ‘can’, ‘may’, ‘must’, ‘will’, ‘shall’ and so on, as in ‘You [must be] mad’, ‘He [will have arrived] by now’, ‘She [may know] them’ • create passive voice, as in ‘A photo [was taken]’. 



Year 10 Unit 4

Topic: Shakespeare in context

Understanding Shakespearean prose

Today you will:

- ▶ 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

Key terms

allusion, citation conventions, context, idiom, metaphor, nouns and noun groups/phrases, values (attitudes), assumptions and beliefs, verbs and verb groups/phrases

For definitions and explanations of terms, please see the **Glossary**.

Lesson

Develop skills for reading Shakespearean prose

At first glance, you might feel a little overwhelmed by Shakespearean prose. He didn't use language the way we do — his characters don't speak like we speak. But never fear, once you get the hang of it, you will begin to appreciate what a wonderful writer he was.

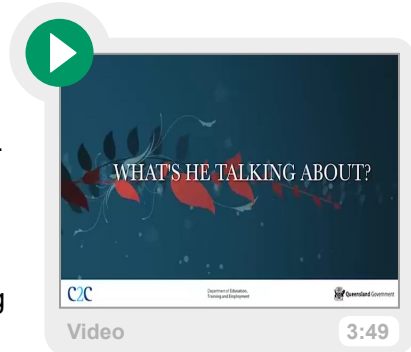
In a moment, you are going to view a presentation that translates some Shakespearean language. It is taken from act 1, scene 5 of *Romeo and Juliet*. You won't be up to this section of the play yet, but don't worry because it's just an example for you.



1. What is the citation reference for act 1, scene 5, lines 42 to 45? (Hint: See **Slideshow — Overview** last slide.)

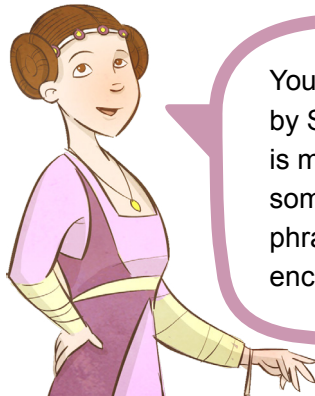
2. View the **Video — What's he talking about?**

This video showcases actors deconstructing lines of Shakespearean dialogue from act 1, scene 5, lines 42 to 45. Often, Shakespeare's writings have a deeper meaning than that which is on the surface — it is rich with metaphors, imagery, symbolism, allusion and much more — and it is this that makes deciphering his literature equally challenging and fascinating, particularly as it was based on a society and culture unlike our own with an expired set of values, assumptions and beliefs.



The English language has changed since Shakespeare was alive. In this lesson, you are going to develop skills for reading Shakespearean prose. The first thing you need to do is identify the words that are completely different to modern language.

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.



You now know some of the common words used by Shakespeare, but Shakespearean language is more complex than that. You are going to learn some tricks to decode Shakespearean words and phrases by addressing some common problems encountered when reading Shakespeare.

Some common problems encountered when reading Shakespeare include:

- reading lines in isolation
- unfamiliar words, idioms and allusions
- irregular grammatical order
- dense, lengthy descriptions.

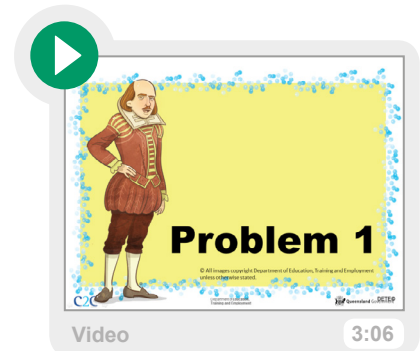
To manage these problems there are solutions provided on **Sheet 3 — Tips for understanding Shakespeare**. This sheet is perforated so that you can remove it and keep it next to you as you read the play. Refer to it as much as you need. You will need this sheet as you work through the remainder of this lesson, which comprises watching of various presentations and answering questions.

Let's focus on each of these problems one by one.

4. Open **Sheet 3** — [Tips for understanding Shakespeare](#) and read the first problem and its solution.

5. View the **Video — Problem 1**.

This video demonstrates how to read Shakespearean dialogue, including following the cues provided by the punctuation and considering the entire sentence, not just the individual line.



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)

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

allusion: an indirect reference to someone or something that conveys or enhances meaning; allusions usually refer to literary works, social and historical events, or people. For example: 'The girl's love of chocolate was her *Achilles'* heel'. Achilles is a hero in Greek mythology.

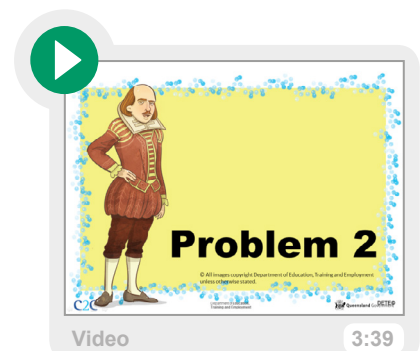
idiom: an informal expression used by a particular social group and needs to be explained as one unit; only people who are familiar with that society or culture will understand the idiom. For example: better late than never; wear and tear; neither here nor there; to have the upper hand; back-seat driver; storm in a tea cup; over the moon; out of the frying pan and into the fire; laugh in the face of danger.

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

This video presents five different solutions to understanding Shakespeare's unfamiliar words, idioms and allusions.

These are:

- being aware of common archaic words
- using logic to decipher a phrase by its similarity to a modern word
- searching the margin notes
- consulting an online dictionary
- searching online for Shakespearean translations.



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)

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

'Tis true'	
'if thou art moved, thou runnest away.'	
'thou shalt not stir one foot ...'	
'three civil brawls ... Have thrice disturbed the peace.'	

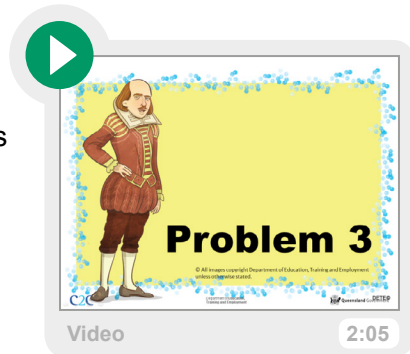
10. Return to **Sheet 3** and read the third problem and the suggested solution.

11. View the **Video — Problem 3**.

This video discusses how irregular grammatical order is a common feature in Shakespeare's texts and offers two steps to help decipher Shakespearean grammar:

Step 1: Identifying the subject, verb and object

Step 2: Rearranging the sentence structure so it makes more sense.



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

a. Identify the subject, verb and object in the following quotations 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:

Verb:

Object:

Translation:

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

Simplifying extended verbs and noun groups and then summarising these will improve understanding of the meanings of Shakespeare's lengthy descriptions. Consider Montague's description of his son in act 1, scene 1:

Montague:

Many a morning hath he there been seen,
 With tears augmenting (strengthening) the fresh morning dew,
Adding to clouds, more clouds with his sighs (1.1.121)

Identify the verbs, underlined above.

Identify the noun groups, highlighted above.

Simplify the lines to translate the section, for example:

Translation: Many mornings he has been seen there, early, crying and sighing.

Now you have some good tips to help you understand Shakespeare. Apply these solutions as you begin to hear our tragic tale.



Apply reading skills to a Shakespearean play

As you work through this unit, you will read the play *Romeo and Juliet*. You need to have read it carefully as your assessment requires you to present evidence and quotes from it to support your arguments.

To support your reading of the play, you will complete a reading journal for each act. There are five acts in *Romeo and Juliet*.

Next lesson, you will start to read Shakespeare!



Shakespearean glossary

Word	Meaning
anon	soon
art	are
ay/aye	yes, general agreement
betwixt	between
dost or doth	does or do
ere	before
fie	exclamation of dismay or disgust
hark	listen
hath	has
hence	away from this place
hie	to go in a hurry
hither	here, this place
ho	hey
leave	permission
mark	to pay close attention
marry	indeed; an oath to Mary, mother of Christ; it is a mild curse used in a similar manner to a contemporary phrase such as 'Oh my goodness!'
nay	no, disagreement
pray/prithee	please
saucy	cheeky, sassy
soft	be quiet, be cautious
stay	wait, hold on
tarry	to wait
thee	literally 'you'; it is used when referring to the object of the sentence I [subject] will give [verb] you [object] some advice. I [subject] will give [verb] thee [object] some advice.
thou	literally 'you'; it is used when referring to the subject of the sentence You [subject] are [verb] a well-respected person. Thou [subject] are [verb] a well-respected person.
thy/thine	your
thither	there
verily	in truth
whence	where
wherefore	why
wilt	will
ye	you; used in the same manner as 'thou' but generally addressed to individuals of significant status
yea	indeed

Tips for understanding Shakespeare

Problem 1: Reading lines in isolation — ‘I read each line closely, yet by the end of each line, I’m not sure what the characters are talking about.’

Solution

Follow the cues provided by the punctuation of the section of dialogue and **consider the entire sentence; not the individual line.**

- **Do not pause** if there is no punctuation at the end of a line.
- **Slight pause** for a comma or semicolon.
- **Long pause** for a question mark, exclamation mark or full stop.

Problem 2: Unfamiliar words, idioms and allusions — ‘I have no idea what these words or phrases mean!’

Solution

Step 1: Be aware of common ‘archaic’ words used frequently by Shakespeare (see **Sheet 3 — Shakespearean glossary**).

Step 2: Attempt to decipher the word or phrase in context or by its similarity to a modern word.

Step 3: Search the margin notes commonly provided in contemporary editions of Shakespearean plays.

Step 4: Consult an online dictionary.

Step 5: Search online for Shakespearean sites and translations.

Problem 3: Irregular grammatical order — ‘The characters sometimes seem to speak in a strange manner; it’s very different to modern dialogue.’

Solution

Step 1: Identify the subject, verb and object to understand ‘who’ is doing ‘what’.

Step 2: Mentally rearrange sentence structure to make more sense.

Problem 4: Dense, lengthy descriptions — ‘The characters seem to go on and on and on. I get lost in lengthy passages of description.’

Solution

Using all three strategies above, re-read the section of text. Simplify extended verb groups and noun groups and mentally summarise what is said.

Topic: Shakespeare in context

Understanding tragedy

Today you will:

- ▶ 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)

Key terms

citation conventions, context, oxymoron, paradox, Shakespearean tragedy, soliloquy

For definitions and explanations of terms, please see the **Glossary**.

Lesson

Understanding conventions of Shakespearean tragedy

Shakespeare wrote a lot of tragedies. Tragedy is a form of drama that focuses on human suffering yet paradoxically provokes pleasure in the audience. The essence of tragedy is that it expresses very real possibilities. Defeat, shattered hopes and dreams, and ultimately death, face us all. But this possibility of tragedy in our own lives sits quietly in the back of our minds. By watching a tragedy, we are confronted with it afresh and are strangely intrigued by it. To achieve such a response from the audience, certain conventions are used.

Let's unpack the key features of a tragedy.
Read the following table for an initial summary.



Features of a tragedy	Explanation
tragic hero	a decent, essentially good (although far from perfect) character who suffers from an underlying, yet significant, character flaw or weakness
tragic flaw/hamartia	a flaw of a character, a weakness that leads to a tragic hero's downfall; examples of tragic flaws could be greediness or ambition
the supernatural, fate, fortune and chance	The supernatural can affect characters, providing access to knowledge or haunting characters. Fate, fortune and chance can play a part in shaping the destinies of characters.
protagonist	the central character or characters that drive the action and establish emotional connections with the audience
antagonist	a character (or force) acting in direct opposition to the protagonist, causing problems or obstacles
<p>Dramatic structure</p> <p>Initial disorder</p> <p style="text-align: center;">↕</p> <p>Increasing disorder</p> <p style="text-align: center;">↕</p> <p>Chaos</p> <p style="text-align: center;">↕</p> <p>Some order restored</p>	<p>Exposition: sets the mood, time and place of the play and introduces key characters</p> <p>Rising action: the initial incident or complication that motivates the drama and, in hindsight, leads to tragedy</p> <p>Hamartia: here the flaw/s of the protagonist or tragic hero leads to a set of increasingly tense complications and conflict</p> <p>Climax: this moment of high tension is the turning point of the play, when the protagonist or tragic hero moves steadily towards the final consequences. A sharp reversal in fortune is put in effect</p> <p>Falling action: the events that occur from after the climax, up until the death of the hero</p> <p>Catastrophe: the hero's death</p> <p>Restoration: a glimpse of better times is given to the audience.</p> <p>These elements occur across five acts.</p>

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

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

3. Using the table summary on the previous page, write a short paragraph summarising the key elements of a Shakespearean tragedy.

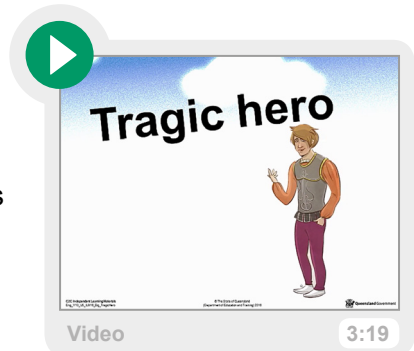
I suppose you are suggesting that I am the flawed, tragic hero?



4. View the **Video — Tragic hero**.

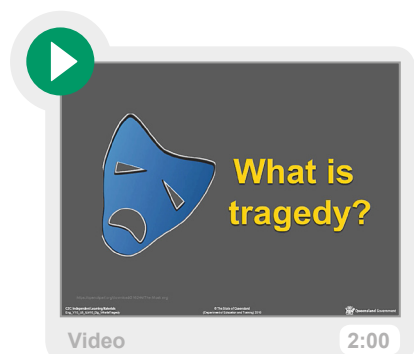
This video is presented as a soliloquy by Romeo Montague; he defines what it means to be a tragic hero!

As explained in the last video, the tragic hero invariably dies in Shakespearean plays. So what makes the death tragic? Is it death alone that makes something a tragedy, or must it be the circumstances around which the death occurs?



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

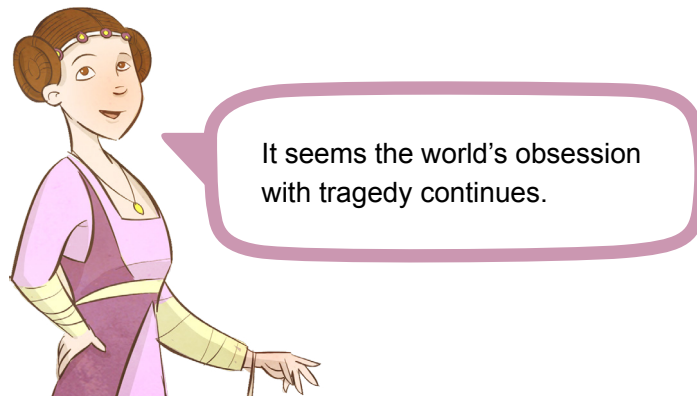
This video briefly explains what a Shakespearean tragedy is, including the difference between tragedy and death.



6. Answer the following questions.

a. What elements of Shakespearean tragedy have you seen in recent films?
(1–2 sentences)

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





Topic: Interpretations of Shakespearean tragedy

Interpreting plot and characters

Today you will:

- ▶ 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*

Key terms

characterisation, paragraph, plot of Shakespearean tragedy, Shakespearean tragedy

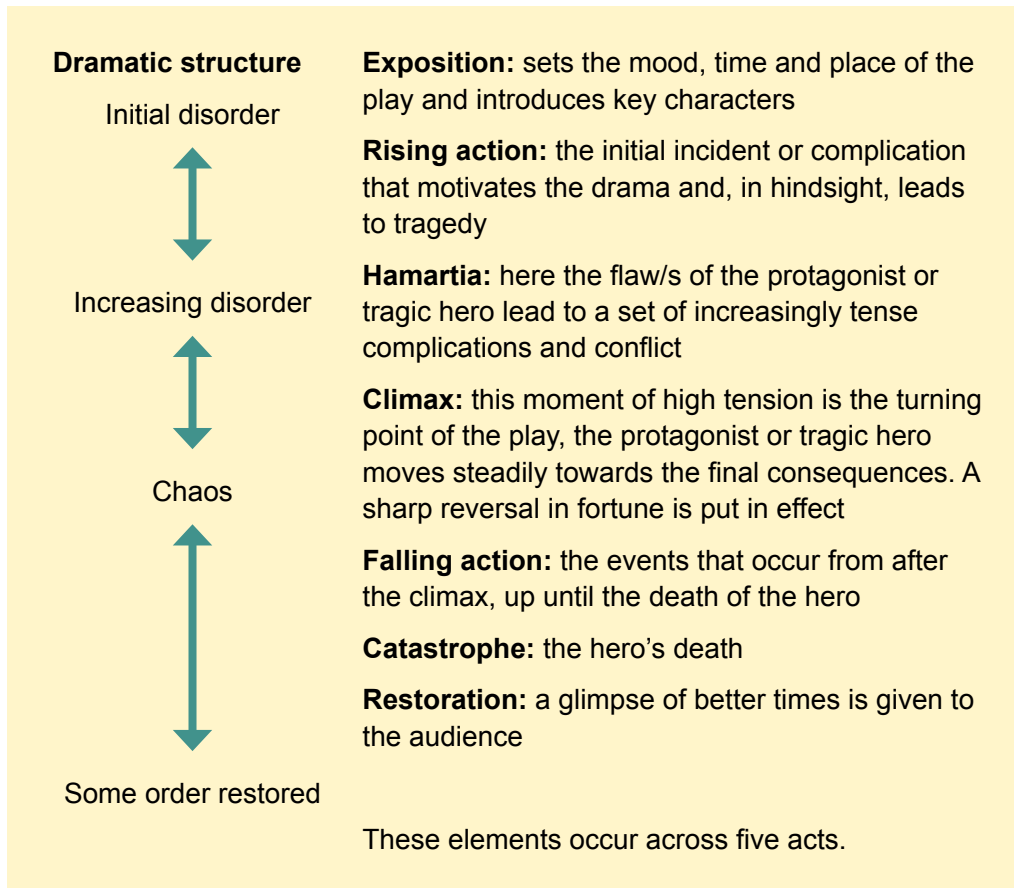
For definitions and explanations of terms, please see the **Glossary**.

Lesson

Synthesise understandings of plot and characterisation



You will remember that in Lesson 3 you were introduced to some of the key features of tragic texts. One of these features was the dramatic structure common to Shakespearean tragedy.



Let's see if you can identify this dramatic structure in my play *Romeo and Juliet*.



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.

Another way to synthesise your understanding of the play is by clarifying the characters and their relationships.



2. View the **Slideshow — Character relationships map** and complete the activity. You need to describe the key characters and identify the significant actions of selected characters.

Character relationships map

The relationships map is a summary document that:

- provides a brief description of each character
- explains the nature of the connected characters' relationship
- explains the actions of characters towards each other
- shows how the direction of arrows affects the relationships.

Slideshow

Note

Save a copy of the **Slideshow — Character relationships map** into a folder on your computer so that you can complete the activity. Call it **Eng_Y10_U4_CharacterRelationshipMap_YourName**.

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



Leighton, Frederic C1850s, *The Reconciliation of the Montagues and the Capulets over the dead bodies of Romeo and Juliet*, commons.wikimedia.org/wiki/File:Frederic_Leighton_-_The_Reconciliation_of_the_Montagues_and_the_Capulets_over_the_Dead_Bodies_of_Romeo_and_Juliet.jpg

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

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

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)

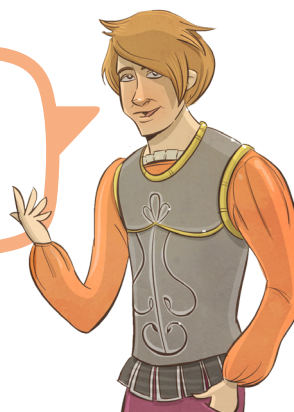
Make interpretations of plot and characterisation

Sometimes it helps to read other interpretations of a text when you are trying to formulate your own interpretation. Being able to support or refute other interpretations will enhance your understanding.



You are about to read two different interpretations of my play *Romeo and Juliet*.

Clear, concise paragraphs are so important to good writing! Let's revise paragraph structure now.



Topic sentence: The first sentence presents the central idea of the paragraph — the subject matter or argument to be discussed throughout. The sentences that follow should all relate to this central idea.

Elaboration: Sentences that provide discussion of ideas and present evidence or facts that support or validate the topic sentence. All sentences should support the central idea raised in the topic sentence.

Closing sentence: When writing a single paragraph, the closing sentence should summarise information in such a way that the central idea of the paragraph is emphasised.



Let's take a look at two different interpretations of our tragic story and complete the activity that follows using correct paragraph structure.

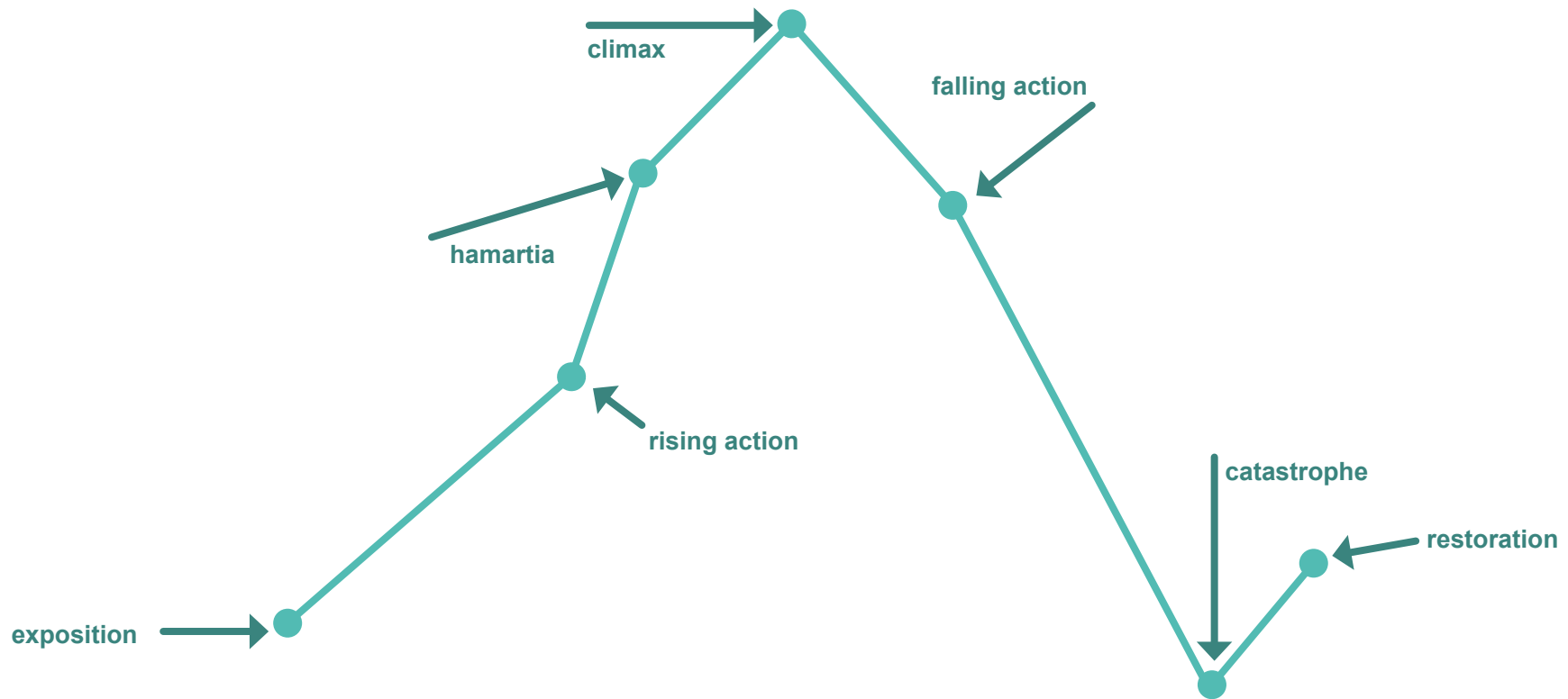
7. Open **Sheet 5** — [Interpretations of *Romeo and Juliet*](#). After reading each interpretation provided, complete the activities.
8. Use the editing checklist below to refine your paragraph on **Sheet 5**.

Editing checklist	
Have you:	Tick
• used a topic sentence that refers to the main idea of the paragraph?	
• elaborated on the main idea?	
• referred to further evidence from the play when responding to the interpretation?	
• used appropriate citing conventions?	
• concluded your paragraph with a closing sentence?	
• used correct spelling, grammar and punctuation?	
• used analytical language?	
• established whether you support or refute the ideas developed throughout the interpretation and, in turn, established a purpose for your paragraph? (For example: Have you accurately chosen and controlled appropriate content to support or refute the interpretations based on what you know about a particular character, the themes in the play and/or the values, assumptions and beliefs of the Elizabethan era?)	
Write one positive point about your response.	
How could you improve your response?	

Plot graph

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



Interpretations of *Romeo and Juliet*

Read the following two interpretations of *Romeo and Juliet* and decide whether you agree or disagree with them. Complete the activity on the pages that follow and send this sheet to your teacher for feedback.

Interpretation 1

The plot of *Romeo and Juliet* reflects the Elizabethan belief in fortune and constructs fate as an overwhelming force that results in the final tragedy of the play. This is made immediately clear in the prologue, which gives the audience a view of an impending future where ‘A pair of star-cross’d lovers take their life’ (line 6). In addition to reflecting the Elizabethan belief that human destinies are controlled by supernatural forces, it compels the audience to view the play knowing that it will end in the deaths of the young lovers. It is made immediately clear to viewers that there is nothing Romeo or Juliet can do to avoid their ultimately tragic fate. Furthermore, the plot is punctuated with moments of misfortune, beyond the characters’ control, that propel them towards tragedy: Romeo and Benvolio finding out by chance that Rosaline will be at the Capulet Masque, Tybalt slaying Mercutio, Capulet’s sudden decision to wed Juliet to Paris, and the disastrous delay of Friar Laurence’s letter to Romeo in Mantua, are key examples of situations beyond the characters’ control, which stimulate a sequence of events leading to the final calamity of the play. As the play closes, the audience clearly recognises there is no conceivable scenario that can avert the final tragedy of the play. Moreover, the audience sympathises with Romeo and Juliet as they are not responsible for any of the catastrophic circumstances that bring about their untimely deaths.

Interpretation 2

The character of Romeo is emotionally unstable and this character trait, or hamartia, leads directly to the tragedy of the play. Our first impression of Romeo demonstrates that he is given to extremes of emotion. His response to Rosaline’s rejection of his romantic interests prompts him to seek isolation from friends and family as he weeps constantly and restricts himself to his room. Interestingly, one look at Juliet is enough to radically reverse Romeo’s attitudes and behaviour. Upon seeing Juliet, he questions himself (1.5.50), ‘Did my heart love till now?’ and within hours he has risked death to see her, pledged his eternal love and planned to marry her. When we consider how quickly Romeo forgets about Rosaline and how rapidly he shifts his emotional and romantic energies towards Juliet, the underlying nature of his character is obvious. Romeo is revealed as a character with intense, unstable emotions. These extreme emotions stimulate the climax of the play, Tybalt’s death, and lead to the final catastrophe. In act 3, Romeo greets a challenge from Tybalt with ‘love’ and refuses to enter into combat with the Capulet. However, this love soon turns to ‘fire-eyed fury’ (3.1.119) and, in a rage, Romeo slays Tybalt. Of course, this leads to Romeo’s banishment, which ultimately creates a scenario that affects the tragic ending of the play. As we watch the final scenes, the audience is given the opportunity to ponder the idea that if Romeo had not been as prone to sudden, powerful shifts in emotion, tragedy may have been avoided.



Student name:

Activity

- a. Evaluate the interpretations you just read. In the table below, identify the main argument in each interpretation, list the evidence provided and then decide if you agree or disagree.

Interpretation 1	
Main argument	
Evidence	
Agree/Disagree	
Interpretation 2	
Main argument	
Evidence	
Agree/Disagree	

Student name:



- b. Write a paragraph that responds to one of the interpretations, indicating whether you support or refute the ideas developed throughout. You might refer to further evidence from the play to support your response.

How was your student able to complete the activity?

No assistance required Some assistance required A lot of assistance required Not able to do this task

Comments:



Topic: Interpretations of Shakespearean tragedy

Interpreting thematic messages

Today you will:

- ▶ 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

Key terms

context, plot of Shakespearean tragedy, Shakespearean tragedy, thematic message, values (attitudes), assumptions and beliefs

For definitions and explanations of terms, please see the **Glossary**.

Lesson

Reflect on thematic messages of a Shakespearean tragedy

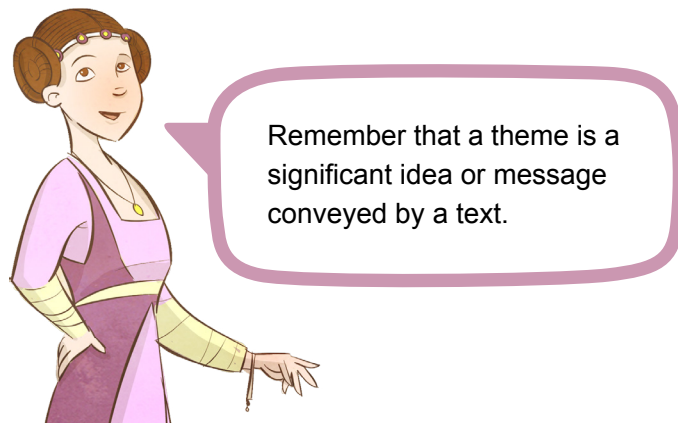


Now you have read and interpreted my work, *Romeo and Juliet*, it is time to consider what messages I might be communicating to my audience through the use of themes in the play.

There are many themes at work in *Romeo and Juliet* and each theme works to reveal information about the social context (time and place) in which the play was written. But to what extent do the themes of the play impart a specific message to audiences? This question can be answered by reflecting on the thematic messages of *Romeo and Juliet*. You will need to consider both the positive and negative aspects of how each theme features in the play before explaining its possible message to the audience.

Major themes in *Romeo and Juliet*

- youth
- love
- fate



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

Theme	Negative aspects	Positive aspects	Possible message
youth	<ul style="list-style-type: none"> • 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. 	<ul style="list-style-type: none"> • 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. 	<ul style="list-style-type: none"> • The younger generation has a chance to overcome the social divisions of the past.

Theme	Negative aspects	Positive aspects	Possible message
love			
fate			

Compare aspects of Shakespearean tragedy to narratives from other social, historical and cultural contexts

The butterfly lovers is a tragic love story from China about a pair of lovers, Zhu Yingtai and Liang Shanbo. It is considered an important story in Chinese culture and there have been many other stories, plays and films based on *The butterfly lovers*.

2. Listen to the **Audio** — [The butterfly lovers](#) (4:14).

The butterfly lovers

At one time in Imperial China there lived a wealthy family who had nine children — there were eight boys and only one girl. As the youngest child and only daughter in the family, Zhu Yingtai was especially pampered by her father. Yet there was one thing that upset Zhu Yingtai's father about her — she wanted to go to school. It was quite unacceptable at this time for girls to attend school but the young girl was very persistent and pleaded with her father to let her go.

Zhu Yingtai's father made a deal with his daughter — if she was able to find a school willing to accept her then he would support her decision. Zhu Yingtai's father was confident that no school would admit a female student. However, the young girl was clever and, dressed as a boy, she managed to gain admission to a school in a nearby city. Every day for the next four years Zhu Yingtai managed to fool everyone at the school that she was actually a boy as she went about completing her studies. It was during this time that she met and fell in love with a young man and fellow student named Liang Shanbo. At first Zhu Yingtai and Liang Shanbo were only good friends. Liang was a studious young man and didn't notice that his best friend was in fact really a girl and that she loved him.

Zhu Yingtai came up with a plan to finally reveal herself to Liang and hoped that then he would fall in love with her also. She had recently received a letter from her parents informing her that she must return home after her education was complete. Zhu Yingtai made Liang promise that he would come to visit her at her home. Liang indeed did promise that he would come to visit his friend once he had saved up enough money to be able to do so.

Months later, Liang travelled to Zhu Yingtai's city to visit his friend. Seeing him coming down the road, Zhu Yingtai rushed out to greet Liang as she had very much missed him during their time apart. Liang, however, did not immediately recognise Zhu Yingtai because she was no longer dressed as a boy.

'Do you know who I am? I'm your good friend from school,' said Zhu Yingtai. She promptly professed her love for Liang who was quite taken aback at this revelation. Suddenly it all made sense to Liang and he realised why he felt such a strong love for his friend. The young couple then fell in love and Zhu Yingtai and Liang promised themselves to each other. They went to tell Zhu Yingtai's father that they wished to be married. The father, however, informed the young lovers that he had already arranged for Zhu Yingtai to be married to a wealthy businessman. Liang was devastated by the news and became quite lovesick. Forlorn, he left Zhu Yingtai's city and on the long walk home he died.

Weeks later, Zhu Yingtai's wedding day to the other man had arrived but Zhu Yingtai could not stop herself from thinking about her love for Liang. As the marriage ceremony commenced a powerful whirlwind enveloped the city, delaying the wedding. Zhu Yingtai took the opportunity to leave and to try to find Liang, not knowing he had already died. Unfortunately, she discovered Liang's grave. Realising her true love had died, Zhu Yingtai was overcome with grief — she cried out to the gods to open Liang's grave so that she could see him one more time. Immediately the ground opened and Zhu Yingtai fell in. The young girl's relatives, rushing behind her, reached the gravesite but there was no sign of Zhu Yingtai, only an empty grave. Moments later out flew two butterflies flitting together in the air in a beautiful dance, together at last.

The Butterfly Lovers is a retell of a traditional Chinese legend. The earliest record of the legend can be traced back to the late Tang Dynasty. Background audio: Roigianno 2012, (freesound), <http://www.freesound.org/people/roigianno/sounds/140481/>

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

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



Congratulations! You are now an expert on thematic messages in 'tragic' narratives. In the next lesson, you will be learning about language choices that are of importance for your assessment.

Comparing tragedies

Features of tragedy	<i>Romeo and Juliet</i>	<i>The butterfly lovers</i>	Similarities	Differences
Climax				
Catastrophe				

Features of tragedy	<i>Romeo and Juliet</i>	<i>The butterfly lovers</i>	Similarities	Differences
Restoration				
Characterisation				

Features of tragedy	<i>Romeo and Juliet</i>	<i>The butterfly lovers</i>	Similarities	Differences
Thematic message				



Year 10 Unit 4

Topic: Film codes and conventions

Understanding visual codes

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.

Today you will:

- ▶ 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

Key terms

camera angles, film codes and conventions, film review, language of visual design, mise en scène, shot sizes (camera shots)

For definitions and explanations of terms, please see the [Glossary](#).

Keep the **Glossary** for reference throughout this unit. You will also find a link to the **Glossary** on the **Lesson and resource overview**.

Lesson

Understand unit intent

1. Open **Sheet 7 — [English glossary Year 10 Unit 4](#)** You will be referring to this glossary within this lesson and throughout the unit.

Note

After the lesson, keep this sheet in a safe place to be used in future lessons.

You will be viewing a film version of *Romeo and Juliet* and developing your knowledge of **film codes and conventions**. You will also be learning about the text structure and language features of film reviews. This process will prepare you for your **Assessment task: Film review** of the selected film.

In your film review, you will focus on evaluating the value of the Shakespearean film for a youth audience.

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

This video introduces Year 10 Unit 4 and briefly discusses the assessment task.



It is compulsory that you have access to a copy of the 2013 film *Romeo and Juliet* directed by Carlo Carlei. You will be viewing and analysing this film beginning in Lesson 9. This is the film that you will be reviewing for your assessment task in Lesson 17.

The Bard, Shakespeare, is back! Shakespeare himself will again be there to guide and assist you later in the unit.



Welcome back! I hope that you enjoyed my play, *Romeo and Juliet*. I will be interested to hear if you think the film version is appealing to modern teenagers.

You will also be joined by one of the greatest film directors of all time, Stephen Lucas, who will assist you in developing your knowledge of film techniques and visual analysis skills.

I am looking forward to helping you become an expert on how films communicate their meanings.



Sally Cropper, Stephen's assistant and protégé, will also be on board to help with understanding how films work.



One day I want to be a famous director too, so it's important I develop my film analysis skills to learn what makes a great film.



Hot tip

Even though you will not complete the assessment until Lesson 17, it is always worthwhile reading the assessment task before you begin. It can help direct your thinking as you go.

Examine visual codes commonly used in visual texts

In order to evaluate the value of the Shakespearean film, it is necessary to be able to examine and explain its use of film codes and conventions.



Film codes are like building blocks filmmakers use to construct their film.

Film texts have their own set of visual codes which are used to signify particular meanings. Understanding the conventions of visual elements within film texts allows a viewer to crack the visual 'codes' of film.

Film codes refer to such elements as lighting, music, camera angles and shot types. The way these codes are used in a particular film or a particular scene to create an effect on the audience is referred to as **film conventions**.

Analyse visual codes used in visual texts

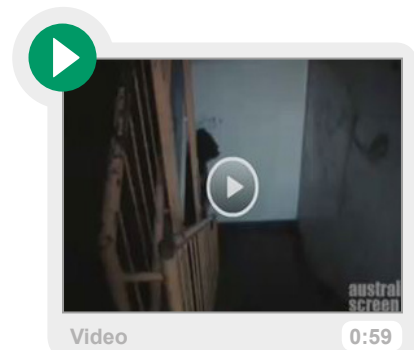
Mise en scène is not explicit in its creation of meaning: it uses symbolism, code and implication to prompt audiences to accept certain meanings. *Mise en scène* is a French term meaning 'within the frame'. It refers to all the visual elements packed into a scene. Directors are purposeful in their arrangement of visual elements within a scene. Their arrangement of visual elements can communicate a dense amount of information.

Directors use the following to control the *mise en scène*:

- costume
- make-up
- lighting; colour of scene
- props; decor
- setting.

7. View the **Video — Days like these**.

This short video demonstrates how visual codes, such as *mise en scène*, can be used in a film text to position audiences about characters, setting, themes and events.



Clip from Bit of Black Business – Days like these, 2007. Courtesy of Flickerfest, Used with permission.

For all distribution and enquiries regarding the full copy of 'Days Like These' and other Indigenous shorts please contact: coordinator@flickerfest.com.au or go to: www.flickerfest.com.au



You might like to view the clip *Days like these* more than once to help you answer the questions that follow.

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



- a. What is it about the setting that suggests Dan may not be financially well off?(1–2 sentences)

The excerpt from the film *Days like these* presents some stereotypical attitudes and assumptions about Aboriginal peoples, while simultaneously subverting these via the arrangement of the mise en scène. The stereotype that Aboriginal peoples excel at sport is communicated by the setting displaying a large number of trophies. However, the placement of certificates among the trophies with titles such as 'Award for excellence', are most likely used to indicate that Dan also displays academic prowess. The notion of Aboriginal peoples only being excellent at sport is called into question by this element of the mise en scène.


Analysis of the mise en scène used in a film allows you to reveal the implicit values, beliefs and assumptions communicated by a director. See you in the next lesson when we will be learning about camera movement and editing techniques.




English glossary Year 10 Unit 4

Key terms	Definition
adverb	<p>A word class that may modify a verb (for example, 'beautifully' in 'she sings beautifully'), an adjective (for example, 'really' in 'he is really interesting') or another adverb (for example, 'very' in 'she walks very slowly'). In English many adverbs have an -ly ending.</p> 
alliteration	<p>when a series of words beginning with consonant sounds are connected together in a sentence</p> <p>Alliteration is a persuasive device used in film reviews to produce pleasant-sounding descriptions that may emphasise ideas or draw audience attention to particular details.</p> <p><i>The frenetic editing is fast, furious and fantastic.</i></p>
allusion	<p>an indirect reference to someone or something to enhance meaning, usually stemming from literary, religious or cultural works</p> <p>An allusion can create positive or negative associations that may persuade the audience to accept particular ideas. For example:</p> <p><i>The Achilles heel of this film is the poor acting of Bruce Pitt who plays the lead role.</i></p>
analogy	<p>a developed comparison of two things that have the same or similar features</p> <p>An analogy can extend arguments to create positive or negative associations that make an audience acutely aware of a writer's perspective. For example:</p> <p><i>The loud and energetic soundtrack of the film puts you front-row-centre in the mosh pit of a heavy rock concert.</i></p>
camera angles	<p>Camera angles establish the relationship between the audience and the characters and events on the screen. Effectively, they are used by a director to position the viewer into believing something about the characters and events.</p> <p>For example: high angle, eye-level angle, low angle, canted angle and subjective angle</p> <p>It is important not to confuse shot size (camera shots) with camera angles, as they both serve a slightly different purpose in film making.</p>
camera movement	<p>Camera movement an important technique in visual storytelling. Moving the camera a certain way allows a director to generate fear or tension, show setting, reflect the innermost thoughts and emotions of a character and follow along with the action.</p> <p>For example: panning, tilting, tracking and zooming</p>
cohesive devices	<p>grammatical or lexical relationships that bind different parts of a text together and give it unity</p> <p>In a film review, cohesion is achieved through the use of cohesive devices such as lexical cohesion and text connectives.</p> 



Key terms	Definition						
diegetic and non-diegetic sound	<p>Diegetic sound comes from within the 'world' of the film text; whereas, non-diegetic sound comes from outside the film text. For example:</p> <table border="1" data-bbox="507 443 1311 864"> <thead> <tr> <th colspan="2" data-bbox="507 443 1311 495">Sound</th> </tr> <tr> <th data-bbox="507 495 911 546">Diegetic sound</th> <th data-bbox="911 495 1311 546">Non-diegetic sound</th> </tr> </thead> <tbody> <tr> <td data-bbox="507 546 911 864"> <ul style="list-style-type: none"> • 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) </td> <td data-bbox="911 546 1311 864"> <ul style="list-style-type: none"> • voice over • inner monologue • sound effects that do not originate in the 'world' of the film text • soundtrack </td> </tr> </tbody> </table>	Sound		Diegetic sound	Non-diegetic sound	<ul style="list-style-type: none"> • 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) 	<ul style="list-style-type: none"> • voice over • inner monologue • sound effects that do not originate in the 'world' of the film text • soundtrack
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editing	<p>the selection, arrangement and organisation of a sequence of shots in a film text</p> <p>Techniques used in film editing are: cross cut, cut, establishing shot, jump cut, juxtaposition, long take, montage, motivated cut, reaction shot and transitions.</p>						
evaluative language	<p>Positive or negative language that judges the worth of something. </p> <p>It seeks to persuade readers' attitudes either positively or negatively about:</p> <ul style="list-style-type: none"> • emotions, feelings or opinions (language of Affect) • aspects of people's behaviour (language of Judgment) • the quality of people's appearances, objects and artistic or literary words (language of Appreciation). <p>Evaluative language can be expressed directly or indirectly.</p>						
figurative language	<p>the use of similes or metaphors to develop associations that promote simple, yet compelling arguments that an audience can appreciate</p> <p><i>The film is an unsightly stain on the otherwise flawless resume of the director.</i></p>						
film codes and conventions	<p>Film codes refer to such elements as lighting, music, camera angles and shot types. The way these codes are used in a particular film or a particular scene to create an effect on the audience is referred to as film conventions.</p>						
film review	<p>the critical appraisal of a film</p>						
hyperbole	<p>an intentional exaggeration or overstatement; it can be used to amplify descriptions and foreground perspectives</p> <p>For example: <i>I was surprised to find the movie only went for 90 minutes. It felt more like 90 years.</i></p>						

Key terms	Definition
interrupting clause	<p>a subordinate clause used to add non-essential information to a sentence. It is placed in commas and ‘interrupts’ the fluency of the main sentence. If the interrupting clause was removed, the sentence would still make sense. In a review, an interrupting clause can be used to interject the reviewer’s opinion. For example:</p> <p><i>Spielberg’s fast-paced editing, while likely to entertain those with short attention spans, is largely overwhelming and distracting for most audiences.</i></p>
language of visual design	<p>gives a viewer a greater understanding of how meaning is constructed in visual texts. Applying knowledge of visual design to <i>mise en scène</i> within film text is useful in decoding the intended effects of a scene on an audience:</p> <ul style="list-style-type: none"> • salience — the dominant image, the first thing the eyes are drawn to (for example: <i>this may be affected by the spatial positioning of the subject, the colour of the subject, camera focus, interest-level generated by the object</i>) • vectors — elements within the image that direct a viewer’s attention towards the focal point (for example: <i>a subject may point, or direct with his/her eyes; lighting, shadow and leading lines may also direct the viewer’s focus</i>) • reading path — the order that the image invites viewers to process elements within the frame; this is non-linear and non-sequential
lexical cohesion	<p>A use of word associations to create links in texts. Links can be made through the use of repetition of words, synonyms, antonyms and words that are related such as by class and subclass. </p> <p>For example, when discussing the visual presentation of the film, repeating a range of words and phrases synonymous with the word ‘dull’ could foreground the idea that the film is visually unappealing.</p>
mise en scène	<p>a French term meaning ‘within the frame’. It refers to all the visual elements packed into a scene. Directors are purposeful in their arrangement of visual elements within a scene. Directors use a combination of the following to control the mise en scène:</p> <ul style="list-style-type: none"> • costume • make-up • lighting, colour of scene • props, décor (decoration, design) • setting. <p>When discussing a film’s construction of <i>mise en scène</i> in a film review, the reviewer could say something negative or positive about it. The following example describes a film’s use of setting and costume:</p> <p><i>The characters move gracefully in an elaborately constructed setting awash in period costumes, admittedly deserving of an Academy Award.</i></p>



Key terms	Definition												
modality	<p>provides information on degrees of certainty, usuality (how often something occurs) and obligation. Word selection and the arrangement of phrases and clauses achieve varying degrees of modality, which can be used to position audiences into accepting particular views. For example:</p> <p><i>If you are not a fan of clumsy, swinging hand-held camera shots, you should avoid this film at all costs.</i></p> <table border="1"> <thead> <tr> <th>Modality</th> <th>High</th> <th>Low</th> </tr> </thead> <tbody> <tr> <td>certainty</td> <td><i>definitely, absolutely, undeniable, unquestionable</i></td> <td><i>possibly, possibility, perhaps, maybe, unclear</i></td> </tr> <tr> <td>usuality</td> <td><i>always, never, consistently, in all cases</i></td> <td><i>rarely, seldom, hardly, every now and then</i></td> </tr> <tr> <td>obligation</td> <td><i>must, should, required, necessity, have to</i></td> <td><i>can, might, may</i></td> </tr> </tbody> </table>	Modality	High	Low	certainty	<i>definitely, absolutely, undeniable, unquestionable</i>	<i>possibly, possibility, perhaps, maybe, unclear</i>	usuality	<i>always, never, consistently, in all cases</i>	<i>rarely, seldom, hardly, every now and then</i>	obligation	<i>must, should, required, necessity, have to</i>	<i>can, might, may</i>
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noun group/phrase	<p>A noun is a word class that includes all words denoting physical objects such 'man', 'woman', 'boy', 'girl', 'diamond', 'car', 'window' etc.</p> <p>A noun group/phrase consists of a noun as the major element, alone or accompanied by one or more modifiers. The noun functioning as the major element may be a common noun, proper noun or pronoun. For example: 'some people', 'many mistakes', 'the old man's house', 'two days', 'Kim's behaviour'</p>												
persuasive devices	<p>In the case of film reviews, particular language choices are used by the reviewer to persuade the reader to believe in their opinion — whether it is worth seeing the film or not. Therefore, when writing film reviews, particular devices of persuasion are used. By using these devices (along with a combination of specific language features and text structures) a reviewer also creates a unique 'style' and 'tone', thereby further influencing the reader.</p> <p>The following example uses a combination of metaphor, idiom and hyperbole to persuade:</p> <p><i>The song, 'What is a Youth?' drowns the audience with the message that nothing lasts forever; that youth fades. The director really seems to want to hammer this message home as, eons later, we still wait with a kind of bored eagerness for the end of the scene.</i></p>												
rhetorical question	<p>a question that is asked to lead audiences towards certain conclusions or perspectives; it does not require an answer</p> <p>For example: <i>Is it really a good idea to cast such old actors to play the roles of high school students?</i></p>												

Key terms	Definition
rhythm	<p>another film code filmmakers use to affect the overall pace and mood of their film</p> <p>Using a number of camera shots in rapid succession can create quite a fast-paced rhythm, which is a common feature of most action scenes in films.</p>
shot sizes (camera shots)	<p>a visual storytelling tool used by film makers to focus the audience on the part of the story the film maker is emphasising (such as setting, characters and themes); each type of shot has a different purpose and effect</p> <p>Examples of shot sizes include: close-up, extreme close-up, medium close-up, medium shot, long shot and extreme long shot.</p>
social, moral and ethical messages	<p>In a film review, the social, moral and ethical messages are the themes communicated by the director through particular film elements and performances of actors.</p> <p>For example, major themes (or social, moral and ethical messages) communicated in the original play <i>Romeo and Juliet</i> include youth, love and fate; however, in Baz Lurhmann’s film interpretation of the play, the thematic messages are different because the context and audience is different. In this film interpretation, themes applicable to teens living in 1990s Miami in America are gang warfare, use of illicit substances, pop culture influences and idealistic teenage love in violent circumstances.</p>
technicality	<p>technical language appropriate to the subject matter, used to emphasise a writer’s role as an expert on a subject, adding validity to the writer’s points</p> <p>For example: <i>The director’s control of the mise en scène brings to mind the work of the great auteur Alfred Hitchcock.</i></p>
text connectives	<p>used in a film review to develop clear and coherent arguments that can enable the reader to understand the perspective presented about the subject of review. For example:</p> <ul style="list-style-type: none"> • temporal connectives (of time — indicate ‘when’) for example: firstly, finally, now, meanwhile, soon, just, next, until, while • causal connectives (of reason — indicate ‘why’) for example: so that, then, because, so as, though • additive connectives (to add emphasis or information) for example: what is more, also, in addition, moreover, including, as well as • comparative connectives (to compare) for example: likewise, similarly, in comparison, also • conditional connectives (joins both positive and negative opinions) for example: yet, if, since, however, otherwise, unless, but • clarifying connectives (to explain or clarify a point) for example: in fact, as demonstrated by, in that, in other words, in particular



Key terms	Definition
theme (grammatical)	<p>Theme position is the beginning part of a sentence, extending to the first verb. When a writer varies theme position, it shifts the focus of a sentence. Therefore, a writer can alter the contents of the theme position for various effects. For example:</p> <ul style="list-style-type: none"> • noun groups in theme position can construct positive or negative representations of film elements or audience responses; nominalised words such as abstract nouns can highlight potential audience responses • adverbs in theme position can foreground the reviewer's opinion about a film element for positive or negative effects and may provide an indication of modality • text connectives in theme position can develop arguments according to the function of the selected text connective for positive or negative effects
tone	<p>the way the writer expresses an attitude through the text</p> <p>In a film review, tone is achieved by the reviewer's opinion about the film, the degree of formality, choice of language (such as persuasive and evaluative language) and variations in sentence length. Visual elements within the review can also play a part in supporting the tone, such as positioning of images and use of block quotations. Tone must be set in the orientation and maintained throughout the review. The following is an example of how a humorous tone can be used in a scathing film review:</p> <p><i>Luhrmann's 'Romeo and Juliet' hasn't merely bit off more than it could chew, it's also gone through a process of regurgitation so intense that he shouldn't have taken a bite out of it in the first place.</i></p>
tricolon	<p>a device of rhetoric that occurs when a writer combines three parallel elements of equal length in a sentence</p> <p>A tricolon used to emphasise an idea, inspire emotion and excitement in the audience and advance the writer's perspective. It is also known as 'rule of three'.</p> <p>A tricolon can be created in a number of ways:</p> <ul style="list-style-type: none"> • three words combined within a clause or sentence For example: <i>The film is enthralling, poignant and unforgettable.</i> • three phrases combined within a clause or sentence For example: <i>The artistry of the director is evident throughout the scene, between each edit, and within each shot.</i> • three clauses combined within a sentence For example: <i>While watching, you will laugh, you will cry and you will certainly gasp.</i>
visual elements (film analysis)	<p>The basic visual elements important to film analysis are:</p> <ul style="list-style-type: none"> • shot size • shot angles • mise en scène • camera movement. <p>All of these elements are addressed when writing a film review.</p>

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	Purpose
Effect	Effect
Sketch	Sketch

Medium close-up (MCU)	Medium shot (MS)
Purpose	Purpose
Effect	Effect
Sketch	Sketch



Medium long shot (MLS)	Long shot (LS)
Purpose	Purpose
Effect	Effect
Sketch	Sketch

Extreme long shot (ELS)
Purpose
Effect
Sketch

- 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	Purpose
Effect	Effect
Sketch	Sketch

Low angle	Canted angle
Purpose	Purpose
Effect	Effect

Low angle	Canted angle
Sketch	Sketch

Subjective angle
Purpose
Effect
Sketch



Topic: Film codes and conventions

Understanding moving images

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.

Today you will:

- ▶ 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)

Key terms

camera angles, camera movement, editing, film codes and conventions, mise en scène, rhythm, shot sizes (camera shots)

For definitions and explanations of terms, please see the **Glossary**.

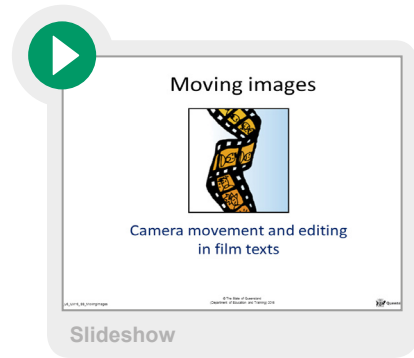
Lesson

Examine camera movement common to film texts

As well as **shot size**, **camera angle** and **mise en scène**, another basic visual element important to film analysis is **camera movement**. Camera movement is a **film code** directors can use to add meaning and enhance the intended effect of a particular scene on their audience.

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

This slideshow outlines how filmmakers use **camera movement** and **editing** in film texts and how they can be used to position an audience.



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

Word list		
vertical	adjusting	follow
tilts	tracking	horizontally
zooming	panning	

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

Camera movement allows the director to shape the audience's experience of the film — as the camera moves to focus on different things so too does the audience's attention. This has the effect of situating the viewer within the world of the film.



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

List of terms		
cut	transition	cross cut
jump cut	long take	establishing shot
juxtaposition	montage	motivated cut
reaction shot		

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

Editing is an important process in visual storytelling.

A film editor and the director will make choices about how to edit the raw footage of a film (sounds and images) for greater effect and, most importantly, cohesion.

Good editing in a film can set the tone, convey emotion, position the audience and establish continuity. By the end of the process, the audience should not even be aware that any editing has taken place. If we are aware, then it is a good indication that a poor job has been done to edit the raw footage and we are immediately disengaged from the events happening on the screen.

Consider this example of poor editing:

The scene displays a medium shot of a man in broad daylight drinking a bottle of water; the next shot is an extreme long shot displaying the same man drinking the same bottle of water ... but now the sun has gone down (all in the space of a second).

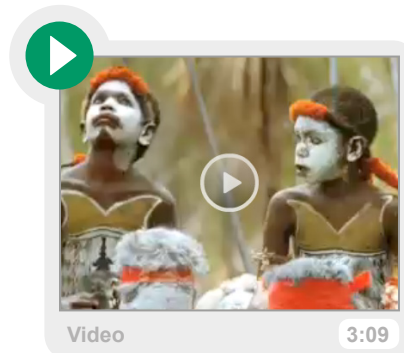
Examine editing techniques common to film texts



Now it's time to see if you can identify examples of editing techniques in excerpts from the film *Yolngu Boy*, directed by Stephen Johnson in 2000.

2. View the Video — *Yolngu Boy: Three friends reunited*.

Yolngu Boy is a film about three Yolngu teenagers from Arnhem Land in the Northern Territory who are caught between their traditional cultural identities as Yolngu people and their identities as young men growing up in Australian society.



Yolngu Boy, 2000: Three friends reunited (TLF R7022)
Courtesy of the Australian Children's Television Foundation.

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)		
cross cuts	Between the narrator's dream sequence and Botj's journey (0:55), and then to Milika's football match (1:23)		
montage	During Milika's football match (1:28)		
motivated cut	Following the dialogue, 'The old man wants to see you later' (2:02)		



In the world of film, a 'shot' refers to a length of film without stopping or cutting.

Rhythm is another **film code** filmmakers can use to affect the overall pace and mood of their film. Using a number of camera shots in rapid succession can create quite a fast-paced rhythm, which is a common feature of most action scenes in films.

4. View the **Video — Yolngu Boy: Three friends reunited** once more. This time as you view the film excerpt you will need to take note of the number of camera shots used in two scenes: the dream scene and the football scene. Use this information to complete the activities that follow.
 - a. Count the number of shots in the dream scene (0:01–0:49).
 - b. Find the average length of a shot by dividing the number of scenes by the length of the dream sequence.
 - c. Count the number of shots in the football game scene (1:24–1:57).
 - d. Find the average length of a shot by dividing the number of scenes by the length of the football sequence.
 - e. Is the rhythm in the dream sequence fast or slow?
 - f. What effects would there be if the rhythm was markedly different?

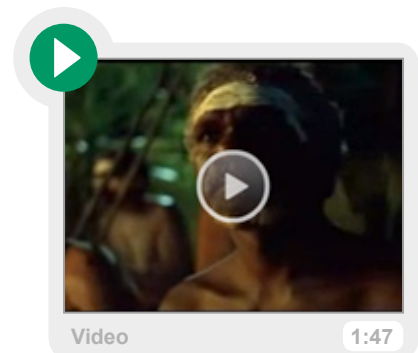
- g. Is the rhythm in the football match fast or slow?
- h. What effects would there be if the rhythm was markedly different?

Examine how visual codes, camera movement and editing combine to make meaning

It's now time to examine another excerpt from the film *Yolngu Boy*.

5. View the **Video — Yolngu Boy: Excerpt 1**.

In this clip from *Yolngu Boy*, the three friends, Botj, Milika and Lorrpu, visit a swimming hole in Arnhem Land.



Yolngu Boy 8:22–10:05 (Australian Children's Television Foundation) Footage courtesy of Ronin Films and Yolngu Boy P/L. Used with permission.

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

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.

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

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.

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.

Knowing about camera movement and editing techniques enables the viewer to dissect how a film is made and in turn analyse what possible meanings are being communicated by the director via their particular choices.



See you next lesson when we will be learning about how elements of sound create meaning in films.



Topic: Film codes and conventions

Understanding elements of sound

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.

Today you will:

- ▶ 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)

Find and prepare

Sheet 9 — Glossary of film terms

Key terms

diegetic and non-diegetic sound, film codes and conventions

For definitions and explanations of terms, please see the **Glossary**.

Lesson

Examine how elements of sound create meaning in film texts



Let's review what you have been learning about so far in this unit.

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.

- Jumbled answer list**
- voice over
 - sound effects that do not originate in the ‘world’ of the film text
 - sounds or noises made by characters, including dialogue
 - inner monologue
 - music from within the film text (source music)
 - soundtrack
 - sound effects that occur naturally in the ‘world’ of the film text

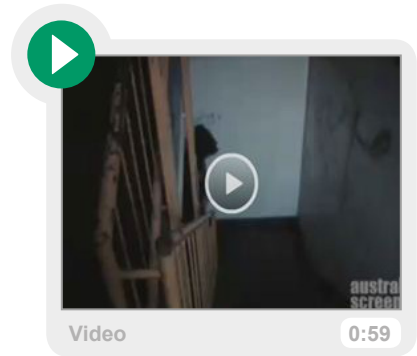
Diegetic sound	Non-diegetic sound
Sound that comes from within the ‘world’ of the film text — creating the auditory reality of the text:	Sound that comes from outside the film text. This is a stylistic use of sound that achieves particular effects:



It’s now time to see if you can apply your knowledge of film sound categories by identifying examples of diegetic and non-diegetic sounds in the film excerpt from *Days like these*, which you watched in Lesson 1.

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

This video demonstrates how diegetic and non-diegetic sounds can be used in visual texts to create effect and position audiences in particular ways.



Clip from *Bit of Black Business – Days like these*, 2007. Courtesy of Flickerfest, Used with permission.

For all distribution and enquiries regarding the full copy of 'Days like these' and other Indigenous shorts please contact: coordinator@flickerfest.com.au or go to: www.flickerfest.com.au



It might be a good idea to pause the clip to record each sound, otherwise something may be missed!

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.

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
		Radio news story	


Diegetic sound		Non-diegetic sound	
Sound	Purpose and effect on audience	Sound	Purpose and effect on audience
Sound effects: cooking, shuffling papers			

Evaluate the effects of film codes and conventions

Now it's time to develop your opinion about the value of a film by writing a paragraph.



- 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.



Hot tip
It might help to refer to **Sheet 9** as you write your paragraph. Also, don't forget to refer to evidence from the film excerpt to support your opinion.

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

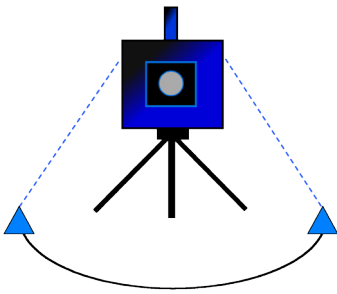
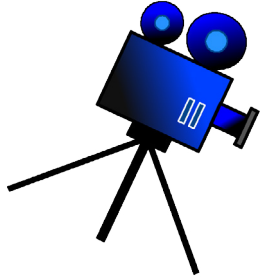
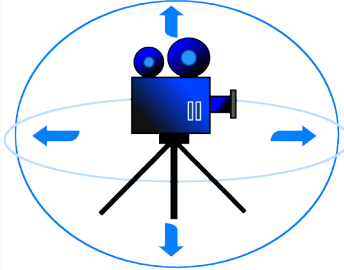
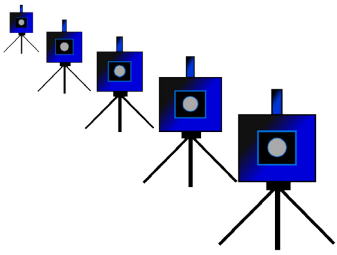
Evidence sentence/s

Conclusion

Now that we are experts on analysing and evaluating how well films communicate their meanings, I can't wait for the next lesson when we will begin to view and analyse a modern day film version of *Romeo and Juliet*. See you then!



Glossary of film terms

Camera movement		
Panning	The camera remains rooted to one spot and moves horizontally, left or right, across a 180 degree axis; panning may be slow or fast.	
Tilting	The camera moves along a vertical axis to capture action or to reveal elements of the scene.	
Tracking	The entire camera moves forwards, backwards, diagonally, vertically, or from side to side to track action.	
Zooming	A camera function where the lens of the camera adjusts to make subjects appear smaller or larger in the frame. Zooming in and out is common in film texts.	
Editing		
Cross cut	cutting between two or more scenes of action in a sequence, indicating that events are occurring simultaneously	
Cut	the transition between one shot and another	
Establishing shot	shows a location relevant to a particular sequence of events; it begins a sequence of shots	
Jump cut	a sudden and abrupt change from one scene to another which disrupts continuity	
Juxtaposition	the placement of two shots together for comparison or contrast to create an effect	
Long take	a single shot or 'take' of the camera that lasts for a relatively long time	


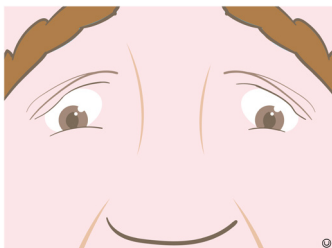
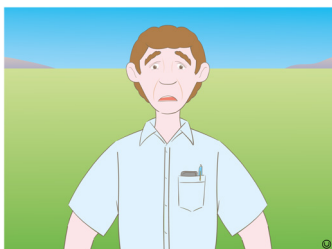
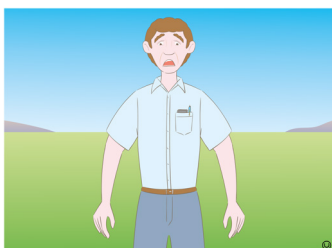





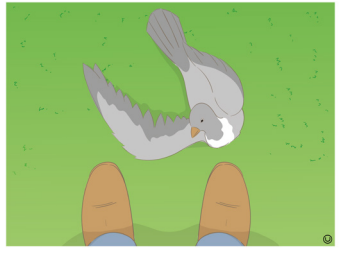

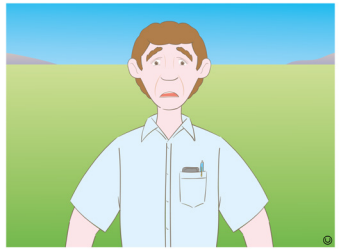
Editing

Montage	a stylistic arrangement of short shots which may have thematic or symbolic meaning, or may simply condense space, time and information for the viewer
Motivated cut	a scene may allude to something occurring off screen; motivated edit will cut to the person, place, object or event that is alluded to in the previous shot
Reaction shot	a shot showing the direct reaction or response of a participant to a preceding action or event
Transitions	sometimes a noticeable transition connects two shots; some common transitions are the fade, the dissolve and the wipe

Cinematography


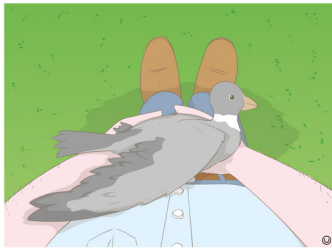
Shot sizes (camera shots)

Close-up	A close-up frames the subject from the top of the shoulders to the top of the head. It allows the viewer to focus on the finer details of the subject. It is often used to reveal the emotions of a character. This allows for a connection to be established between the viewer and the subject.	
Extreme close-up	An extreme close-up shows a magnified portion of the subject. It has a variety of effects. It may be used to focus attention on important details, significant items or important emotions. It may also induce a degree of suspense as it obscures elements of the surroundings or human subject.	
Medium close-up	A medium close-up frames the subject more loosely than a close-up, allowing the chest and shoulders to be in clear view — allows the viewer to examine the emotions of the subject; however, not with the same intensity as a traditional close-up.	
Medium shot	A medium shot frames the subject from around the waistline to just above the head — allows gestures and facial expressions to be considered by the audience; often used in dialogue, during movement or limited action.	

Cinematography		
Shot sizes (camera shots)		
Medium long shot	A medium long shot frames the subject from just above the top of the head to the knees — allows the viewer to examine emotional details of a human subject, through facial expression, gestures and body position; also allows the viewer to consider the subject's position in relation to other elements of the scene.	
Long shot	The long shot frames the entire body of the subject, leaving little space around the head and feet — shows the relationship between the subject and the surrounding scene.	
Extreme long shot	The extreme long shot surrounds the entire body of the subject with a wide view of the surroundings. The human subject appears isolated or insignificant.	
Camera angles		
High angle	A high angle is achieved when the camera is tilted downwards at the subject, who appears powerless or inferior. The viewer is placed in a position of power.	
Low angle	A low angle is achieved when the camera is tilted upwards at the subject, who appears imposing or powerful; the viewer may feel inferior or threatened by this angle.	
Eye-level angle	An eye-level angle is achieved when the camera is positioned horizontally, in line with the subject's eye level. The angle is a natural way of viewing the world and establishes an equal, unthreatening relationship between viewer and subject.	

Cinematography

Shot sizes (camera shots)

Canted angle	A canted angle is achieved when the camera is tilted towards one side, which creates a disorientating effect that can be a source of unease for the audience; it may also unsettle the audience or create a quirky or unnatural perspective, depending on the type of film it is.	
Subjective angle	A subjective angle is achieved when the viewer looks through eyes of an individual from within the film 'world'. This angle allows a view to empathise with the subject and experience the world in their shoes, sharing emotions and relationships to the environment.	

Visual design

Mise en scène	Mise en scène is a French term meaning 'within the frame'. It refers to all the visual elements packed into a scene. Directors use costume, make-up, lighting, colour, props, décor and settings to control the mise en scène.
Reading path	the order that the image invites viewers to process elements within the frame This is non-linear and non-sequential.
Saliency	the dominant image; the first thing the eyes are drawn to This may be affected by the spatial positioning of the subject, the colour of the subject, camera focus or the interest-level generated by the subjects/objects in the frame.
Vectors	elements within the image that direct a viewer's attention towards the focal point A subject may point, or direct with his/her eyes. Lighting, shadow and leading lines may also direct the viewer's focus.

Sound

Diegetic sound	Non-diegetic sound
<p>Sound that comes from within the 'world' of the film text — creating auditory reality of the text:</p> <ul style="list-style-type: none"> • 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). 	<p>Sound that comes from outside the film text. This is a stylistic use of sound that achieves particular effects:</p> <ul style="list-style-type: none"> • voice over • inner monologue • sound effects that do not originate in the 'world' of the film text • soundtrack.



Year 10 Unit 4

Topic: Shakespeare on screen

Viewing a Shakespearean film: Part A

Today you will:

- ▶ 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

Sheet 10 — Film analysis framework (Send-in; save for future lessons)

Key terms

camera angles, camera movement, diegetic and non-diegetic sound, editing, film codes and conventions, mise en scène, shot sizes (camera shots), social, moral and ethical messages

For definitions and explanations of terms, please see the **Glossary**.

Lesson

Understand the assessment task

As you know, the assessment task for this unit is to write a film review of Carlo Carlei's 2013 film *Romeo and Juliet*. Some of you may have seen this film already, but whether you have or not, you will need to view it again for this unit.



Ah, it is so wonderful to know that my play is still being viewed by audiences all these years later. I wonder what the young people think about the film version of *Romeo and Juliet*.

As you view the film you should do so with the assessment task in mind. You were introduced to this in Lesson 6.

Introduce film for review

Carlo Carlei's *Romeo and Juliet*

- The director was Carlo Carlei.
- It was filmed in Italy in 2013.
- It is set in 'Verona', a town in Italy.
- American and English actors played the lead roles: Douglas Booth played Romeo, and Hailee Steinfeld played Juliet.
- The film is a contextual version of the play.
- The film retains the Elizabethan English of Shakespeare's script.



While it is interesting to know some background about a film you intend to review and to hear what the critics had to say, I know as a director I always hope that my audience will view it fresh and make up their own mind.



Hot tip

As you know, you will be required to write a film review. It is not advisable to write a review that analyses every single scene in the movie. In order to make the task manageable, you will need to select specific scenes for analysis. Here is a list of scenes that you might include for analysis:

- the opening brawl between the Capulet and Montague groups
- Romeo and Juliet meeting at the masquerade ball
- the balcony scene
- the deaths of Tybalt and Mercutio
- Romeo's departure from Juliet's cell before he leaves for Mantua
- Romeo hearing of Juliet's death
- Juliet defying her father's demands to marry Paris
- the deaths of the lovers.

Part of your review will involve analysing your chosen scenes for good or poor use of **film codes** and their ability to deliver meaning.

- g. Describe how both lovers die.

Once you have chosen which scenes you will analyse for your film review, you will watch the film and take relevant notes for each scene. In a moment, you are going to look at a framework designed to assist you in your assessment preparation.

Remember, the assessment requires that you identify **film codes** and explain the effects while reviewing the overall entertainment value of the film and the quality of its use of film codes.



3. Open **Sheet 10** — [Film analysis framework](#). This framework will help you prepare for your assessment task. Notes for the opening scene are provided as an example to help guide your work.
4. Make a preliminary decision about which scenes you will analyse for your assessment task. This may change as you view the film.

It is important to note that by the end of your viewing you will need to respond to larger considerations about the film, which are indicated on your task sheet — the relevance of the film to contemporary Australian teenagers and the value of the social, moral and ethical messages developed in the film.



I am going to use my notes from **Sheet 10** as evidence for my opinions in my assessment task! I'll be sure to save the sheet carefully so that I can add to it as I view the film over the next few lessons.

View a Shakespearean film



Hot tip

A good film is about much more than the script alone. Shakespeare took care of the script long ago when he wrote *Romeo and Juliet*. But while the script is crucial, it is often the tiny decisions that a director makes for each and every shot that can transform a good film into a great film. A director makes decisions about:

- camera angle
- camera movement
- shot size
- mise en scène (setting, props, costumes, sound, lighting).

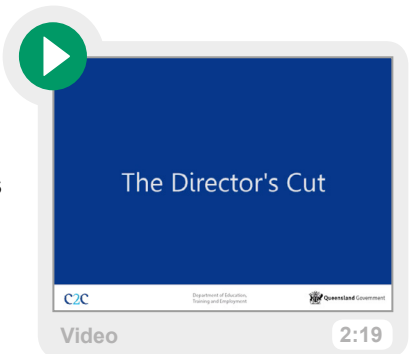
You have been learning about how these visual codes combine to create representations and impact audiences. Use **Sheet 9 — [Glossary of film terms](#)** as required to remind you of the technical terms.

Yes, as a director I want every single shot in my film to be like poetry — beautiful, meaningful and with a strong impact on the audience.



5. View the **Video — The director's cut.**

This video uses a voice over, along with a behind the scene reconstruction, to demonstrate how painstakingly a scene and, by extension, a film is created, including all the elements a director must think about to communicate meaning to the audience.



6. What three visual codes did the director in the presentation adapt to create the shot he wanted?

As you view *Romeo and Juliet*, think about the decisions that the director has made in some of the key scenes of the play. Think about how these decisions have helped communicate meaning.



7. Watch the film *Romeo and Juliet* 2013 directed by Carlo Carlei in the time remaining. Have **Sheet 10** on hand as you watch this film. Take notes as you go along.

Think about the following when watching the film and taking notes on **Sheet 10**:

- four of your favourite or well-known scenes from the original Shakespearean play, *Romeo and Juliet* (this may help you determine the four scenes you will choose to dissect from the film)
- how the film's use of dialogue (and use of American accents) compares to that of the play
- how well the director has used film codes (camera movement, angles, shots, sounds, mise en scène), including editing of scenes
- how good the actors' performances are
- how the social, moral and ethical messages of the contemporary context have been conveyed (for example: gang violence in society, experimentation with illicit substances, influence of pop culture, idealistic teenage love in violent circumstances — underpinned by a 90s soundtrack and action scenes)
- ask yourself:
 - *How well do the actors' performances, and the director's use of film codes, advance key messages in this scene and effect the audience?*
 - *Is this film (and its portrayal of messages/themes) of value to contemporary Australian teenage audiences? Does it better portray the value of Shakespeare to a teenage audience? Will a teenage audience appreciate the modern interpretation?*
 - *Does Shakespeare's commentary about Elizabethan society come through? If not/if so is it still applicable to this film's modern setting?*

Note

If you are completing **Sheet 10** digitally, save a copy on your computer now. Name the sheet **Eng_Y10_U4_Sh10_YourName**. Otherwise, after the lesson keep this sheet in a safe place to be used in later lessons.



You may choose to watch the film in its entirety first and then go back to dissect each of your chosen scenes, or to take notes as you go along: the choice is yours. You should have completed viewing the entire film by Lesson 11. Happy viewing!

Film analysis framework

Scene title: Opening brawl scene between the Capulets and Montagues.

Film codes	Description	Effects on audience
<p>Visual codes Shot size, angles, camera movement</p>	<ul style="list-style-type: none"> fast camera movements — jolting, tilting, tracking and panning, zooming Tybalt's entry — extreme close-up, camera movement slows long shots, close-ups, extreme close-ups cross cuts, jump cuts 	<ul style="list-style-type: none"> fast paced — audience feels the intensity of the feelings between the families audience identifies with Tybalt as an important character drawn into the scene through the action and excitement, the fast camera movements and varying shot sizes
<p>Visual codes Mise en scène</p>	<ul style="list-style-type: none"> modern setting — cars, guns, petrol station, helicopters, television reporters, bystanders vectors — direct audience to arrival of the Capulets salience — Tybalt's arrival is focused through extreme close-up first of his feet exiting the car and then his face 	<ul style="list-style-type: none"> alerts the audience that the film is set in a modern urban setting including bystanders — alerts the audience to the fact that the violence between these families is spilling into the streets of Verona vectors and salience — direct audience to the most important element in the frame close-up of Tybalt alters audience to the importance of this particular character

Student name:

Student name:

Film codes	Description	Effects on audience
Editing	<ul style="list-style-type: none"> • cross cuts used to show all the action occurring at the same time • montage — lots of things are shown happening at the same time: schoolgirls exiting the petrol station, Capulets and Montagues speaking, helicopters flying above • establishes setting by editing lots of modern elements into the main scene between Montagues and Capulets — helicopters, skyscrapers, cars, highways • comedy to break the intensity with lady banging Montague servant in the head with her handbag 	<ul style="list-style-type: none"> • young audiences will be attracted to the modern setting which allows the Shakespearean language to be less daunting • modern setting provides something familiar • plethora of editing and different types of cuts create the fast pace of the scene and intensify the action
Sound	<ul style="list-style-type: none"> • diegetic sounds — thumping sounds of cars, guns, beeping horns, helicopters and dialogue • non-diegetic sounds — music: modern songs alongside operatic music 	<ul style="list-style-type: none"> • younger audiences will be attracted to the youthful, funky tracks playing behind the scenes • each track mimics the action playing out in the film building excitement, suspense, drama and even humour at times
Review	<p>Entertainment value for contemporary Australian teens</p> <p>The modern setting, stylish costumes and make-up would appeal to younger audiences. The characters appear ‘cool’, youthful, rash and wild.</p> <p>The sound in particular contains modern artists that would appeal to young people. These modern songs combine with the original score to create a moving and emotional soundtrack.</p> <p>Social, moral and ethical messages</p> <p>Violence is prominent in this scene; it shows young people out of control and is reminiscent of gang warfare today.</p>	<p>Quality of film codes and conventions</p> <p>There is top-quality use of a variety of film codes to deliver the scene. A variety of film codes from camera movement, the mise en scène, shot sizes and camera angles combine to deliver meaning and provide context for the audience in this busy opening scene.</p> <p>Performance of actors</p> <p>Brilliant, fast-paced and the delivery of lines, despite being traditional Shakespearean language, is so natural and easy to follow in the modern setting.</p>

Scene title:

Film codes	Description	Effects on audience
Visual codes Shot size, angles, camera movement		
Visual codes Mise en scène		
Editing		

Student name:

Student name:



Film codes	Description	Effects on audience
Sound		
Review	Entertainment value for contemporary Australian teens	Quality of film codes and conventions
	Social, moral and ethical messages	Performance of actors

Scene title:

Film codes	Description	Effects on audience
Visual codes Shot size, angles, camera movement		
Visual codes Mise en scène		
Editing		

Student name:

Student name:



Film codes	Description	Effects on audience
Sound		
Review	Entertainment value for contemporary Australian teens	Quality of film codes and conventions
	Social, moral and ethical messages	Performance of actors

Scene title:

Film codes	Description	Effects on audience
Visual codes Shot size, angles, camera movement		
Visual codes Mise en scène		
Editing		

Student name:

Student name:

Comments:

How was your student able to complete the activity?

- No assistance required A lot of assistance required
 Some assistance required Not able to do this task



Film codes	Description	Effects on audience
Sound		
Review	Entertainment value for contemporary Australian teens	Quality of film codes and conventions
	Social, moral and ethical messages	Performance of actors

Year 10 Unit 4

Topic: Shakespeare on screen

Viewing a Shakespearean film: Part B

Today you will:

- ▶ 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

Sheet 10 — Film analysis framework (Send-in; saved copy from Lesson 9)

Key terms

camera angles, camera movement, diegetic and non-diegetic sound, editing, film codes and conventions, film review, mise en scène, shot sizes (camera shots), social, moral and ethical messages, visual elements (film analysis)

For definitions and explanations of terms, please see the **Glossary**.

Lesson

View a Shakespearean film

Today you will continue your viewing of *Romeo and Juliet* directed by Carlo Carlei in 2013.

Make sure you have **Sheet 10 — Film analysis framework** with you so you can continue taking relevant notes.



The types of things that can make or break a film are the quality of the film codes and conventions utilised. The basic **visual elements** important to film analysis are:

- shot size
- shot angles
- mise en scène
- camera movement.

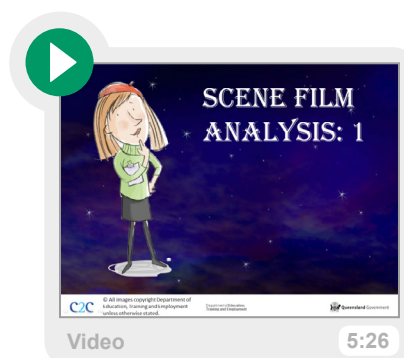
To write a strong film review you need to be aware of these elements of the film and evaluate their impact on the audience.

When reviewing a film you must demonstrate your understanding by using the correct film terms. Take a look at the following reviewer's notes.



1. View the **Video — Scene film analysis: 1**.

This video gives examples of the kind of notes you should be taking as you view the film. If you are off track, then use this as an opportunity to try again. This first presentation focuses on taking notes about film codes evident in the scene.



Remember, a good film reviewer uses technical film terms in their language to sound like an expert and to support their opinion. You need to be doing this in your assessment task. As you watch the film you should open **Sheet 9 — [Glossary of film terms](#)** and have it with you and each time you see a particular technique used, name it correctly and then explain its impact on **Sheet 10**. All of these notes will be used when you write your final assessment.



I think I am starting to get the hang of this! It's incredible how clever use of **film codes** can deliver meaning without even the use of dialogue.

4. With the time remaining, continue watching the film *Romeo and Juliet* directed by Carlo Carlei.

Note

If you are completing **Sheet 10** digitally, save a copy now.

Otherwise, after the lesson keep this sheet in a safe place to be used in later lessons.



Year 10 Unit 4

Topic: Shakespeare on screen

Viewing a Shakespearean film: Part C

Today you will:

- ▶ 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

Sheet 10 — Film analysis framework (Send-in; saved copy from Lesson 10)

Key terms

camera angles, camera movement, diegetic and non-diegetic sound, editing, film codes and conventions, film review, mise en scène, shot sizes (camera shots), social, moral and ethical messages

For definitions and explanations of terms, please see the **Glossary**.

Lesson

Complete viewing of a Shakespearean film



It's time to finish watching the Carlo Carlei's film version of my play *Romeo and Juliet*. You will then start to transform your thoughts about the film into a **film review**. I look forward to discovering your opinions about this Shakespearean film's worth and value for teenagers today.

1. Finish viewing the film *Romeo and Juliet*, directed by Carlo Carlei in 2013.
2. Open **Sheet 10 — Film analysis framework** to continue recording notes for your assessment task.



Your assessment requires you to consider various things when reviewing the film. These are:

- the quality of the film in its use of **film codes**
- the quality of actor performances
- 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.



Let's spend the remainder of the lesson formulating opinions around some of these aspects.

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. (4–5 sentences)



4. List four examples of film codes and conventions used in the film and explain how they affect the audience. You might use your notes from **Sheet 10** and **Sheet 9** — [Glossary of film terms](#) to help you answer this question.

Example 1

Example 2

Example 3

Example 4

In previous lessons, you learned about the Elizabethan era and how the values and attitudes of that time are evident in Shakespeare's works. The values and attitudes people have will shape the way that people see the world. These same values and attitudes will impact the way people interpret and respond to the film.

Your role in society, and the values and attitudes that you hold, will inform your perception of the film.



Topic: Everyone's a critic

Using evaluative language to review texts

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.

Today you will:

- ▶ 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)

Find and prepare

Sheet 11 — Example film review 1

Sheet 12 — Types of Appreciation

Key terms

evaluative language, film review, tone

For definitions and explanations of terms, please see the **Glossary**.

Lesson

Examine a film review

In the last lesson, you finished viewing the modern film version of one of Shakespeare's most famous plays, *Romeo and Juliet*. While viewing the film, you were tasked with recording your thoughts on the quality and value of Carlo Carlei's *Romeo and Juliet*, as well as what possible messages it communicates. In this lesson, you will look at how to transform your initial observations and opinion of the film into a well-written **film review**.

Film codes	Positive	Negative
costumes		
performance of actors		
camera movement		
overall rhythm of film		
overall message of film		

Tone is the way the writer expresses an attitude through the text. In a film review, tone is achieved by the reviewer’s opinion about the film, the degree of formality, choice of language (such as persuasive and evaluative language) and variations in sentence length. Visual elements within the review can also play a part in supporting the tone, such as positioning of images and use of block quotations. Tone must be set in the orientation and maintained throughout the review.

The following is an example of how humorous tone can be used in a scathing film review:

Carlei’s Romeo and Juliet hasn’t merely bit off more than it could chew, it’s also gone through a process of regurgitation so intense that he shouldn’t have taken a bite out of it in the first place.

- d. What is the overall tone of the review? Refer to key words in your response. (2–3 sentences)

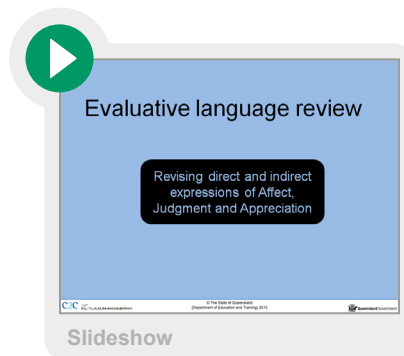
Examine evaluative language

Evaluating or appraising something means giving a judgment on the value or quality of that thing. The best way to do this in a film review is by using **evaluative language**.



2. View the **Slideshow — Evaluative language review** and read each section carefully.

This slideshow presents information about how **evaluative language** (the languages of Affect, Judgment and Appreciation) is used to express direct and indirect evaluations in a film review to aid in describing emotional responses to elements in the film, character actions, directorial intent, the quality of film codes, and the actors’ and director’s performances.



3. Read **Sheet 12 — [Types of Appreciation](#)** to better understand how the language of Appreciation can be used.

4. Write sentences that demonstrate the use of direct and indirect expressions of Affect, Judgment and Appreciation in giving your opinion of the 1996 film *Romeo and Juliet* by Carlo Carlei.

Affect

- Direct

- Indirect

Judgment

- Direct

- Indirect

Appreciation

- Direct

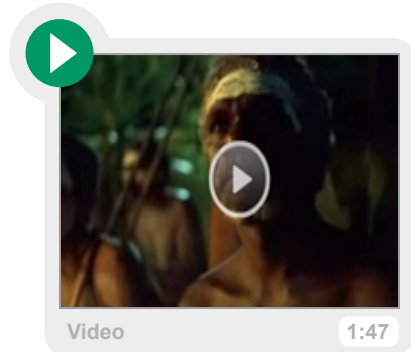
- Indirect

Review film texts

Let's see if you can use evaluative language to appraise a ceremony scene from the film *Yolngu Boy*.



- 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.



Yolngu Boy 8:22–10:05 (Australian Children's Television Foundation) Footage courtesy of Ronin Films and Yolngu Boy P/L. Used with permission.

Film codes	Positive	Negative
performance of actors		
mise en scène		
editing		

Film codes	Positive	Negative
use of sound		
entertainment value		
value to modern Australian teenagers		

6. Write sentences using evaluative language to appraise:

a. the performance of actors

b. the use of editing techniques

Example film review 1

Re-serve

art • style • culture

February Edition

Sad for all the wrong reasons

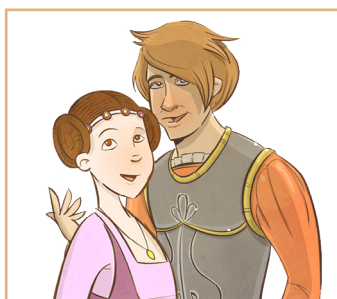
Unfortunately Zeffirelli's *Romeo and Juliet* fails to reach any great heights

Romeo and 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.

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.

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.

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. ”

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.

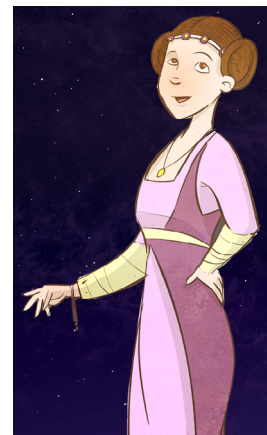
Zeffirelli's greatest sin, however, is his endless meddling with Shakespeare's script. Zeffirelli tinkers throughout — omitting some original material and, at times, inventing his own. Much of this tinkering detracts from some of Shakespeare's most valuable and thought-provoking commentary about human 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.

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 as 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.

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.



Olivia Hussey shines as Juliet

~ Maria Vi ~

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

Types of Appreciation

An opinion can be expressed about the qualities of something using evaluative language.

Authors use the language of Appreciation in literary texts to develop characters.

Readers can use the language of Appreciation to evaluate literary texts.

Evaluations can be made about:

- composition or aesthetic value
- social value or worth
- impact — the reaction they provoke.

Reference: Derewianka, B. 2011, *A New Grammar Companion for Teachers*, Primary English Teaching Association, Sydney.

	Positive	Negative
Reaction: impact 'Did it grab me?'	arresting, captivating, engaging...; fascinating, exciting, moving...; lively, dramatic, intense...; remarkable, notable, sensational...	dull, boring, tedious...; dry, ascetic, uninviting...; flat, predictable, monotonous...; unremarkable, pedestrian...
Reaction: quality 'Did I like it?'	okay, fine, good...; lovely, beautiful, splendid...; appealing, enchanting, welcome...	bad, yuk, nasty...; plain, ugly, grotesque...; repulsive, revolting, off-putting...
Composition: balance 'Was it well constructed?'	balanced, harmonious, unified...; symmetrical, proportioned...; consistent, considered, logical ...; shapely, curvaceous, willowy...	unbalanced, discordant, irregular...; uneven, flawed...; contradictory, disorganised...; shapeless, amorphous, distorted...
Composition: complexity 'Was it hard to follow?'	simple, pure, elegant...; lucid, clear, precise...; intricate, rich, detailed, precise...	ornate, extravagant, byzantine...; arcane, unclear, woolly...; plain, monolithic, simplistic...
Valuation: value 'Was it worthwhile?'	penetrating, profound, deep...; innovative, original, creative...; timely, long awaited, landmark...; inimitable, exceptional, unique...; authentic, real, genuine...; valuable, priceless, worthwhile...; appropriate, helpful, effective...	shallow, reductive, insignificant...; derivative, conventional, prosaic...; dated, overdue, untimely...; dime-a-dozen, everyday, common...; fake, bogus, glitzy...; ineffective, useless, write-off...

Topic: Everyone's a critic

Using persuasive language to review texts

Today you will:

- ▶ 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
Film reviews

Key terms

alliteration, allusion, analogy, figurative language, film review, hyperbole, modality, persuasive devices, rhetorical questions, social, moral and ethical messages, technicality

For definitions and explanations of terms, please see the **Glossary**.

Lesson

Examine persuasive devices

By now in your career as an English student, you are familiar with the idea that a good writer uses persuasive techniques to position their audience to agree with their way of thinking. From advertising to film, from novels to poetry, persuasion is the key to good writing. A film reviewer is trying to convince or persuade the reader to agree with their perspective on a film and there are some specific **persuasive devices** that can be featured in a film review to achieve this goal.

Some of these persuasive devices will be very familiar to you and some may be new. But let's revise them all to be sure! Each can be used to persuade audiences to accept the writer's opinion of the film.



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.

f. Modality

g. Rhetorical question

h. Technicality

Examine how persuasive devices are deployed in film reviews



You are getting close to being ready to write a film review about Carlo Carlei's adaptation of my play *Romeo and Juliet*. To help, it is sometimes worth reading other film reviews to get the feel for the flow and rhythm of a good review.

Note

If time allows, read as many film reviews as you can. They will all be different but they will also share one thing: their use of persuasion to convince the reader.



If you haven't had an opportunity to read other reviews, don't worry! Everyone is now going to analyse a quality film review to locate its use of persuasive devices.

Specifically you are going to read the film review seen in the previous lesson. It reviews a different version of Shakespeare's *Romeo and Juliet* that was directed by Franco Zeffirelli in 1968.

- 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.

Persuasive device	Example from review	Intended effect
Rhetorical question	'So why is it that Franco Zeffirelli's 1968 screen version of <i>Romeo and Juliet</i> 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.
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.

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

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.

Well done, indeed! A good film reviewer needs to sound like an expert and support their opinion with sound evidence and persuasive devices. These help to convince the reader to agree with the 'expert' reviewer's opinion.



Topic: Everyone's a critic

Foregrounding perspectives in film reviews

Today you will:

- ▶ 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

Sheet 13 — Example film review 2

Key terms

cohesive devices, evaluative language, film review, lexical cohesion, persuasive devices, text connectives

For definitions and explanations of terms, please see the **Glossary**.

Lesson

Understand cohesive devices that can foreground perspectives in film reviews

As you have been learning, film reviews employ **evaluative** and **persuasive language** to not only appraise a film but also to ultimately convince readers to view or avoid the film. In this lesson, you will examine how **cohesive devices** can be used to further foreground a coherent overall argument in a film review. The words 'cohesive' and 'coherent' are variants of the word 'cohesion', which means 'causing things to stick together'.



So we are going to learn how to stick together supporting arguments and use of evidence to develop a strong overall argument in a film review.

Let's take another look at the film review of Zeffirelli's *Romeo and Juliet*, written by Maria Vi.



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

Body paragraph 2

Body paragraph 3

Body paragraph 4

Body paragraph 5

Body paragraph 6

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

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

This slideshow presents information on **cohesive devices** and how **lexical cohesion** and **text connectives** can be used to bind different parts of a film review together and give it unity.



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

Word list		
repetition	clear	clarifying
unify	synonyms	Lexical
connectives	temporal	

Cohesive devices help to _____ ideas within texts.

_____ cohesion creates a series of word associations throughout a text. This can be

achieved through _____ of particular words or phrases and the use of

_____ and antonyms. Text _____ link ideas within

paragraphs and sentences and can be used to develop _____ ideas.

The different categories of text connectives are _____, causal, additive,

comparative, concessive and _____.

- 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.

	Connective	Jumbled example	
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.	
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.	
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.	
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.	
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.	
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.	

Examine cohesive devices in film reviews

You will now read another example film review of a film made by Baz Luhrmann before he directed *Romeo and Juliet* in 1996. The film *Strictly Ballroom* was released in 1992 and was reviewed in *The West Australian* newspaper the same year. The film review employs effective use of **lexical cohesion** and **text connectives** in order to advance the central perspective of the reviewer.



Let's take a look at how the reviewer employs cohesive devices to make their perspective obvious to the reader.

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. (1–2 sentences)

 - b. Identify the central perspective of the review. (1–2 sentences)

 - 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)?
 - 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.
 - lexical cohesion

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).

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.

Naglzas, Mark 'Luhrmann Loses Step as Rhythm Becomes Frenetic', *The West Australian* 22 Aug 1992. © THE WEST AUSTRALIAN. Used with permission.

Topic: Film review

Shaping sentence and text structures

Today you will:

- ▶ 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

Key terms

adverb, film codes and conventions, film review, interrupting clause, noun group/phrase, text connectives, theme (grammatical), tone, tricolon

For definitions and explanations of terms, please see the **Glossary**.

Lesson

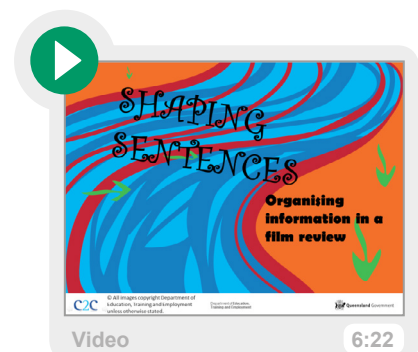
Understand varied sentence structures and clause combinations

When writing your film review, there are varied sentence structures and clause combinations that can assist you in making your point. In particular, let's focus on:

- **tricolon**
- **interrupting clauses** to interject writer opinion
- varying the **theme (grammatical)**.

1. View the **Video — Shaping sentences**.

This video discusses how to use particular sentence structures effectively in a film review, for example: tricolon, interrupting clauses, and noun groups, adverbs and text connectives in theme position.



- c. Use an interrupting clause to position the reader to your way of thinking about the film.
- d. Use a text connective in theme position.
- e. Use a noun group in theme position.
- f. Use an adverb in theme position.



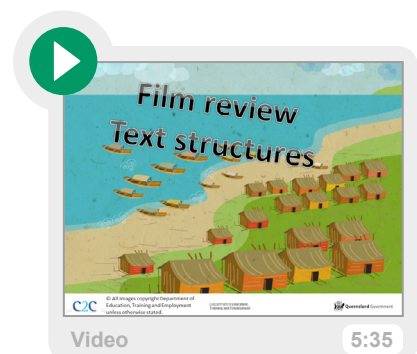
How did you go? Hopefully you are getting the idea that by varying your sentence structure and clause combinations, you will engage the reader and more easily get your opinion across.

Understand stages of film reviews

Like with most writing, there is a formula or text structure to follow in order to produce an effective film review. Each stage of the film review should persuade audiences to accept the writer's perspectives about the film being reviewed.

4. View the **Video — Film review text structures**.

This video gives a detailed explanation about the text structure of a film review (such as orientation, body and conclusion).



While a film review has a flexible structure, there is still a template that is followed when writing one:

Headline	<ul style="list-style-type: none"> • grabs the audience's attention • stands out and varies in font and colour • highlights central perspective of the review and is often a pun or a play on words (for example: if positively reviewing a film about the life of a rock star a reviewer could write, 'Rock star hits all the right notes')
Subheading (not included in every review)	<ul style="list-style-type: none"> • should stand out but not overshadow the headline • emphasises central perspective of the review (for example: the reviewer's opinion about the film)
Orientation	<ul style="list-style-type: none"> • begins with an attention-grabbing sentence to hook the reader (for example: with an anecdote or analogy) • a tone must be established according to the audience (for example: serious, casual, humorous, expert) • very briefly provides important details about the film (for example: director, date of release, plot, themes) • advances central perspective of the review • normally one to two paragraphs long
Body	<ul style="list-style-type: none"> • usually multiple paragraphs of varying length • substantiates the reviewer's perspectives on the film by focusing on specific subject matter • describes film elements, then evaluates film elements, then explains effects of film elements on audiences (for example: quality of film codes and conventions, entertainment value of the film, relevance of the film to contemporary Australian teenagers and the value of social, moral and ethical messages) • subject matter in particular paragraphs may vary according to context, purpose and audience • tone must be maintained throughout the review • refers to particular scenes in the film only
Conclusion	<ul style="list-style-type: none"> • briefly summarises arguments or main points raised throughout the film review • encourages or discourages viewing of the film (approval or disapproval of the film should be very clear) • provides final reflections and evaluations about the film (final reflections should be memorable and match)

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.

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	
Context of review	
Audience	
Orientation	
How does the review 'grab attention'?	
What is the tone of the review? How do you know?	
What is the reviewer's opinion of the film?	

What important details about the film are revealed?	
Body	
What specific subject matter is covered in the review?	
What major arguments or points are developed in the body of the film review?	
Conclusion	
What specific subject matter is covered in the review?	

<p>What major arguments or points are developed in the body of the film review?</p>	
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It looks like you're just about ready to write a film review. Next lesson, you will look at how to sequence and organise all the information you have collected about Carlo Carlei's film *Romeo and Juliet* into a film review.



Topic: Film review

Sequencing and organising information

Today you will:

- ▶ 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

Key terms

cohesive devices, evaluative language, film codes and conventions, film review, persuasive devices, social, moral and ethical messages

For definitions and explanations of terms, please see the **Glossary**.

Lesson

Understand how arrangement of written and visual information affects meaning in film reviews

Let's take a look at how to correctly structure a film review!



1. View the **Slideshow — Organising written and visual information** and read each section carefully.

This slideshow demonstrates how to organise visual and written structures in a film review, including columns, captions, a headline, a subheading, images, captions and block quotations.




2. Define the purpose of the following features of a film review:

- headline
- subheading
- information tables
- images and captions
- block quotations



Let's see the effect of re-organising some of the information in the film review of *Strictly Ballroom*.

- 
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.
 - b. Create a subheading that works in conjunction with the headline.
 - c. Suggest what would be an appropriate image and caption to further emphasise the central perspective of the review.
 - 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.

Plan the sequencing and organisation of information



Okay, it's now time to start planning the film review of Carlo Carlei's *Romeo and Juliet* that you will write for your assessment task.



Hot tip

Remember, in the film review assessment task it is important to:

- use the language of evaluation to assess the film's use of (visual and auditory) film codes
- use evaluative and persuasive language choices to convince the reader to agree with the central perspective of the review
- use cohesive devices to emphasise the central perspective of the review
- use varied sentence structures and clause combinations to communicate an appraisal of the value of the film for modern Australian teenagers
- structure the review correctly.



Await teacher feedback next lesson about your film review planning and you will then be ready to write your film review!

Topic: Film review

Writing a film review

Today you will:

- ▶ 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)

Key terms

film codes and conventions, film review, social, moral and ethical messages

For definitions and explanations of terms, please see the **Glossary**.

Lesson

Understand the assessment

It's time to complete your assessment task!



Your assessment task is to write a film review that evaluates the value of a film interpretation of a Shakespearean play to persuade contemporary Australian teenagers, specifically Carlo Carlei's 2013 adaptation of *Romeo and Juliet*. You were given your assessment task in Lesson 6 so that you could prepare for it as you worked through the unit.

In Lesson 9, you received **Sheet 10 — Film analysis framework** to be used as a key note-taking forum for you to gather evidence and sort through your opinion of the film. You sent a sample of these notes to your teacher for feedback in Lesson 11. Make sure you refer to these notes for evidence as you write your film review.

Review the *Guide to making judgments* and understand the standards A–E

1. Open the **Assessment task: Film review** now and read it carefully again.
2. Now take special note of the *Guide to making judgments* on the last page. Compare the A standard with the C standard. This will help you see the specific elements that are needed to achieve the higher standard.

Aim for the A standard. Aim for the stars! That's what I always do.



Complete the assessment

To complete your assessment task you should have with you:

- **the Assessment task: Film review** (Send-in)
- **Sheet 10 — Film analysis framework**
- appropriate software to format and arrange visual and written information into a film review.

It's time to write a film review.
Good luck and have fun!



Remember, no matter how experienced writers may be, they always refine and improve their work by using proofreading and editing processes. Make sure your film review is your very best work by taking the time to edit and refine your writing.

3. Complete the assessment task now. Follow teacher direction regarding the submission of your film review.

