Year
10
General

ENGLISH
LESSON BOOK

Unit 4

Part 2
Responding to a Shakespearean

drama and interpretation of
Shakespeare in film

v5

Queensland
Government

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

Distance Ed

ENGLISH

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

Slideshow — Visual codes and conventions: film

Video — Days like these (0:59)

Find and prepare

Sheet 17 — English glossary Year 10 Unit 4

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 17 —** 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.

Previously in the unit, you read and interpreted the famous Shakespearean play *Romeo and Juliet*. Now, 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 feature articles. This process will prepare you for your **Assessment task**.

It is compulsory that you have access to a copy of the 1996 film *Romeo and Juliet* directed by Baz Luhrmann. You will be viewing and analysing this film beginning in Lesson 16. This is the film that you will be analysing for your assessment task .

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.

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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 later, 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**.

2. Look carefully at the two images below. They are both shots of the same character doing the same thing, but there are a number of differences.

    a.   Make a list of the differences between the two images.

    b.   What feelings are communicated by each shot? How is the audience meant to perceive the character in each shot? (2–3 sentences)

Image 1   **Image 2**

Different shot types and angles used by a film director can affect how viewers perceive a scene!

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

This slideshow outlines and provides examples of the film codes and conventions found in visual texts, such as **shot sizes**, **camera angles** and **mise en scène**.

Visual codes and conventions: film

Slideshow
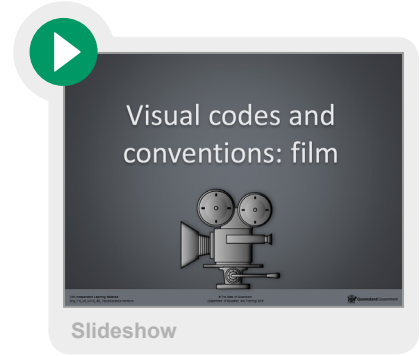
Hiterman, Henk 1949, *Vader en kind met Kerstboom*, Courtesy of Spaarnestad Photo/National Archief

a. Define the term 'salience' in your own words.

b. Define the term 'vectors' in your own words.

c. Define the term 'reading path' in your own words.

d. Discuss salience in the image on the previous page. What is the first thing the viewer's eyes are drawn to? (1–2 sentences)

e. What vectors are responsible for creating a reading path in response to this image? (1–2 sentences)

f. What does this image depict? (1–2 sentences)

g. What subtle or implied meanings might be conveyed by this image? (1–2 sentences)

h. How are these implied meanings conveyed? Refer to elements within the image in your response. (1–2 sentences)

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The basic **visual elements** important to film analysis are:

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

Now it's time to learn about another of the basic visual elements important to film analysis: mise en scène.

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

a. From which language does the term 'mise en scène' originate?

b. What recognisable words are evident in the term? What clues might these recognisable words provide about the meaning of the phrase? (1–2 sentences)

c. What might the term mean? (1 sentence)

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.

5. 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.
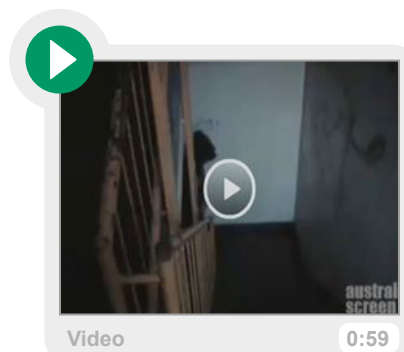
Video   0:59

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.

6. 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)

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b. What choices in props and costume suggest Dan is enduring financial hardship?
    (1–2 sentences)

c. What choices in props and costume suggest Dan is well looked after by his mother?
    (1–2 sentences)

d. What does the mise en scène reveal about the central character, Dan? Explain how
    costume, props and setting help communicate messages about Dan. (2–3 sentences)

e. How does the mise en scène reflect attitudes and assumptions that are held by some
    people about Aboriginal peoples in Australia? (2–3 sentences)

f. Why might the Aboriginal director, Martin Adams, wish to highlight these attitudes and
    assumptions? (2–3 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.

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English glossary Year 10 Unit 4.2

Key terms	Definition
adverb	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.
alliteration	when a series of words beginning with consonant sounds are connected together in a sentence 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. *The frenetic editing is fast, furious and fantastic.*
allusion	an indirect reference to someone or something to enhance meaning, usually stemming from literary, religious or cultural works An allusion can create positive or negative associations that may persuade the audience to accept particular ideas. For example: *The Achilles heel of this film is the poor acting of Bruce Pitt who plays the lead role.*
analogy	a developed comparison of two things that have the same or similar features An analogy can extend arguments to create positive or negative associations that make an audience acutely aware of a writer's perspective. For example: *The loud and energetic soundtrack of the film puts you front-row-centre in the mosh pit of a heavy rock concert.*
camera angles	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. For example: high angle, eye-level angle, low angle, canted angle and subjective angle It is important not to confuse **shot size (camera shots)** with **camera angles**, as they both serve a slightly different purpose in film making.
camera movement	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. For example: panning, tilting, tracking and zooming
cohesive devices	grammatical or lexical relationships that bind different parts of a text together and give it unity In a film review, cohesion is achieved through the use of cohesive devices such as **lexical cohesion** and **text connectives**.

Key terms	Definition
diegetic and non-diegetic sound	**Diegetic sound** comes from within the 'world' of the film text; whereas, **non-diegetic** sound comes from outside the film text. For example: <table><tr><td colspan="2">**Sound**</td></tr><tr><td>**Diegetic sound**</td><td>**Non-diegetic sound**</td></tr><tr><td>• 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>• voice over • inner monologue • sound effects that do not originate in the 'world' of the film text • soundtrack</td></tr></table>
editing	the selection, arrangement and organisation of a sequence of shots in a film text Techniques used in film editing are: cross cut, cut, establishing shot, jump cut, juxtaposition, long take, montage, motivated cut, reaction shot and transitions.
evaluative language	Positive or negative language that judges the worth of something. AC It seeks to persuade readers' attitudes either positively or negatively about: • 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**). Evaluative language can be expressed directly or indirectly.
figurative language	the use of similes or metaphors to develop associations that promote simple, yet compelling arguments that an audience can appreciate *The film is an unsightly stain on the otherwise flawless resume of the director.*
film codes and conventions	**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**.
film review	the critical appraisal of a film
hyperbole	an intentional exaggeration or overstatement; it can be used to amplify descriptions and foreground perspectives For example: *I was surprised to find the movie only went for 90 minutes. It felt more like 90 years.*

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Key terms	Definition
interrupting clause	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: *Spielberg's fast-paced editing, **while likely to entertain those with short attention spans**, is largely overwhelming and distracting for most audiences.*
language of visual design	gives a viewer a greater understanding of how meaning is constructed in visual texts. Applying knowledge of visual design to mise en scène within film text is useful in decoding the intended effects of a scene on an audience: • **salience** — the dominant image, the first thing the eyes are drawn to (for example: *this may be affected by the spatial positioning of the subject, the colour of the subject, camera focus, interest-level generated by the object*) • **vectors** — elements within the image that direct a viewer's attention towards the focal point (for example: *a subject may point, or direct with his/her eyes; lighting, shadow and leading lines may also direct the viewer's focus*) • **reading path** — the order that the image invites viewers to process elements within the frame; this is non-linear and non-sequential
lexical cohesion	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. 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.
mise en scène	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**: • costume • make-up • lighting, colour of scene • props, décor (decoration, design) • setting. When discussing a film's construction of mise en scène 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: *The characters move gracefully in an elaborately constructed setting awash in period costumes, admittedly deserving of an Academy Award.*

Key terms	Definition
modality	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: *If you are not a fan of clumsy, swinging hand-held camera shots, you **should** avoid this film at all costs.* <table><tr><th>Modality</th><th>High</th><th>Low</th></tr><tr><td>certainty</td><td>*definitely, absolutely, undeniable, unquestionable*</td><td>*possibly, possibility, perhaps, maybe, unclear*</td></tr><tr><td>usuality</td><td>*always, never, consistently, in all cases*</td><td>*rarely, seldom, hardly, every now and then*</td></tr><tr><td>obligation</td><td>*must, should, required, necessity, have to*</td><td>*can, might, may*</td></tr></table>
noun group/phrase	A **noun** is a word class that includes all words denoting physical objects such 'man', 'woman', 'boy', 'girl', 'diamond', 'car', 'window' etc. 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'
persuasive devices	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. The following example uses a combination of metaphor, idiom and hyperbole to persuade: *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.*
rhetorical question	a question that is asked to lead audiences towards certain conclusions or perspectives; it does not require an answer For example: *Is it really a good idea to cast such old actors to play the roles of high school students?*

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Ed

Key terms	Definition
rhythm	another **film code** filmmakers 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.
shot sizes (camera shots)	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 Examples of shot sizes include: close-up, extreme close-up, medium close-up, medium shot, long shot and extreme long shot.
social, moral and ethical messages	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. For example, major themes (or social, moral and ethical messages) communicated in the original play *Romeo and Juliet* 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.
technicality	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 For example: *The director's control of the mise en scène brings to mind the work of the great auteur Alfred Hitchcock.*
text connectives	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: • **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)	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: • **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	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 a humorous tone can be used in a scathing film review: *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.*
tricolon	a device of rhetoric that occurs when a writer combines three parallel elements of equal length in a sentence 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'. A tricolon can be created in a number of ways: • three **words** combined within a clause or sentence For example: *The film is **enthralling, poignant** and **unforgettable**.* • three **phrases** combined within a clause or sentence For example: *The artistry of the director is evident **throughout the scene, between each edit**, and **within each shot**.* • three **clauses** combined within a sentence For example: *While watching, **you will laugh, you will cry** and **you will certainly gasp**.*
visual elements (film analysis)	The basic visual elements important to film analysis are: • shot size • shot angles • mise en scène • camera movement. All of these elements are addressed when writing a **film review**.

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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.

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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.

   Moving images

   Camera movement and editing
   in film texts

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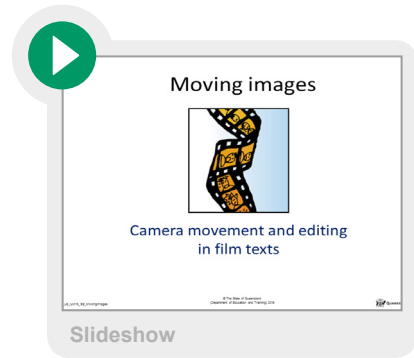
   a. Summarise information about camera movement by completing the paragraph below, choosing words from the list provided.

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.

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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 i*s 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.

Video 3:09
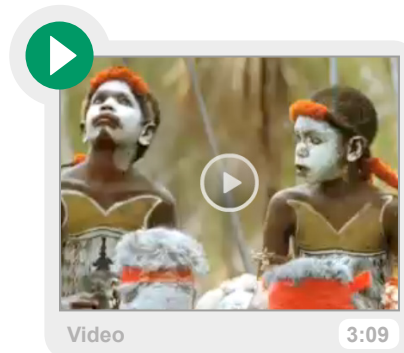
Yolngu Boy, 2000: Three friends reunited (TLF R7022)
Courtesy of the Australian Children's Television Foundation.

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

Editing techniques	Time	Describe what is being shown	Explain what meaning is communicated
long take	Begins at the fifth cut of the film excerpt (0:14)	The camera pans across a lush bush environment to display three boys all in ceremonial attire, carried on the shoulders of Elders.	Both land and culture are important to the narrator as well as his connection to his two friends.
jump cut	From the dream sequence to reality (0:41)		
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?

Distance Ed

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.

Video   1:47
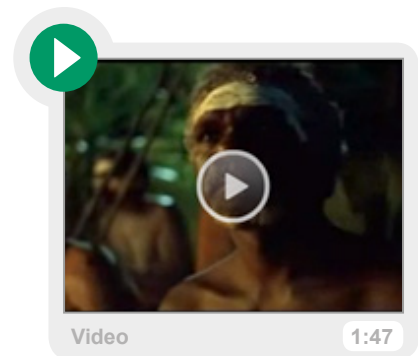
Yolngu Boy 8:22–10:05 (Australian Children's Television Foundation) Footage courtesy of Ronin Films and Yolngu Boy P/L. Used with permission.

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.

Distance Ed

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 18 — 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 18 —** 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 18** 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.

Distance
Ed

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.
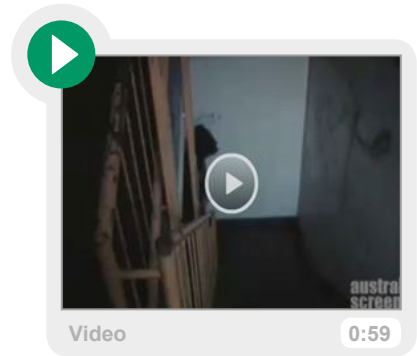
Video   0:59

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.

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

Hot tip

It might help to refer to **Sheet 18** 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.

Distance Ed

Explaining sentence/s
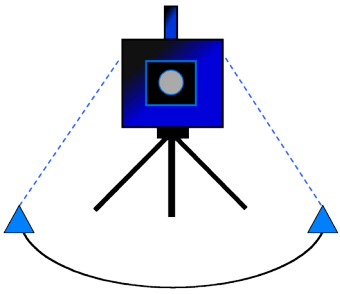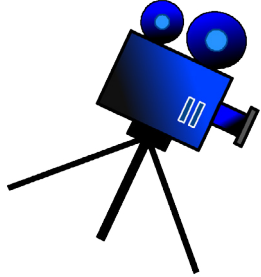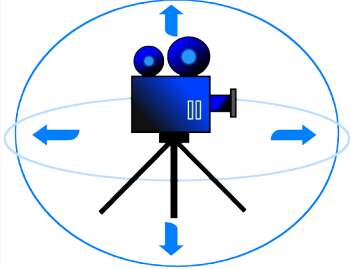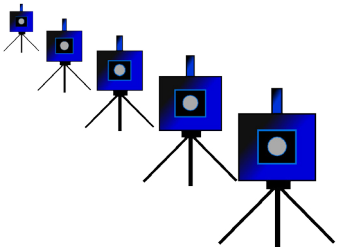
Evidence sentence/s

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!

Distance
Ed
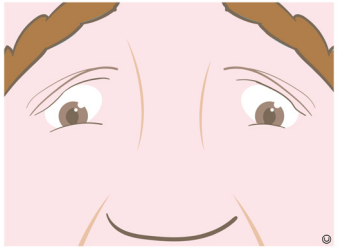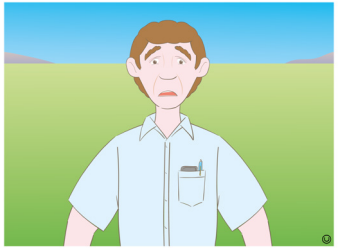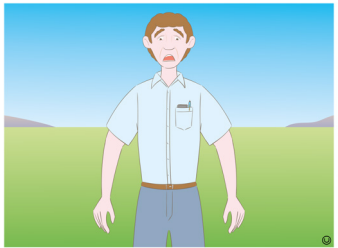
Glossary of film terms
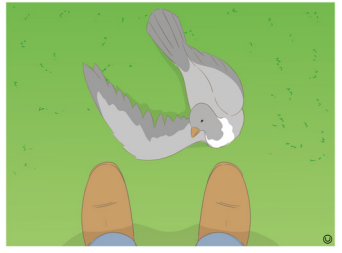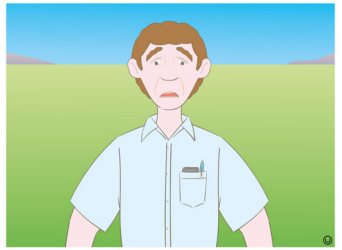
Camera movement		
Panning	The camera remains rooted to one spot and moves horizontally, left or right, across a 180 degree axis; panning may be slow or fast.	
Tilting	The camera moves along a vertical axis to capture action or to reveal elements of the scene.	
Tracking	The entire camera moves forwards, 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.	
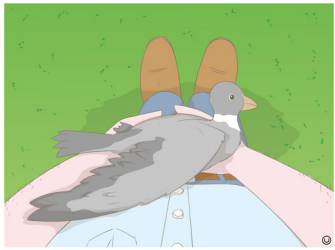
Editing	
Cross cut	cutting between two or more scenes of action in a sequence, indicating that events are occurring simultaneously
Cut	the transition between one shot and another
Establishing shot	shows a location relevant to a particular sequence of events; it begins a sequence of shots
Jump cut	a sudden 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.	

Distance
Ed

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.	
Salience	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**
Sound that comes from within the 'world' of the film text — creating auditory reality of the text: • 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).	Sound that comes from outside the film text. This is a stylistic use of sound that achieves particular effects: • voice over • inner monologue • sound effects that do not originate in the 'world' of the film text • soundtrack.

Distance Ed

ENGLISH

Year 10 Unit 4

Topic: Shakespeare on screen

Understanding how films are adapted for new audiences

Today you will:

► understand how Shakespeare's works have been adapted for new audiences

► understand the variety of features of literary work that can be changed or preserved through adaptation

Resources

Film

Romeo and Juliet (1996) directed by Baz Luhrmann

Find and prepare

Sheet 18 — Glossary of film terms

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

Shakespeare and popular culture

Does Shakespeare belong in pop culture? Does pop culture belong in Shakespeare?

According to Professor and scholar Paul Prescott, popular culture is defined as "an umbrella term for the social practices, patterns of consumption and daily experiences of the majority population of a society at any given point in time" (Prescott 270). So when we involve Shakespeare into popular culture we see it as the practices, experiences and patterns of consumption of Shakespeare and his plays. Shakespeare is constantly references, remixed, redone etc. in our everyday lives. Prescott makes it a point to mention however, that there is far more to Shakespeare than mere consumption (270). He then continues to state that the main idea of the popular culture studies approach: "...the value and meaning of texts changes from generation to generation, from place to place and between different social groups" (270-271)

Paul Prescott states, "There is a two-way relationship between popular culture and Shakespeare: popular culture shaped Shakespeare's art, but Shakespeare's art continues t shape popular culture" (Prescott 271). Before this unit, you may have already been familiar with some of Shakespeare's work - particularly *Romeo and Juliet* (since it has been redone many times), as well as his sonnets. Shakespeare's plays often deal with madness and murder and usually fit into one of two categories: tragedies or comedies (three is you separate the historical plays into their own category). These are often the focus topics of many films today.

Shakespeare's Plays

Tragedy	Comedy	History
Antony and Cleopatra Coriolanus *Hamlet* *Julius Caesar* *King Lear* *Macbeth* *Othello* *Romeo and Juliet* *Timon of Athens* *Titus Andronicus*	*All's Well That Ends Well* *As You Like It* *The Comedy of Errors* *Cymbeline* *Love's Labour's Lost* *Measure for Measure* *The Merry Wives of Windsor* *The Merchant of Venice* *A Midsummer Night's Dream* *Much Ado About Nothing* *Pericles, Prince of Tyre* *The Taming of the Shrew* *The Tempest* *Troilus and Cressida Twelfth Night"* *Two Gentlemen of Verona* *The Two Noble Kinsmen The Winter's Tale*	*Henry IV, Part I* *Henry IV, Part II* *Henry V* *Henry VI, Part I* *Henry VI, Part II* *Henry VI, Part III* *Henry VIII* *King John* *Richard II (also billed as a tragedy)* *Richard III (also billed as a tragedy)*

We see examples of Shakespeare everywhere in our everyday lives, not just in his original literature, but in the movies and books that surround us, as well as his language that is still used today. Shakespeare's plays have been adapted and transformed for the cinema numerous times, and as such have remained an important part of popular culture.

Distance Ed

What does it mean to adapt something?

What does the word mean?
- Used in science (evolutionary adjustment) and in life (modification of habits and attitudes)
- Has a positive atmosphere or quality (to adapt is to be sensible, to improve, to avoid stubbornness or vulnerability or being left behind)
- Suggests that at least some elements of the original version are retained (to adapt is not to entirely transform)

adaptation (n.) 🖼

c. 1600, "action of adapting (something to something else)," from French *adaptation*, from Late Latin *adaptationem* (nominative *adaptatio*), noun of action from past-participle stem of *adaptare* "to adjust," from *ad* "to" (see **ad-**) + *aptare* "to join," from *aptus* "fitted" (see **apt**).

Meaning "condition of being adapted, state of being fitted to circumstances or relations" is from 1670s. Sense of "modification of a thing to suit new conditions" is from 1790. Biological sense "variations in a living thing to suit changed conditions" first recorded 1859 in Darwin's writings.

https://www.etymonline.com/word/adaptation#etymonline_v_25997

There is a tendency for humans to appreciate a balance or tension between things staying the same and things changing: a little bot of predicatability, a little bit of surprise. It is importnat, in life in general, to:
- minimise the amount and intensity of average anxiety experienced over time
- avoid stagnation or excessive routine

This is the kind of appeal that underpins the structure of popular music (and makes experimental music so weird and broadly unappealing). Adaptations fit into this by leaving some things where they are and altering or introducing others.

Adaptations of a text can occur because of...

- Respect for the original version
- Projection of the original story through time - making sure it lasts
- Experimental curiosity
- Problems (aesthetic, social, moral) with the original version
- Preventing the redundancy, decay, old-fashionedness of the original
- Making contact or a connection between a cinematic style and the original
- Creating shock/surprise/scandal by manipulating, withdrawing or adding elements.

What can be adapted?

- Genre (a genre is best seen as a 'possibility-space' - it enabled some actions and disables or inhibits others.)
- Setting/environment (could be on a macro level, where the whole world is changed; or a micro level, where only the local setting is different)
- Plot (the nature, sequence or organization, and relationship between actions and events in the narrative could change, and new elements could be introduced)
- Time period (this needs to be expressed through changes to other elements; there's no cinematic difference between 1500 and 2001 simply in the numbers)
- Technology (character' interactions with their world and each other can be shaped, even determined, by technology defined very broadly - for example, the poison in Romeo and Juliet is a technology)
- Tone (the feelings that circulate in the text might be changed or intensified or differently arranged - for example, moments of anger can very easily be given a ridiculous or comical mood)
- Characters (characters can be added, changed, or withdrawn in order to create or emphasis different effects in the narrative - a character with a large role might be given a lessened one)
- Message (the idea that a text works to promote or communicate to its audience could be altered, or a new one could be introduced)

1. Consider the following two synopses. What are the similarities and differences between them?

Text 1	Text 2
A young, naïve but cocky, prince travels home to attend his beloved father's funeral. He is shocked to find that his mother has already married his uncle, the king's brother. This prevents the young prince from taking what he thought of as his rightful place as leader. He is even more surprised when his father's ghost appears and declares that he was murdered by his brother, the prince's sinister uncle. He is instructed by this ghost to avenge this murder, to allow the ghost to rest peacefully, to restore order and peace, and to make the most of his own life and potential.	A young prince witnesses his father's death (although not who killed him), which was due to a trap set by his uncle in an attempt to kill both the prince and the king. His uncle tells the prince to leave and never come back, before setting his followers onto him. The prince lives in isolation (from his family), but makes friends with two random strangers, until one evening his father appears to him as a ghost and tells him to 'remember who you are' and that he needs to take his place as king. This encourages the prince to return home and avenge his father's death.

Distance
Ed

a.   What are the common features/story lines between the two texts?

b.   What are the different features/story lines between the two texts?

Things to think about:
- Can you pick either of the stories based on their synopsis (what is the name of the texts)?
- Which of the texts is the original? Without names, is it clear which is the adaptation and which isn't?

> The first text is Shakespeare's longest play, *Hamlet*, while the second text is the Disney film *The Lion King* (1994).

c.   How does *The Lion King* use the storyline from *Hamlet* to make inter textual connections to the original story? What are the similarities/differences between the two texts (other than the use of animals)?

d.   Why do you think Shakespeare's original text *Hamlet* has been recreated (somewhat) into a children's movie about lions?

e.   How do these adaptations show that Shakespeare's plays still have value for modern audiences?

Adaptations of literature in film

A film adaptation is the transfer of a work or story, in whole of in part, to a feature film. A good movie adaptation keeps the core story line intact while improving on the elements that didn't work or don't work in the story as told by the book: ie. the story should be better than the original.

When adapting a novel or play, the film should deliver something better than what the readers reading the book are able to imagine. It should wow the viewing audience and make them not want to touch the book or not make them think: "I should have read the book first".

2. Using your research skills, identify film adaptations of famous Shakespeare plays. Try and identify adaptations that are not direct reproductions of the original text, but are versions of the plays that have been modified or re-invented for a modern audience.
The first one has been done for you as an example.

Original Play	Adaptations
The Taming of the Shrew	*10 Things I Hate About You (1999)* *Daring Youth (1924 – silent film)* *Kiss Me Kate (1953)* *Deliver Us from Eva (2003)*
The Tempest	
Macbeth	
Othello	
Romeo and Juliet	
Twelth Night	

Distance
Ed

Adaptations of *Romeo and Juliet*

There are two ways that Shakespeare's famous play has been reproduced in film:
- Theatrical adaptations (filmed version of stage productions)
- Cinematic adaptations (films)

While the focus of this unit is on Baz Luhrmann's 1996 film *Romeo + Juliet* (set in modern times [Verona Beach in California], but keeping with the same themes and language from Shakespeare's version), there are many other film versions of Romeo and Juliet's story. Some may argue that any film/story that follows the 'forbidden lovers' plot line makes a connection to Shakespeare's *Romeo and Juliet'*

Once a film is released to critics and audiences, it is understood and interpreted in many different ways. Some people may like it, some may not, and their reasons for doing so will vary. The film that they are watching reflects not only a perspective on Romeo and Juliet, but a perspective on adaptation and film making. The director, Baz Luhrmann, thinks about what he is doing in a particular way, and this affects the features of the film (style, tone, setting, message, themes, etc.).

3. Identify and explain the perspectives on adaptation that have been communicated by each of Luhrmann's comments below. In your explanation you should quote from the comments to support and elaborate on your ideas. The first example has been done for you.

> a. Luhrmann has the air of a princeling about him, but it would be churlish to say he hasn't earned it. Strictly Ballroom, his film debut, arrived in 1992 in a haze of sequins, satin and hairspray, although it looks positively austere now, compared to the director's following films. Romeo + Juliet, which reimagined Shakespeare for the ecstasy generation, remains the daring pinnacle of his career. He calls it "the most romantic film-making experience I've ever had. Someone should make a film about us making that film. Can you imagine? Leo DiCaprio was 19, we're all living in Mexico, there are helicopters and explosions and we're doing iambic pentameter! I've never waited for permission to do anything. People just say, 'He's a bit crazy, but let's give it a go.'"
>
> Source: https://www.theguardian.com/stage/2018/apr/23/baz-luhrmann-strictly-ballroom-the-musical-interview

Here Luhrmann is essentially saying that for him, adaptation is chaos, rule-breaking, extravagance, excess and maximum drama. There is no point in making a controlled or restrained adaptation, it needs to be over the top. This is something that is reflective of his style as a director/producer, but also on his perspective on the significance of his role within the process.

b. What is it then, in Luhrmann's opinion, that make his films not only long-lasting, but also cross-generational? "I very consciously made the movie with an eye to the future and a keen eye will probably note that there is nothing in particular in that movie or any of the other films (technology etc,) that can date them," he considers.
Source: https://www.vogue.co.uk/article/baz-luhrmann-romeo-juliet-interview

c. "My touchpoint was as if Shakespeare was making a movie … today. And I thought 'I'll do that.'"
Source: https://www.youtube.com/watch?v=icV7t_Fa_qE

d. "You can be pretty sure that he [Shakespeare] would be happy to hear that he beat Sylvester Stallone at the weekend box office."
Source: https://www.youtube.com/watch?v=mOzQoU6Q2Yo

Distance
Ed

Thinking ahead to viewing the film

As you watch Luhrmann's film adaptation over the next few lessons, keep in mid his views on adaptations, as well as his role in relation to Shakespeare (how he would hypothetically feel about the changes that he has made).

As you watch the film, specifically focusing on the film's representation of the key themes (love, violence and conflict, and fate) in preparation for the assessment, pay specific attention to:

- Identifiable choices that Luhrmann has made in relation to things like setting, time, and 'modern' changes (eg. costumes, technology, props)
- The effects (positive/neutral/negative) that these choices have on your experience of the film
- The ways that the film updates or adapts the original story (things that change, things that stay the same).

Bonus Information - *Romeo and Juliet* in Music

Shakespeare's most famous love story has not just been adapted and intertextualised in film, but it has also been spotlighted in music. Here are some examples:

- Love Story by Taylor Swift: "You were Romeo, you were throwing pebbles, and my daddy said, 'Stay away from Juliet'"
- I Bet You Look Good on the Dance Floor by Arctic Monkeys: "Oh, there ain't no love no, Montagues or Capulets, just banging tunes and DJ sets and dirty dance floors and dreams of naughtiness."
- Romeo and Juliet by Dire Straits: "Juliet says hey it's Romeo, you nearly gimme a heart attack" & "Juliet the dice were loaded from the start / And I bet, and you exploded in my heart."
- Exit Music by Radiohead: "Pack and get dressed before your father hears us, before all hell breaks loose. Breathe, keep breathing, don't lose your nerve"
- Don't Fear (the Reaper) by Blue Oyster Cult: "Romeo and Juliet are together in eternity, Romeo and Juliet"
- I'd Die for You by Bon Jovi: "In a world that don't know Romeo and Juliet; Boy meets girl and promises we can't forget"
- I'm putting all my eggs in one basket by Fred Astaire/Bing Crosby: "I've been a roaming Romeo; My Juliet's have been many"

Pyotr Tchaikovsky, a renowned musical composer, struggled with Shakespeare, since he loathed English, but he wrote incidental music for Hamlet and The Tempest. Inspired by Romeo and Juliet, he wrote The Fantasy-Overture Romeo and Juliet, which goes for 20 minutes. He liked the play, stating: "No kings, no marches, no boring old grand opera. Just love, love, love!"

Distance
Ed

ENGLISH

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 (1996) directed by Baz Luhrmann

Digital
Video — The director's cut (2:19)

Find and prepare
Sheet 18 — Glossary of film terms
Sheet 19 - Film Analysis Framework Example

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 feature article that compares the representation of themes in Shakespeare's play to their representation in Baz Luhrmann's 1996 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*.

Introduce film for review

Baz Luhrmann's *Romeo and Juliet*

- The director was Baz Luhrmann.
- It was filmed in Mexico in 1996.
- It is set in 'Verona Beach', a fictional modern setting.
- American actors played the lead roles: Leonardo DiCaprio (aged 21) played Romeo, and Claire Danes (aged 17) played Juliet; some critics questioned the use of the American accent in the film.
- The film is a modernised version of the play, described as an 'MTV' version of the play.
- Despite being modernised, the film retains the Elizabethan English of Shakespeare's script.
- Some reviewers criticised the modern approach taken by Luhrmann, but the film was well received by its younger target audience.

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 feature article. It is not advisable to write a feature article 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 feature article will involve analysing your chosen scenes for use of **film codes** and their ability to deliver meaning.

Distance Ed

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

   a. Why does a brawl occur between the Capulet and Montague servants in the opening scene?

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

   c. What is the balcony scene?

   d. Describe the circumstances that lead to Tybalt and Mercutio's deaths.

   e. Why does Romeo believe Juliet is dead when she had really only taken a potion to appear dead?

   f. Why is Juliet's marriage to Paris brought forward?

   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 how the film represents your chosen theme.

2. Open **Assessment Task Sheet: Checkpoint 2**. 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.

3.   Make a preliminary decision about which scenes you will analyse for your assessment task. This may change as you view the film.

> I am going to use my notes as evidence for my arguments 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.

Distance
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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 18 — 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.

4. 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.

The Director's Cut

Video   2:19
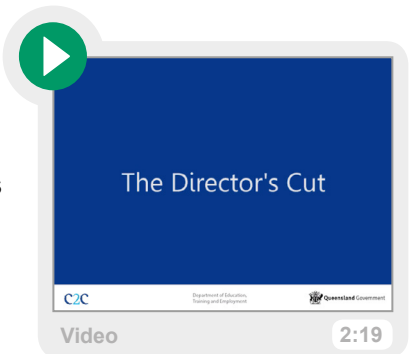
5. What three visual codes did the director in the presentation adapt to create the shot he wanted?

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.

6. Watch the film *Romeo and Juliet* 1996 directed by Baz Luhrmann in the time remaining. Have **Assessment Task Sheet Checkpoint 2** 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 **Assessment Task Sheet Checkpoint 2**:
>
> - 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 the director has used film codes (camera movement, angles, shots, sounds, mise en scène), including editing of scenes
> - 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 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) relevant 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 **Checkpoint 2** digitally, save a copy on your computer now. Name the sheet **Eng_Y10_U4_Assessment_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 18. Happy viewing!

Distance Ed

Film analysis framework example

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

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

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Film codes	Description	Effects on audience
Editing	• 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	• 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	• diegetic sounds — thumping sounds of cars, guns, beeping horns, helicopters and dialogue • non-diegetic sounds — music: modern songs alongside operatic music	• 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

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ENGLISH

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 (1996) directed by Baz Luhrmann

Digital

Video — Scene film analysis: 1 (5:26)

Video — Scene film analysis: 2 (3:14)

Find and prepare

Sheet 18 — Glossary of film terms

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 Baz Luhrmann in 1996.

Make sure you have the **Assessment Task Sheet Checkpoint 2** 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 analysis you need to be aware of these elements of the film and evaluate their impact on the audience's understanding of the themes.

When analysing a film you must demonstrate your understanding by using the correct film terms. Take a look at the following 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.
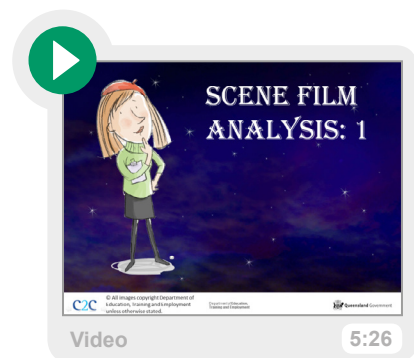
Remember, a good film analyst uses technical film terms in their language to sound like an expert and to support their opinion. You need to be doing this in your assessment task. As you watch the film you should open **Sheet 18 —** Glossary of film terms and have it with you and each time you see a particular technique used, name it correctly and then explain its impact on the **Assessment Task Sheet Checkpoint 2**. All of these notes will be used when you write your final assessment.

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2. View the **Video — Scene film analysis: 2**.

    This video gives examples of how to make review
    comments about a particular scene that you are analysing.
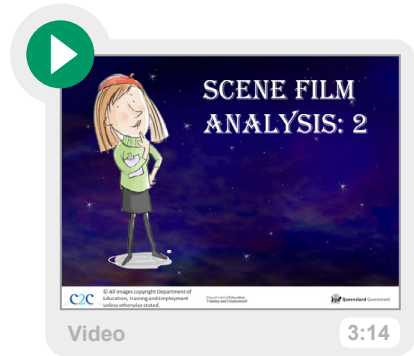
3. Continue viewing the film *Romeo and Juliet*, directed by Baz Luhrmann in 1996. Open
    Checkpoint 2 and continue taking relevant notes. Once you reach the scene where Romeo
    and Juliet meet for the first time, stop the film and answer the following questions.

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

    b. What do you think the fish tank that stands between Romeo and Juliet might symbolically
        foreshadow?

    c. The entire scene is set to the soundtrack 'Kissing you' by Des'ree. What mood does this
        song inspire? How might young audiences react?

d. The movement of the camera begins to quicken as the party begins to intrude on Romeo and Juliet's meeting. Juliet is hustled away by her mother and as the characters learn to whose family each belongs, the camera movement and pace increases. What effect does this have on the audience?

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 Baz Luhrmann.

Distance Ed

ENGLISH

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 (1996) directed by Baz Luhrmann

Find and prepare

Sheet 18 — Glossary of film terms

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 Baz Luhrmann's film version of my play *Romeo and Juliet*. You will then start to transform your thoughts about the film into a **film analysis**.

1. Finish viewing the film *Romeo and Juliet*, directed by Baz Luhrmann in 1996.

2. Open the **Assessment Task Sheet Checkpoint 2** to continue recording notes for your assessment task.

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

- the use of **film codes** to create a representation
- how the actors create the representation
- 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. 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 the **Assessment Task Sheet Checkpoint 2** and **Sheet 18 —** Glossary of film terms to help you answer this question.

Example 1

Example 2

Distance Ed

Example 3

Example 4

At the beginning of the unit, 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.

4. Summarise in two or three sentences the likely interpretation of the film from the following viewpoints:

    a. Parent

    b. Australian teenager

    c. Elizabethan audience

5. Now that you have finished watching the film, decide which three scenes you will focus on for your feature article for your assessment task. Adjust your notes as you wish and perhaps watch the three key scenes again in case you missed anything.

6. Finish the **Assessment Task Sheet Checkpoint 2** and email it to your teacher.

Next lesson you will begin learning the specifics about how to write your feature article. See you then!

Distance
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ENGLISH

Year 10 Unit 4

Topic: Writing a feature article

Comparing representations of themes from Shakespeare to Luhrmann

Today you will:

► understand how to compare representations between script and film

► explore a modelled feature article

Resources

Find and prepare

Sheet 20 — Model Feature Article - *The Flower of Youth Blooms Eternal*

Key terms

feature article, representation, compare, direct evidence, indirect evidence

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

Lesson

Examine a comparative feature article

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 analysing how the film **represented** the themes of fate, violence and love, as well as the messages that the film communicates about these themes. In this lesson, you will look at how to transform your notes and analysis into a well-written **feature article**.

Let's take a look at an example feature article comparing my play to Baz Luhrmann's 1994 film, *Romeo + Juliet*.

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1. Open **Sheet 20 — Modelled Feature Article** now and read the feature article before answering the questions that follow.

    a. What is the purpose of the feature article? (1–2 sentences)

    b. What is the writer's key point about the theme of Youth in *Romeo and Juliet?* Refer to key words in your response. (1-2 sentences)

    c. Complete the retrieval chart that follows in order to identify how the writer discusses representation of youth in both the play and the film. Some have been supplied to help guide your work.

Representation	Shakespeare's Romeo and Juliet	Luhrmann's Romeo + Juliet
Youth acting without thinking		
Youth rebel against authority	Act 1, scene 1 involves young members of the Montague and Capulet households sword-fighting in the streets of Verona, Italy, however the script makes no mention of any character being harmed. When Prince Escalus arrives, he labels the young men, "Rebellious subjects, enemies to peace," (I, i.74), demonstrating that even during Shakespeare's time, youths were perceived as law-breakers and violence-starters.	
Old people don't understand young people		Romeo and Juliet's costumes juxtapose those of Juliet's mother and father, who are dressed as the ancient figures Cleopatra and the Roman god Bacchus respectively, suggesting more traditional ideals, thus showing the youth to be dismissive of their parents' attitudes.

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d. What does the writer believe the two texts have in common? (1-2 sentences)

e. What does the writer believe is different between the two texts? (1-2 sentences)

Use of direct and indirect evidence

Evidence is used to support a writer's perspectives about a play or film. In order to compare representations between texts, we need to examine how the evidence from each text is similar or different to the other. When writing about a text, you can use direct evidence, or indirect evidence.

Direct evidence includes quotes, snapshots or ideas taken specifically from the text without being altered.

Indirect evidence includes descriptions, generalisations or summaries of characters, events, costumes, film codes etc.

Example:

Direct Evidence: "When Prince Escalus arrives, he labels the young men, "Rebellious subjects, enemies to peace," (I, i.74)."
•   This sentence uses a **quote** from Romeo and Juliet to show what the Prince thinks of the young men.

Indirect Evidence: "Act 1, scene 1 involves young members of the Montague and Capulet households sword-fighting in the streets of Verona, Italy…"
•   This sentence uses a **description** of the scene rather than quoting directly from the play.

2. Read **Sheet 20- Modelled Feature Article** again and identify direct and indirect evidence used by the author (Note: The feature article many not use both direct and indirect evidence from both texts to discuss the topics.

> a. The fight between the Montagues and Capulets in Act 1, Scene 1

Shakespeare's Romeo and Juliet

- Direct

- Indirect

Lurhmann's *Romeo + Juliet*

- Direct

- Indirect

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b. Romeo and Juliet's first meeting

Shakespeare's Romeo and Juliet

- Direct

- Indirect

Lurhmann's Romeo + Juliet

- Direct

- Indirect

c. The difference between youth and old people.

Shakespeare's Romeo and Juliet

- Direct

- Indirect

Lurhmann's Romeo + Juliet

- Direct

- Indirect

Comparing two similar texts from different time periods, allows audiences to see how ideas, values and beliefs have changed over time. By drawing evidence from similar scenes from the play and film, it is easier to see how much attitudes, values, beliefs and behaviours have changed!

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The Flower of Youth Blooms Eternal

As it was in Shakespeare's time, so it is in the 20th Century. Baz Luhrmann's *Romeo + Juliet* demonstrates that, despite centuries of difference, not much has changed in how young people think and behave, writes Ty Bolt.

The tragic ending of *Romeo and Juliet* warns young people to think about their actions. By H. Parker Rolfe, Philadelphia - Bryn Mawr College, Public Domain,

Since its first production in the 1590s, William Shakespeare's *Romeo and Juliet* has been viewed as a classic romance, though one with a tragic ending, which shows that true love can unite even the bitterest of enemies, however it also serves as a reminder that young people were just as reckless, emotional and head-strong as they are today, a representation which is also supported in Baz Luhrmann's 1996 film, *Romeo + Juliet*. Shakespeare's language and characterisation position the reader to view the young characters in the play as rebellious towards authority and judgemental of their elders, while Luhrmann uses a variety of film techniques to make this representation engaging for a modern audience.

The young people within Shakespeare's original play, particularly the main characters, are shown to be rebellious towards authority, impulsive in their actions and dismissive of their elders. Act I, scene i involves hot-blooded young members of the Montague and Capulet households crossing swords in the streets of Verona, Italy, however the script makes no mention of any character being harmed, unlike Luhrmann's depiction of the scene.

Biting the thumb was an insult in Elizabethan society, used by Shakespeare in Act I, scene i. Illustration by Sir John Gilbert - John Gilbert, Public Domain.

When Prince Escalus arrives, he labels the young men, "Rebellious subjects, enemies to peace," (I, i.74), demonstrating that, even during Shakespeare's time, youths were perceived as law-breakers and violence-starters.

However, the emotional passion of teenagers did not only create violence, but also love, as Romeo demonstrates when he first meets the thirteen-year old Juliet. Having only just caught sight of her from across the room, Romeo exclaims;

"Did my heart love til now? Forswear it, sight,/
For I ne'er saw true beauty till this night."
(I, v.49).

Despite his earlier declarations of his love for the unseen Rosaline, Romeo spontaneously falls in love with Juliet at first sight, even going as far as kissing her after having only exchanged a few flirtatious words. For her part, Juliet is also immediately smitten with the "virtuous and well-governed youth" (I, v. 65), despite him being considerably older, declaring "If he be married; My grave is like to be my wedding bed" (I.v. 132-3). This immediate thought of marriage to Romeo, and the declaration that she might die if she cannot be wed to him, positions the audience to view Juliet as being ruled by her emotions and rather over-dramatic, a representation much like today's youth.

Also like modern youth, the characters in *Romeo and Juliet* believe that their elders do not understand their emotions and desires. Both Romeo and Juliet complain that their advisors, Friar Laurence and Nurse respectively, cannot understand the depths of their emotions for each other. Romeo dramatically tells Friar Laurence;

"Thou canst not speak of that thou dost not feel.
Wert thou as young as I, Juliet thy love,
An hour but married, Tybalt murderèd,
Doting like me and like me banishèd,
Then mightst thou speak, then mightst thou tear thy hair,
And fall upon the ground, as I do now," (III, iii. 67-72)

The use of "Thou canst not speak of that thou dost not feel" (III, iii. 67) , could be translated as Romeo whining that the elderly Laurence is too old to give him advice because he doesn't understand what it is like to be teenager in love and in trouble with the law. Do teenagers ever change?

Despite its age, Shakespeare's original play effectively positions the audience to view youth as dismissive of the experience of their elders, impulsively driven by their emotions and rebellious toward authority. Luhrmann's film version of the story similarly conveys this representation, however uses modern film techniques which affect the way the audience perceive the young characters.

Luhrmann's grungy Verona Beach seems a far more violent place than Shakespeare's original setting of Verona, Italy. By Filippo.mazzaia at Italian Wikipedia, CC BY-SA 3.0,

The use of film techniques such as camera shots, editing, costumes, music and mis-en-scene in Luhrmann's *Romeo + Juliet* create representations of youth who are just as rebellious and passionate as those in Shakespeare's play, however the modern context of the film positions the audience to view youth as greater dangers to themselves and others.

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The opening scene of the film introduces the Montague 'boys' through use of heavy, pumping rap music, quick camera cuts, bright 'Hawaiian style' clothing and lurid gestures from the actors. This sets a tone of excitement and energy for the audience, and draws heavily on the Californian attitudes of the 1990s.

As in the play, the Montagues come into conflict with the Capulets in this first scene, however in Luhrmann's version, one of the Montagues is shot (as the characters use guns rather than swords) and a petrol station is blown up. While an exciting action sequence to start the film, it also shows the audience that these young people are willing to harm each other and endanger the public due to their passionate feud.

"Juliet…is ruled by her emotions and rather over-dramatic, much like today's teenagers."

The choices of costume and music within the film also appeal to the audience's values and attitudes towards youth. During the masquerade ball, Romeo, played by Leonardo DiCaprio, wears a knight's costume which implies bravery and heroism. Juliet (Claire Danes) is dressed in a white angel gown and wings, suggesting values of innocence and purity. These symbolic costumes work together to show that the characters are meant to be together, despite their families' hatred of each other. Romeo and Juliet's costumes contrast with those of Juliet's mother and father, who are dressed as the ancient figures Cleopatra and the Roman god Bacchus respectively, suggesting more traditional ideals, thus showing the youth to be in conflict with their parents' attitudes. This representation is underscored by the diegetic music of Mercutio performing Kym Mazelle's up-tempo disco song, *Young Hearts, Run Free*, a clear message about youth valuing freedom from their elders.

While both Shakespeare's and Luhrmann's versions of *Romeo and Juliet* represent youth as rebellious, passionate and dismissive of their elders, the modern film version is able to do so in such a way that contemporary audiences can understand, due to the use of film codes and modern references and contexts. Shakespeare's depiction of youth may seem old-fashioned, but it clearly shows how teenagers really have not changed much in 400 years. Perhaps they never will.

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Distance
Ed

ENGLISH

Year 10 Unit 4

Topic: Writing a feature article

Using language to analyse texts

Today you will:

► understand language devices that are common to feature articles

► understand how language devices can be used to emphasise perspectives in feature articles.

Resources	Key terms
Find and prepare Sheet 1 — English glossary Year 10 Unit 4 (from Lesson 1) Sheet 20 - Model Feature Article	alliteration, allusion, analogy, figurative language, modality, persuasive devices, rhetorical questions, social, moral and ethical messages, technicality For definitions and explanations of terms, please see the **Glossary**.

Lesson

Examine language devices

By now in your career as an English student, you are familiar with the idea that a good writer uses language 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. An article writer is trying to convince the reader to agree with their perspective on a film and there are some specific **language devices** that can be featured in an article 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 position audiences to accept the writer's perspective on the representation in the play and film.

1. Refer to **Sheet 1 — English glossary Year 10 Unit 4** to revise the following persuasive devices that can be used to persuade audiences: alliteration, allusion, analogy, figurative language, rhetorical questions and technicality.

Refer to the persuasive devices listed in the glossary during the remainder of the unit to assist you in writing a feature article.

Phew! That might seem like an overwhelming list but many of these terms you have been using for years. Some of the new ones will get easier with practice. Let's practise using each language device now.

2. Use each device listed below to comment on aspects of Baz Luhrmann's *Romeo and Juliet* in one sentence. Any comment about the film will do to get you practising; for example, you might comment on the film codes and conventions used, the thematic message delivered or the relevance to modern Australian teenage audiences. Use the examples listed on **Sheet 1** to assist you in getting started.

   a. Alliteration

   b. Allusion

   c. Figurative language

   d. Modality

   e. Rhetorical question

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Examine how language devices are deployed in feature articles

You are getting close to being ready to write a feature article about Baz Luhrmann's adaptation and my play *Romeo and Juliet*. To help, it is sometimes worth reading other feature articles to get the feel for the flow and rhythm of a good article.

Note

If time allows, read as many feature articles 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 articles, don't worry! Everyone is now going to analyse a quality feature article to locate its use of language devices.

Specifically you are going to read the feature article seen in the previous lesson.

3. Open **Sheet 20 — Model Feature Article** now. Re-read it carefully and answer the following questions:

a. Who is the likely audience for this feature article? Refer to evidence from the text. (2–3 sentences)

b. Write a paragraph that explains the writer's perspective of youth. Provide evidence from the article to support your answer. (4–5 sentences)

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c. Identify three examples of language devices in the table below. Name the persuasive device, identify an example in the feature article and then explain what the intended effect of the language device is. The first one has been completed for you to help you get started.

Language device	Example from review	Intended effect
Figurative language	"Act 1, Scene 1 involves hot-blooded young members of the Montague and Capulet households crossing swords in the streets of Verona, Italy..."	The use of 'hot-blooded' and 'crossing swords' paints a picture of the intense fighting between the two warring families and is colloquial enough to target the intended youthful audience.

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d. Write a paragraph response evaluating the effectiveness of the laguage devices in the feature article on the intended audience. (5–6 sentences)

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

Distance
Ed

ENGLISH

Year 10 Unit 4

Topic: Writing a feature article

Foregrounding perspectives in feature articles

Today you will:

► understand how cohesive devices can develop perspectives in feature article texts.

Resources	Key terms
Digital Slideshow — Cohesive devices in film reviews **Find and prepare** Sheet 20 — Modelled feature article Sheet 21 — Annotated feature article	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 feature articles

In this lesson, you will examine how **cohesive devices** can be used to further foreground a coherent overall argument in a feature article. 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 article *"The Flower of Youth Blooms Eternal"*, written by Ty Bolt.

1. Open **Sheet 21 — Annotated feature article** now and re-familiarise yourself with the article 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 writer.

    Body paragraph 1

    Body paragraph 2

    Body paragraph 3

    Body paragraph 4

    Body paragraph 5

    Body paragraph 6

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b. Reduce the entire feature article to a single sentence that explains the writer's overall perspective of the representation of youth in the play and 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. The structure of film reviews and feature articles are very similar and they use cohesive devices the same way.

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   .

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Annotated feature article

The Flower of Youth Blooms Eternal

As it was in Shakespeare's time, so it is in the 20th Century. Baz Luhrmann's *Romeo + Juliet* demonstrates that, despite centuries of difference, not much has changed in how young people think and behave, writes Ty Bolt.

The tragic ending of *Romeo and Juliet* warns young people to think about their actions. By H. Parker Rolfe, Philadelphia - Bryn Mawr College, Public Domain,

The young people within Shakespeare's original play, particularly the main characters, are shown to be rebellious towards authority, impulsive in their actions and dismissive of their elders. Act I, scene i involves hot-blooded young members of the Montague and Capulet households crossing swords in the streets of Verona, Italy, however the script makes no mention of any character being harmed, unlike Luhrmann's depiction of the scene.

Biting the thumb was an insult in Elizabethan society, used by Shakespeare in Act I, scene i. Illustration by Sir John Gilbert - John Gilbert, Public Domain.

Since its first production in the 1590s, William Shakespeare's *Romeo and Juliet* has been viewed as a classic romance, though one with a tragic ending, which shows that true love can unite even the bitterest of enemies, however it also serves as a reminder that young people were just as reckless, emotional and head-strong as they are today, a representation which is also supported in Baz Luhrmann's 1996 film, *Romeo + Juliet*. Shakespeare's language and characterisation position the reader to view the young characters in the play as rebellious towards authority and judgemental of their elders, while Luhrmann uses a variety of film techniques to make this representation engaging for a modern audience.

When Prince Escalus arrives, he labels the young men, "Rebellious subjects, enemies to peace," (I, i.74), demonstrating that even during Shakespeare's time, youths were perceived as law-breakers and violence-starters.

Body Paragraph 2

However, the emotional passion of teenagers did not only create violence, but also love, as Romeo demonstrates when he first meets the thirteen-year old Juliet. Having only just caught sight of her from across the room, Romeo exclaims;

Quoted evidence

"Did my heart love til now? Forswear it, sight,/
For I ne'er saw true beauty till this night."
(I, v.49).

Despite his earlier declarations of his love for the unseen Rosaline, Romeo spontaneously falls in love with Juliet at first sight, even going as far as kissing her after having only exchanged a few flirtatious words. For her part, Juliet is also immediately smitten with the "virtuous and well-governed youth" (I, v. 65), despite him being considerably older, declaring "If he be married; My grave is like to be my wedding bed" (I.v. 132-3). This immediate thought of marriage to Romeo, and the declaration that she might die if she cannot be wed to him, positions the audience to view Juliet as being ruled by her emotions and rather over-dramatic, a representation much like today's youth.

Body Paragraph 3

Also like modern youth, the characters in *Romeo and Juliet* believe that their elders do not understand their emotions and desires. Both Romeo and Juliet complain that their advisors, Friar Laurence and Nurse respectively, cannot understand the depths of their emotions for each other. Romeo dramatically tells Friar Laurence;

"Thou canst not speak of that thou dost not feel.
Wert thou as young as I, Juliet thy love,
An hour but married, Tybalt murderèd,
Doting like me and like me banishèd,
Then mightst thou speak, then mightst thou tear thy hair,
And fall upon the ground, as I do now," (III, iii. 67-72)

The use of "Thou canst not speak of that thou dost not feel" (III, iii. 67) , could be translated as Romeo whining that the elderly Laurence is too old to give him advice because he doesn't understand what it is like to be teenager in love and in trouble with the law. Do teenagers ever change?

Linking paragraph between the script and film

Despite its age, Shakespeare's original play effectively positions the audience to view youth as dismissive of the experience of their elders, impulsively driven by their emotions and rebellious toward authority. Luhrmann's film version of the story similarly conveys this representation, however uses modern film techniques which affect the way the audience perceive the young characters.

Luhrmann's grungy Verona Beach seems a far more violent place than Shakespeare's original setting of Verona, Italy. By Filippo.mazzaia at Italian Wikipedia, CC BY-SA 3.0,

Body Paragraph 4

The use of film techniques such as camera shots, editing, costumes, music and mis-en-scene in Luhrmann's *Romeo + Juliet* create representations of youth who are just as rebellious and passionate as those in Shakespeare's play, however the modern context of the film positions the audience to view youth as greater dangers to themselves and others.

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Body
Paragraph 5

The opening scene of the film introduces the Montague 'boys' through use of heavy, pumping rap music, quick camera cuts, bright 'Hawaiian style' clothing and lurid gestures from the actors. This sets a tone of excitement and energy for the audience, and draws heavily on the Californian attitudes of the 1990s.

As in the play, the Montagues come into conflict with the Capulets in this first scene, however in Luhrmann's version, one of the Montagues is shot (as the characters use guns rather than swords) and a petrol station is blown up. While an exciting action sequence to start the film, it also shows the audience that these young people are willing to harm each other and endanger the public due to their passionate feud.

> "Juliet…is ruled by her emotions and rather over-dramatic, much like today's teenagers."

Block quote

characters are meant to be together, despite their families' hatred of each other. Romeo and Juliet's costumes contrast with those of Juliet's mother and father, who are dressed as the ancient figures Cleopatra and the Roman god Bacchus respectively, suggesting more traditional ideals, thus showing the youth to be in conflict with their parents' attitudes. This representation is underscored by the diegetic music of Mercutio performing Kym Mazelle's up-tempo disco song, *Young Hearts, Run Free*, a clear message about youth valuing freedom from their elders.

Body
Paragraph 6

The choices of costume and music within the film also appeal to the audience's values and attitudes towards youth. During the masquerade ball, Romeo, played by Leonardo DiCaprio, wears a knight's costume which implies bravery and heroism. Juliet (Claire Danes) is dressed in a white angel gown and wings, suggesting values of innocence and purity. These symbolic costumes work together to show that the

Conclusion

While both Shakespeare's and Luhrmann's versions of *Romeo and Juliet* represent youth as rebellious, passionate and dismissive of their elders, the modern film version is able to do so in such a way that contemporary audiences can understand, due to the use of film codes and modern references and contexts. Shakespeare's depiction of youth may seem old-fashioned, but it clearly shows how teenagers really have not changed much in 400 years. Perhaps they never will.

Summary of thesis and main points

Final Statement

Bibliography

Luhrmann, B. [Director] (1996). *William Shakespeare's Romeo + Juliet*. [Film]. Twentieth Century Fox.

Shakespeare, W. (1596). "The Most Excellent and Lamentable Tragedy of Romeo and Juliet." In Greenblatt, S., (1997). *The Norton Shakespeare.* (pp. 865-943). W.W. Norton and Company.

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Year 10 Unit 4

Topic: Writing a feature article

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 feature articles.

Resources

Film
Romeo and Juliet (1996) directed by Baz Luhrmann

Text
Romeo and Juliet by William Shakespeare

Digital
Video — Shaping sentences (6:22)

Find and prepare
Sheet 20 — Modelled feature article

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 feature article, 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.

Video   6:22

2. Open **Sheet 20 — Model feature article** and identify the use of one of each of the following:

    a. tricolon

    b. interrupting clause

    c. noun group in theme position

    d. text connectives in theme position

3. Think about your opinion of Baz Luhrmann's film *Romeo and Juliet*. Write one sentence for each of the following sentence structures and clause combinations about any aspect of the film, for example: the quality of the **film codes and conventions**, the entertainment value and relevance of the film to young Australians today.

    a. Use a tricolon with just three words combined within a clause or sentence to make a broad opinion statement about the film.

    b. Use a tricolon combining three phrases within a clause or sentence to make comment about Leonardo DiCaprio's performance.

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    c. Use an interrupting clause to position the reader to your way of thinking about the theme.

    d. Use a text connective in theme position.

    e. Use a noun group 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 feature articles

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 article should position audiences to accept the writer's perspectives about the representation of the theme being analysed.

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

Headline	• grabs the audience's attention • stands out and varies in font and colour • highlights central perspective of the article and is often a pun or a play on words
Lead	• should stand out but not overshadow the headline • emphasises central perspective of the article • Byline - states who the article is written by
Orientation	• 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 play and film (for example: director, date of release, plot, themes) • advances central perspective of the article- thesis statement • normally one to two paragraphs long
Body	• usually multiple paragraphs of varying length • substantiates the writer's perspectives on the theme by focusing on specific subject matter • describes elements from the play and film, then analyses their meaning, then explains the effects on audiences (for example: symbolism of film codes and conventions, actions of characters, events in both the play and film) • subject matter in particular paragraphs may vary according to context, purpose and audience • tone must be maintained throughout the review
Conclusion	• briefly summarises arguments or main points raised throughout the feature article • encourages or discourages viewing of the film (approval or disapproval of the film should be very clear) • provides final reflections and evaluations about the representation (final reflections should be memorable and match)

5. Annotate **Sheet 20** according to the text structures you have just learned about. Identify the headline, byline, lead, 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.

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6. Summarise your findings in Task 5 by completing the following table that analyses the text structures of the feature article on **Sheet 20**.

Title of article	
Context of article	
Audience	
Orientation	
How does the article 'grab attention'?	
What is the tone of the article? How do you know?	
What is the writer's perspective of the representations of youth in the two texts?	

What important details about the film and play are revealed?	
Body	
What are the topics covered in each body paragraph of the feature article?	
What evidence is used to support the topic sentences of the feature article?	
Conclusion	
What specific subject matter is covered in the article?	

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It looks like you're just about ready to write a feature article. Next lesson, you will look at how to sequence and organise all the information you have collected about Shakespeare's play and Baz Luhrmann's film *Romeo and Juliet* into a feature article.

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Year 10 Unit 4

Lesson 23

Topic: Writing a feature article

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 20 — Modelled feature article

Assessment Task Sheet Checkpoint 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 feature articles

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 feature article, including columns, captions, a headline, a subheading, images, captions and block quotations.

   Organising written and visual information

   Slideshow

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2. Define the purpose of the following features of a feature article:

- headline

- lead

- information tables

- images and captions

- block quotations

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3. Open **Sheet 20 — Modelled feature article** and re-familiarise yourself with the feature article before completing the activities that follow.

    a. Rewrite the headline to emphasise the central perspective of the article.

    b. Create a lead 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 article.

    d. Select a quotation from the article that would be effective as a separate block quotation, helping to advance the central perspective of the article.

Plan the sequencing and organisation of information

Okay, it's now time to start planning the feature article of Baz Luhrmann's and William Shakespeare's *Romeo and Juliet* that you will write for your assessment task.

4. Open **Assessment Task Sheet Checkpoint 2** and complete the planner in preparation for your upcoming assessment task. This is a send-in task so that your teacher can supply feedback before you write your final film review. Follow teacher direction regarding submission.

Hot tip

Remember, in the feature article assessment task it is important to:

- use language choices to convince the reader to agree with the central perspective of the article
- use cohesive devices to emphasise the central perspective of the article
- use varied sentence structures and clause combinations to communicate the representation of your chosen theme within both texts
- structure the article correctly.

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

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