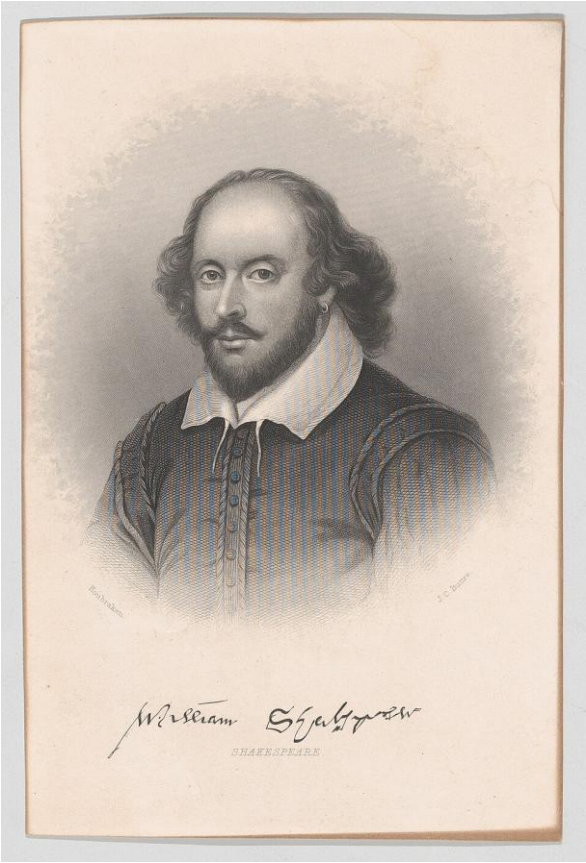
Prep to Grade 6

ENGLISH

Unit 8

“Renaissance (Inquisitiveness)”



ENGLISH (Prep to Grade 6)

“Renaissance (Inquisitiveness)”

SUMMARY:

Transforming Shakespeare (Romeo and Juliet) In this unit, students closely analyse key scenes from the play 'Romeo and Juliet' and consider the characters, themes, issues and the power of the language. Students revisit their prior knowledge of Shakespeare, analyse his use of language and dramatic techniques, perform key speeches or scenes, and transform a scene to a modern form of communication. Younger students use the paraphrase by Charles & Mary Lamb as a simple children’s version.

Assessment Multimodal Presentation. Students will select, memorize, and perform a 3-minute monologue and submit a PowerPoint collage with images and definitions from the terminology pages from the previous lessons.

RESOURCES:

Most of the information you need is included within the lesson plans. However, you will also need the following...

- **‘Tales From Shakespeare’ by Charles & Mary Lamb**.
- Each child will also need an **English Journal** (i.e., a lined exercise book for writing responses to questions and creative writing activities).
- It is also helpful to have a good dictionary.

To enjoy a richer learning experience, you could supplement the lessons with extra books about the topics in this unit, from your local library.

Some suggestions for extra reading include but are not limited to...

- To be advised

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Prior to starting each week, review the recommended resources.

Contents

Topic	Description	Page
Topic 1	**Meeting Shakespeare: Story, Setting & Big Ideas** **Focus:** Introduce Shakespeare, the story of *Romeo & Juliet*, key characters, and the world of Verona. **F–2:** Listen to/read Lamb's version; identify main characters; draw character portraits. **Y3–4:** Build character profiles; explore the setting and conflict. **Y5–6:** Analyse exposition; identify emerging themes; examine Shakespeare's context & audience.	
Topic 2	**Feuding Families & First Impressions** **Focus:** Explore the family feud, first scene dynamics, and early character relationships. **F–2:** Sequence simple events; describe the two families in child-friendly terms. **Y3–4:** Compare Capulets & Montagues; discuss conflict and consequences. **Y5–6:** Analyse dramatic tension; explore how Shakespeare introduces conflict and mood.	
Topic 3	**The Balcony Scene: Language of Love** **Focus:** Explore the balcony scene, metaphors, imagery, and emotional expression. **F–2:** Retell the scene using Lamb's version; illustrate Juliet's balcony moment. **Y3–4:** Identify similes/metaphors; rewrite lines in their own words. **Y5–6:** Close reading of key lines; explore iambic pentameter; discuss how language shapes emotion.	
Topic 4	**Characters in Conflict: Choices & Consequences** **Focus:** Look at turning points such as Tybalt, Mercutio, Romeo's banishment. **F–2:** Identify "good" vs "bad" choices; simple problem-solving activities. **Y3–4:** Examine character motivations and cause-and-effect. **Y5–6:** Analyse character arcs; track how decisions escalate conflict and drive the plot.	

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Topic 5 — Themes: Love, Fate & Family

Focus: Explore the universal themes and ideas present in the play.
F–2: Sort ideas (love, family, friends); stories about helping and caring.
Y3–4: Discuss big questions: "What is loyalty?" "What is fairness?"
Y5–6: Theme analysis; debate fate vs choice; connect themes to modern experiences.

Topic 6 — Transforming Language: From Shakespeare to Modern English

Focus: Paraphrasing, translating Shakespearean expressions, exploring tone.
F–2: Match simple quotes to pictures; act out feelings rather than lines.
Y3–4: Paraphrase short lines into everyday English.
Y5–6: Rewrite a short scene in contemporary language; explore how meaning shifts.

Topic 7 — Performance: Voices, Movement & Dramatic Techniques

Focus: Explore drama skills through performing key scenes or speeches.
F–2: Act out simplified moments using movement and props.
Y3–4: Perform short dialogues; practise expressive reading.
Y5–6: Direct or perform a scene; analyse stage directions, tension, pacing.

Topic 8 — Creative Transformation: Retelling *Romeo & Juliet* in Modern Forms

Focus: Students transform a scene using a modern communication mode. Examples: text message thread, vlog, podcast, comic strip, diary entries, graphic novel page.
F–2: Create a simple illustrated retelling or puppet-show version.
Y3–4: Rewrite a scene as a news report, email conversation, or narrative passage.
Y5–6: Transform a full scene into a modern script or multimodal presentation; reflect on how transformation changes character meaning.

Topic 9 — Assessment

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TOPIC 1	MEETING SHAKESPEARE: STORY, SETTING & BIG IDEAS

Lesson 1.1 – MEETING SHAKESPEARE AND ENTERING THE STORY

A) CHARACTER FOCUS – INQUISITIVENESS

Inquisitiveness is the desire to discover, investigate and understand.

An inquisitive learner does not rush past an unfamiliar idea merely because it seems difficult. Instead, careful attention is given to words, people and events. Questions begin to form, details are noticed, and new ideas are compared with things already known.

These are valuable habits for a reader.

During this unit, you will encounter one of the most famous writers in the English language: William Shakespeare. His plays were written more than four hundred years ago, yet actors still perform them, audiences continue to watch them, and readers still discuss their characters and ideas.

Why?

That question will guide part of our investigation.

As we study Shakespeare and the story of *Romeo and Juliet*, keep asking:

What do I notice?

What do I wonder?

What might this mean?

Why might the writer have chosen to present the story in this way?

B) THEME & LEARNING OBJECTIVES

Theme: Meeting William Shakespeare and beginning an inquisitive reading of *Romeo and Juliet*.

By the end of this lesson, students should be able to:

- identify William Shakespeare as an English playwright and poet of the Renaissance era
- understand that a play is a literary text written to be performed

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- listen to or read the beginning of a literary retelling
- narrate important events from a text in their own words
- identify the setting and central family conflict introduced in *Romeo and Juliet*
- distinguish between an author and the characters created by an author
- ask thoughtful questions about a literary text
- create an age-appropriate written response using relevant vocabulary
- begin noticing how sentence openings can affect the rhythm of writing.

C) INTRODUCTION & KEY TERMINOLOGY

HOME-TUTOR SAYS:

Today we begin an English journey into the Renaissance.

At the centre of our study stands a writer named **William Shakespeare**.

Perhaps you have heard his name before. The names Romeo and Juliet may already sound familiar, or you may have encountered one of Shakespeare's famous lines in a book, film or conversation.

Yet recognising a name is not the same as understanding a writer. During this unit, we will look more closely….

Who was Shakespeare?

What kinds of stories did he tell?

How did he use language?

Why have his plays continued to interest people for centuries?

Most importantly, we will read and investigate one of his best-known stories: *Romeo and Juliet*.

Younger students will mainly encounter the story through the retelling by Charles and Mary Lamb in *Tales from Shakespeare*. Older students may also examine carefully selected words and passages from Shakespeare's original play.

Before we begin reading, let us learn some useful words.

KEY TERMINOLOGY

Author: A person who writes a text (a book, or play, letter, poem or prose).

Playwright: A person who writes plays to be performed.

Poet: A person who writes poetry.

Play: A story written to be performed by actors.

Character: A person or figure represented in a story, play or other literary text.

Setting: The time and place in which a story occurs.

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Audience: The people for whom a text is written or performed.

Context: The circumstances surrounding a text, including the time, place and society in which it was created.

Renaissance: A period of renewed interest in learning, literature, art and ideas in Europe.

Literature: Written works valued for their ideas, stories and use of language.

Feud: A long and bitter conflict between people, families or groups.

D) LITERATURE READING – CHARLES AND MARY LAMB'S ROMEO AND JULIET

HOME-TUTOR INSTRUCTIONS

Locate the chapter or retelling titled **"Romeo and Juliet"** in Charles and Mary Lamb's *Tales from Shakespeare*.

For today's lesson, read from the **beginning of the Romeo and Juliet retelling** through the early section introducing the ancient quarrel between the Montague and Capulet families.

Continue until the story has established that the two households are enemies and that their quarrels have disturbed the peace of Verona.

Stop before the story moves substantially into Romeo's sadness over Rosaline or the preparations for the Capulet feast.

The student may read independently if the text is suitable for their reading ability. Otherwise, read the passage aloud.

For younger students, it is perfectly appropriate for the Home-Tutor to read the entire passage aloud while the student listens.

Do not interrupt the reading with frequent questions.

Allow the language and story to flow.

The purpose of the first reading is to encounter the literature.

E) NARRATION – TELL THE STORY BACK

HOME-TUTOR SAYS:

Without looking at the book, tell me what you remember from the part of the story we just read.

Use your own words.

You do not need to remember every sentence. Tell me the important people, places and events that you remember.

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HOME-TUTOR GUIDANCE

Listen without continually correcting the student.

A strong narration may be brief or detailed depending on the student's age and experience.

If the student has omitted the central idea of the passage or needs help beginning, use one or two prompts.

FOUNDATION–YEAR 2 NARRATION PROMPTS

- Where does the story happen?
- What are the names of the two families?
- Are the families friends or enemies?
- What happens when members of the families quarrel?
- Who is affected by their fighting?

YEARS 3–4 NARRATION PROMPTS

- Describe the problem introduced at the beginning of the story.
- What do you remember about the Montagues and Capulets?
- How does their conflict affect Verona?
- Which details seemed most important?

YEARS 5–6 NARRATION PROMPTS

- Summarise the important ideas from the opening of the retelling.
- How is the central conflict established?
- What does the opening suggest about the effect of the feud on Verona?
- Which questions does the beginning of the story raise for you?

HOME-TUTOR NOTE

Narration is itself valuable English evidence.

As the student retells the passage, listen for their ability to:

- identify key ideas
- sequence information
- use vocabulary from the text
- connect people and events
- communicate clearly to a listener.

Brief notes may be recorded if useful, but the narration should still feel like a natural literary response rather than a formal oral examination.

F) LITERARY EXPLORATION & EXPLICIT ENGLISH TEACHING

WILLIAM SHAKESPEARE: THE WRITER BEHIND THE STORY

Along a narrow street in an English market town, wooden cartwheels once rattled over rough ground while shopkeepers called to customers and church bells carried across the rooftops.

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The town was Stratford-upon-Avon.

In 1564, William Shakespeare was born there.

No one walking past the Shakespeare home could have known that the baby's name would still be spoken more than four centuries later. Far beyond Stratford, beyond England and eventually across the world, students and actors would continue reading the words he wrote.

Shakespeare grew up in a world without cinema, television, photographs or recorded voices. When people wanted to experience a story, someone had to tell it, read it or perform it. Because of this, language carried extraordinary power.

With carefully chosen words, a storyteller could lead listeners into a battle, a palace, a forest or a distant city. Through dialogue, an audience could recognise the personality of a character who had never existed. A description of darkness, heat or distant music could build a setting in the imagination.

For a playwright, words were not decorations placed around a story. Words helped create the story.

As Shakespeare grew, he would have heard many different kinds of voices around him. Traders bargained, officials conducted business, neighbours argued, families exchanged news, and travellers brought reports from other places.

We cannot know everything Shakespeare noticed. Nevertheless, his later plays reveal an author with a remarkable interest in human behaviour.

Kings and servants speak in his plays. Parents argue with children. Friends joke with one another. Proud people make foolish decisions. Clever people sometimes misunderstand themselves. Jealousy, courage, anger, loyalty, grief and affection appear in many different forms.

Such variety raises an interesting question.

How does a writer create believable characters?

Part of the answer lies in observation. An inquisitive writer listens not only to **what** people say but also to **how** they speak.

Someone who is frightened may rush through broken thoughts. A proud person may choose grand language. During an argument, short commands may suddenly replace polite conversation. When grief overwhelms a person, even carefully organised thoughts may become difficult to express.

By noticing these differences, a playwright can begin creating individual voices.

Eventually, Shakespeare became involved in the theatrical world of London. London was larger, busier and more crowded than Stratford. Merchants, officials, servants, labourers and wealthy citizens moved through the same city, while news and ideas travelled between people from many backgrounds. Among London's entertainments, the theatre attracted lively audiences.

Without modern screens, electronic sound or computer-generated scenery, a playwright could not simply show the audience an entire Italian city. If the story took place in Verona, actors and language had to help the audience imagine Verona.

A character might enter and speak. Gradually, through words and action, the audience would begin to understand where the story occurred, who was involved and what problem had arisen.

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This brings us to the beginning of *Romeo and Juliet*.

HOW AUTHORS BEGIN A STORY

You have now listened to or read the beginning of the Lambs' retelling. What has the story already told you?

Before Romeo and Juliet have properly entered the centre of the story, a serious problem has been established.

Two families are enemies. The Montagues and Capulets live in the same city, yet their hatred repeatedly produces quarrels.

Significantly, the story does not begin with a long explanation of how the feud originally started. The hatred is already there. For an inquisitive reader, this creates questions…

How did the quarrel begin?

Why has it continued?

Do the younger members of the families even know its original cause?

What happens when people inherit hostility from an earlier generation?

These questions emerge from the **exposition** of the story.

Exposition is the beginning part of a narrative in which important characters, settings and circumstances are introduced.

A writer cannot tell the audience everything at once. Choices must be made…

Which detail should appear first?

What problem does the reader need to understand?

Which characters should be introduced?

What information should be delayed?

Shakespeare begins by placing conflict near the centre of the audience's attention.

The setting is Verona, but the city is not presented as merely a name on a map. It is a place where an old family feud has affected public peace. This is why **setting** is more than location.

Consider the sentence:

The story takes place in Verona.

That tells us a place.

Now consider:

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In the streets of Verona, an ancient feud between two powerful families repeatedly disturbs the peace of the city.

The second sentence gives us more of the world surrounding the characters. The setting now includes circumstances. Those circumstances will influence the plot.

AUTHOR AND CHARACTER

It is also important to distinguish between an **author** and a **character**.

William Shakespeare is the author and playwright.

Romeo is a character.

Juliet is a character.

The Montagues and Capulets are families represented within the story.

Authors create characters, but authors and characters are not the same person. When a character says something foolish, cruel or mistaken, we should not automatically conclude that the author believes the same thing.

Instead, we ask:

Why has the author created a character who speaks or behaves in this way?

Throughout this unit, we will increasingly examine Shakespeare's choices.

ENGLISH WRITING SKILL – THE SUBJECT OPENER

Writers make choices not only about characters and plots but also about sentences. One simple choice involves the way a sentence begins.

Consider:

Shakespeare wrote plays.

The sentence begins with the subject:

Shakespeare

This is called a **subject opener**.

Other examples include:

The Montagues hated the Capulets.

The feud disturbed Verona.

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William Shakespeare became a playwright.

Subject openers are useful because they communicate ideas clearly. However, when every sentence begins in the same way, writing can sound monotonous.

Read this paragraph aloud:

Shakespeare lived in England. Shakespeare wrote plays. Shakespeare worked in the theatre. Shakespeare created many characters. Shakespeare became famous.

The information is clear, but the repeated opening creates a dull rhythm.

A stronger paragraph might say:

Shakespeare lived in England during the Renaissance. As a playwright, he wrote stories for the stage and created an extraordinary range of characters. Through his work in the theatre, Shakespeare learned how spoken language could hold the attention of an audience. Centuries later, his plays remain famous.

Not every sentence begins differently merely for the sake of variety. Instead, the writer chooses a natural arrangement that allows the ideas to flow.

During this unit, we will gradually study several kinds of sentence openers. For today, simply notice the **subject opener**.

ASKING BETTER QUESTIONS ABOUT LITERATURE

Different questions lead readers towards different kinds of thinking.

A **recall question** asks for information directly stated in the text.

What are the names of the two feuding families?

A **thinking question** asks you to connect information and explain an idea.

Why might a family feud affect people who did not begin it?

An **investigative literary question** asks you to examine the writer's choices or the ideas of the story.

Why might Shakespeare introduce the feud before developing the story of Romeo and Juliet?

All three types of questions are useful.

During this unit, we will practise moving from simply remembering a story towards investigating the way literature is created.

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G) THINKING QUESTIONS – DIFFERENTIATED

FOUNDATION–YEAR 2

Answer orally or in your English Journal.

1. Who was William Shakespeare?
2. What is a playwright?
3. Where does *Romeo and Juliet* take place?
4. What are the names of the two families?
5. What is a feud?
6. What problem has begun the story?
7. What is one thing you wonder about the Montagues and Capulets?
8. What is one thing you wonder about Romeo and Juliet?

YEARS 3–4

Write complete sentences where possible.

1. Explain the difference between an author and a character.
2. Why were words especially important in Shakespeare's theatre?
3. What is the setting of *Romeo and Juliet*?
4. Why is Verona more than simply the name of a city in this story?
5. What central conflict is introduced at the beginning?
6. What does **exposition** mean?
7. Write one recall question and one thinking question about the opening of the story.
8. What do you most want to investigate as the story continues?

YEARS 5–6

Answer in complete sentences and support your ideas with details from the lesson or reading.

1. Explain why language was especially important to a playwright in Shakespeare's theatre.
2. What does Shakespeare's range of characters suggest about the importance of observation to a writer?
3. Explain how setting includes more than geographical location.
4. How does the opening of *Romeo and Juliet* establish a central conflict?
5. Why might an author choose not to explain the original cause of the feud immediately?
6. Explain the difference between knowing the basic plot of a story and investigating a literary text.
7. Write one literal question, one inferential question and one investigative literary question about the opening of *Romeo and Juliet*.
8. Which of your questions might lead to the deepest investigation? Justify your answer.

H) ENGLISH ACTIVITIES – DIFFERENTIATED

FOUNDATION–YEAR 2 ACTIVITY – MEET THE AUTHOR AND THE STORY

Open your English Journal.

Write the heading:

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William Shakespeare and Romeo and Juliet

Divide your page into two sections.

THE AUTHOR

Draw William Shakespeare as you imagine a playwright.

Around the picture, add words or short phrases such as:

- writer
- plays
- poet
- England
- theatre.

THE STORY

Draw the city of Verona or two houses representing the Montagues and Capulets.

Add the family names:

Montague

Capulet

Foundation students: The Home-Tutor may write words spoken by the student for the student to copy, trace or illustrate.

Years 1–2: Write three to five sentences.

You might explain:

- who William Shakespeare was
- what he wrote
- where *Romeo and Juliet* takes place
- what problem begins the story.

For example:

William Shakespeare was a playwright. He wrote plays for actors to perform. Romeo and Juliet is set in Verona. The Montagues and Capulets are enemies.

Re-read your writing.

Check:

- Does each sentence begin with a capital letter?
- Does each sentence end with punctuation?
- Can I read my own writing aloud?
- Have too many sentences begun with the same word?

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PORTFOLIO EVIDENCE

Keep this page in the student's English Journal.

The work may provide early evidence of the student's ability to report key ideas from learning and literature, connect words and images and create short written or multimodal texts.

YEARS 3–4 ACTIVITY – AN INQUISITIVE READER'S INTRODUCTION

Write the heading:

Entering Romeo and Juliet

Create four short paragraphs using these subheadings:

William Shakespeare

Explain who Shakespeare was and what a playwright does.

The World of the Theatre

Explain why spoken language was especially important in Shakespeare's theatre.

Verona and the Feud

Describe the setting and central problem introduced at the beginning of *Romeo and Juliet*.

What I Wonder

Write at least three questions you would like to investigate as the story continues.

Before writing, orally explain what information belongs in each paragraph.

Then write the response in your own words rather than copying whole sentences from the lesson.

After drafting, circle the first word of each sentence.

Look carefully at your sentence beginnings.

Have many sentences begun with:

Shakespeare

He

The story

The families

Choose one sentence that could be naturally rearranged to create greater variety.

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For example:

Shakespeare wrote plays for the theatre.

might become:

As a playwright, Shakespeare wrote stories for the theatre.

Do not change every sentence; but change a few of them for practice.

Today, the purpose is simply to begin noticing sentence openings.

Edit your work.

Check:

- Have I grouped related ideas into paragraphs?
- Have I included information from the lesson and reading?
- Have I used topic-specific words such as **playwright**, **setting**, **feud** or **literature**?
- Have I varied at least one sentence beginning?
- Have I checked punctuation?
- Have I checked the spelling of important topic words?

PORTFOLIO EVIDENCE

Retain this response.

It provides an early sample of informative writing, paragraph organisation, comprehension, topic-specific vocabulary and the student's ability to generate questions from a literary text.

YEARS 5–6 ACTIVITY – WHY DOES THE BEGINNING MATTER?

Write the heading:

How Does the Beginning of Romeo and Juliet Prepare the Reader?

Write an informative and analytical response of approximately four to six paragraphs.

Your response should explain:

- who William Shakespeare was
- why language mattered in Renaissance theatre
- what **exposition** means
- the setting of *Romeo and Juliet*
- the central conflict introduced at the beginning
- why an author might establish a serious problem before developing the central characters.

Use topic-specific vocabulary from the lesson.

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Try to include:

playwright

audience

exposition

setting

conflict

literature

Your response should move beyond simple retelling. For example, rather than writing:

The Montagues and Capulets are enemies.

you might develop the idea:

By introducing the Montague-Capulet feud near the beginning of the story, the writer establishes a conflict that will influence the characters before Romeo and Juliet's relationship has fully developed.

Create your own wording.

As you draft, circle or underline the beginning of each sentence.

Look for repeated subject openers.

For example:

Shakespeare...

Shakespeare...

Shakespeare...

or:

The story...

The story...

The story...

Where repetition sounds monotonous, revise one or two sentences naturally.

After writing, edit your response.

Check:

- Have I answered the main question?
- Have I organised related ideas into paragraphs?

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- Have I explained ideas rather than simply listed facts?
- Have I used relevant details from the lesson and reading?
- Have I used literary terminology accurately?
- Have I varied sentence openings where appropriate?
- Have I included complex sentences where they help explain relationships between ideas?
- Have I checked punctuation and spelling?

PORTFOLIO EVIDENCE

Retain this response.

It provides early evidence of the student's ability to comprehend a literary and informative text, explain ideas, identify how setting and conflict contribute to a narrative, organise paragraphs and use topic-specific vocabulary.

I) INQUISITIVENESS REFLECTION

HOME-TUTOR SAYS:

At the beginning of *Romeo and Juliet*, the Montagues and Capulets appear to accept the feud as part of life.

The conflict has already begun before the central story unfolds.

An inquisitive person sometimes asks questions about things that everyone else seems to accept.

Think about today's lesson.

Complete these statements orally or in your English Journal:

I noticed...

I wonder...

A question the Montagues and Capulets should ask is...

A question I would like to investigate as I read the story is...

Keep your final question.

Later in the unit, return to it and consider whether the story has changed or deepened your understanding.

J) AUSTRALIAN CURRICULUM v9 – ENGLISH CONTENT DESCRIPTION MAPPING

Year Level	Code	Content Description	Justification
Foundation	AC9EFLA05	recognise that sentences are key units for expressing ideas	Students create and discuss simple sentences that communicate ideas about Shakespeare and the story.
Foundation	AC9EFLA08	recognise and develop awareness of vocabulary used in familiar contexts related to everyday experiences, personal interests and topics taught at school	Students encounter and use English and literature vocabulary including author, play, character and setting.

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Year Level	Code	Content Description	Justification
Foundation	AC9EFLE02	respond to stories and share feelings and thoughts about their events and characters	Students respond to the opening of the Lambs' retelling and share thoughts and questions.
Foundation	AC9EFLY05	use comprehension strategies such as visualising, predicting, connecting, summarising and questioning to understand and discuss texts listened to, viewed or read independently	Students listen to or read the literary passage, narrate it and generate questions.
Foundation	AC9EFLY06	create and participate in shared editing of short written texts to record and report ideas and events using some learnt vocabulary, basic sentence boundary punctuation and spelling some consonant–vowel–consonant words correctly	Students create a short written and visual response about Shakespeare and the story.
Year 1	AC9E1LA06	understand that a simple sentence consists of a single independent clause representing a single event or idea	Students create simple sentences reporting information from the lesson and reading.
Year 1	AC9E1LA09	recognise the vocabulary of learning area topics	Students learn and use vocabulary including playwright, character, setting and feud.
Year 1	AC9E1LE03	discuss plot, character and setting, which are features of stories	Students identify the setting and central family conflict introduced in the story.
Year 1	AC9E1LY05	use comprehension strategies such as visualising, predicting, connecting, summarising and questioning when listening, viewing and reading to build literal and inferred meaning by drawing on vocabulary and growing knowledge of context and text structures	Students narrate the literary passage and ask questions about its characters and conflict.
Year 1	AC9E1LY06	create and re-read to edit short written and/or multimodal texts to report on a topic, express an opinion or recount a real or imagined event, using grammatically correct simple sentences, some topic-specific vocabulary, sentence boundary punctuation and correct spelling of some one- and two-syllable words	Students create and re-read a short response about Shakespeare and the opening of the story.
Year 2	AC9E2LE01	discuss how characters and settings are connected in literature created by First Nations Australian, and wide-ranging Australian and world authors and illustrators	Students discuss how the Montagues and Capulets are connected with the setting and conflict in Verona.
Year 2	AC9E2LY05	use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning	Students narrate, question and make simple connections between the families and events.
Year 2	AC9E2LY06	create and edit short imaginative, informative and persuasive written and/or multimodal texts for familiar audiences, using text structure appropriate to purpose, simple and compound sentences, noun groups and verb groups, topic-specific vocabulary, simple punctuation and common 2-syllable words	Students create a short informative and multimodal response about the author and story.
Year 3	AC9E3LA04	understand that paragraphs are a key organisational feature of the stages of written texts, grouping related information together	Students organise information about Shakespeare, theatre, setting and questions into paragraphs.
Year 3	AC9E3LA06	understand that a clause is a unit of grammar usually containing a subject and a verb that need to agree	Students begin examining subjects as part of the explicit teaching about subject openers.
Year 3	AC9E3LA10	extend topic-specific and technical vocabulary and know that words can have different meanings in different contexts	Students apply literary terminology including exposition, setting and conflict.
Year 3	AC9E3LY05	use comprehension strategies when listening and viewing to build literal and inferred meaning, and begin to evaluate texts by drawing on a growing knowledge of context, text structures and language features	Students narrate and discuss the opening of the retelling and begin investigating author choices.
Year 3	AC9E3LY06	plan, create, edit and publish imaginative, informative and persuasive written and multimodal texts, using visual features, appropriate form and layout, with ideas grouped in simple paragraphs, mostly correct tense, topic-specific vocabulary and correct spelling of most high-frequency and phonetically regular words	Students plan and create a paragraph-organised informative response.
Year 4	AC9E4LE01	recognise similar storylines, ideas and relationships in different contexts in literary texts by First Nations Australian, and wide-ranging Australian and world authors	Students begin examining family conflict and inherited hostility as ideas within a world literary text.
Year 4	AC9E4LE03	discuss how authors and illustrators make stories engaging by the way they develop character, setting and plot tensions	Students examine how the opening setting and feud establish a problem and create interest.
Year 4	AC9E4LY05	use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning, to expand topic knowledge and ideas, and evaluate texts	Students narrate, question and examine the significance of the opening conflict.
Year 4	AC9E4LY06	plan, create, edit and publish written and multimodal imaginative, informative and persuasive texts, using visual features, relevant linked ideas, complex sentences, appropriate tense, synonyms and antonyms, correct spelling of multisyllabic words and simple punctuation	Students create an informative response with linked ideas and developing sentence control.
Year 5	AC9E5LE01	identify aspects of literary texts that represent details or information about historical, social and cultural contexts in literature by First Nations Australian, and wide-ranging Australian and world authors	Students are introduced to Shakespeare as a world author and begin connecting his literature with historical and theatrical context.
Year 5	AC9E5LY01	describe the ways in which a text reflects the time and place in which it was created	Students examine the importance of Renaissance theatre and the role of spoken language in performed texts.

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Year Level	Code	Content Description	Justification
Year 5	AC9E5LY05	use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning to evaluate information and ideas	Students narrate the literary reading, make connections and generate investigative questions.
Year 5	AC9E5LY06	plan, create, edit and publish written and multimodal texts whose purposes may be imaginative, informative and persuasive, developing ideas using visual features, text structure appropriate to the topic and purpose, text connectives, expanded noun groups, specialist and technical vocabulary, and punctuation including dialogue punctuation	Students create an organised analytical and informative response using literary vocabulary.
Year 6	AC9E6LY01	examine texts including media texts that represent ideas and events, and identify how they reflect the context in which they were created	Students begin examining Shakespeare's work within its historical and theatrical context.
Year 6	AC9E6LY03	analyse how text structures and language features work together to meet the purpose of a text, and engage and influence audiences	Students begin analysing the function of exposition and the introduction of conflict at the beginning of a literary text.
Year 6	AC9E6LY05	use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning, and to connect and compare content from a variety of sources	Students combine the Lambs' literary retelling with lesson information to develop understanding and questions.
Year 6	AC9E6LY06	plan, create, edit and publish written and multimodal texts whose purposes may be imaginative, informative and persuasive, using paragraphs, a variety of complex sentences, expanded verb groups, tense, topic-specific and vivid vocabulary, punctuation, spelling and visual features	Students create and edit a multi-paragraph response using literary vocabulary and varied sentence structures.

ACHIEVEMENT STANDARD EVIDENCE DEVELOPED IN THIS LESSON

This lesson begins the progressive collection of English evidence for the unit.

The student's narration following the Lambs' reading may provide evidence of their ability to listen to, read, view and comprehend literary texts, identify important ideas and communicate an oral retelling or summary.

For Foundation–Year 2 students, the written and multimodal response may demonstrate early ability to connect characters, settings and events and to report key ideas using words, sentences and images.

For Years 3–4 students, the paragraph-organised response may provide evidence of comprehension, informative writing, topic-specific vocabulary and the ability to group and develop related ideas.

For Years 5–6 students, the analytical and informative response may provide early evidence of the ability to explain how setting, conflict and text structure contribute to a literary text and to develop ideas in organised paragraphs.

The sentence-opening investigation establishes an early sample of the student's developing control of written expression. Students are not expected to use a prescribed number of sentence opener types. Instead, they begin recognising that deliberate variation can improve rhythm, clarity and flow.

Retain the completed work as **formative portfolio evidence**.

The Home-Tutor, parent or teacher should not make a final judgement against the complete Achievement Standard from this lesson alone. Later lessons will provide further evidence of literary comprehension, character and theme analysis, language features, imaginative writing, editing, oral presentation and multimodal communication.

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Lesson 1.2 – ENTER VERONA: FOLLOWING THE STORY

A) CHARACTER FOCUS – INQUISITIVENESS

An inquisitive reader pays attention to connections.

Within a well-constructed story, important events rarely sit alone like scattered stones. One event leads towards another. A decision creates a consequence. An unexpected meeting reveals new information, while a seemingly unimportant incident may alter the direction of the entire plot.

Careful readers learn to ask:

What caused this event?

What happened because of it?

How are these parts of the story connected?

Such questions help us move beyond simply remembering a collection of events.

Today, as we continue *Romeo and Juliet*, watch the story unfold step by step. Notice particularly how Romeo, who has no intention of meeting Juliet, eventually arrives at the Capulet feast.

How does Shakespeare bring him there?

The answer involves sadness, advice, an invitation and a chance meeting with a servant who cannot read.

Sometimes a story turns upon a surprisingly small event.

B) THEME & LEARNING OBJECTIVES

Theme: Following connected events and discovering how a plot develops.

By the end of this lesson, students should be able to:

- listen to or read the next section of the Lambs' *Romeo and Juliet*
- narrate important events in a logical sequence
- identify Romeo, Benvolio, Juliet, Paris and other important characters introduced in the story
- explain why Romeo attends the Capulet feast
- identify cause-and-effect relationships within a literary plot
- recognise how a writer prepares the reader for an important event
- describe how setting, character and conflict work together in a story
- use sequence and cause-and-effect language in an age-appropriate written response
- experiment with prepositional phrase sentence openers to vary written expression.

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C) INTRODUCTION & KEY TERMINOLOGY

HOME-TUTOR SAYS:

In our previous lesson, we entered Verona. The Montagues and Capulets are enemies, and their old feud has disturbed the peace of the city.

Today, the story begins moving towards the first meeting between Romeo and Juliet. Before we read, remember that Romeo does not begin the story looking for Juliet.

He does not even know her. Juliet does not know Romeo.

Somehow, the writer must bring these two characters into the same place. As you listen, notice the chain of events…

Ask yourself:

Why does Romeo go to the Capulet feast?

What events lead him there?

What changes when he arrives?

KEY TERMINOLOGY

Plot: The connected events that form the main story.

Sequence: The order in which events occur.

Cause: Something that makes an event happen.

Effect: The result or consequence of an event.

Conflict: A struggle, disagreement or opposing force within a story.

Character: A person or figure represented in a literary text.

Setting: The time, place and surrounding circumstances in which a story occurs.

Motivation: A reason that influences a character to act.

Tension: A feeling of uncertainty, concern or expectation created as a story develops.

Foreshadowing: A clue or suggestion that hints at something that may occur later in a story.

Prepositional phrase: A group of words beginning with a preposition and providing information such as where, when or in what circumstances something occurs.

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HOME-TUTOR SAYS:

Listen particularly for **motivation**.

Whenever a character makes an important choice, ask:

Why did the character do that?

Understanding motivation helps us understand plot.

D) LITERATURE READING – CHARLES AND MARY LAMB'S ROMEO AND JULIET

HOME-TUTOR INSTRUCTIONS

Return to Charles and Mary Lamb's **"Romeo and Juliet"** in *Tales from Shakespeare*.

Begin where the previous lesson stopped, after the early introduction of the Montague and Capulet quarrel.

For today's lesson, read the section that introduces **Romeo's unhappiness concerning Rosaline** and continues through the events that lead him to the **Capulet feast**.

Continue reading through **Romeo and Juliet's first meeting and their discovery that they belong to the opposing Montague and Capulet families**.

Stop after Romeo and Juliet have each learned the other's family identity.

Depending on the edition, the Lambs may move through some of these events more briefly than Shakespeare's original play. Follow the story as presented in the retelling rather than attempting to add every detail from the play during the reading.

The student may read independently if the language and length are appropriate for their reading ability. Otherwise, the Home-Tutor should read the passage aloud.

For Foundation–Year 2 students, reading aloud is recommended.

For Years 3–6 students, the passage may be shared. The Home-Tutor might read one portion aloud and invite a confident student to continue.

Do not stop repeatedly to test comprehension.

Allow the story to unfold.

If an unfamiliar word prevents the student from understanding an important event, give a brief explanation and continue reading.

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E) NARRATION – TELL THE STORY BACK

HOME-TUTOR SAYS:

Close the book or turn it face down.

Tell me what happened in the part of the story we have just read.

Begin where you think the important events start and tell the story in your own words.

Try to explain how one event led to another.

HOME-TUTOR GUIDANCE

Allow the student time to organise their thoughts.

Do not immediately supply forgotten names or correct the order of every minor event. Listen first to the complete narration.

A younger student may give a brief oral retelling.

An older student should increasingly be able to identify important events, arrange them logically and explain simple cause-and-effect connections.

If support is needed, use only enough prompting to restart the narration.

FOUNDATION–YEAR 2 NARRATION PROMPTS

- Why was Romeo unhappy?
- Where did Romeo go?
- Who did he see at the feast?
- What did Romeo think when he saw Juliet?
- Did Romeo know Juliet was a Capulet at first?
- What did Romeo and Juliet discover?

YEARS 3–4 NARRATION PROMPTS

- What was troubling Romeo at the beginning of this part of the story?
- Why did Romeo attend the Capulet feast?
- What happened when he saw Juliet?
- What did Romeo and Juliet discover after meeting?
- Which event do you think changed the story most?

YEARS 5–6 NARRATION PROMPTS

- Summarise the events leading to the Capulet feast.
- Explain Romeo's motivation for attending.
- Trace the cause-and-effect sequence that brings Romeo and Juliet together.
- What changes when Romeo sees Juliet?
- Why is the discovery of their family identities important to the developing plot?

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HOME-TUTOR NOTE

The student's narration contributes to the progressive English portfolio.

Listen for developing ability to:

- identify significant rather than trivial events
- sequence ideas logically
- explain causes and consequences
- refer clearly to characters
- use vocabulary from the story
- communicate a coherent oral account.

A brief dated observation may be recorded where the narration demonstrates significant progress or identifies an area requiring further support.

F) LITERARY EXPLORATION & EXPLICIT ENGLISH TEACHING

HOW DOES A WRITER BRING TWO CHARACTERS TOGETHER?

Before Romeo entered the Capulet feast, he was thinking about someone else.

Rosaline occupied his thoughts.

Absorbed in his disappointment, Romeo behaved as though his sorrow were almost beyond remedy. His friend and cousin Benvolio, however, viewed the situation rather differently. Instead of agreeing that Rosaline was incomparable, Benvolio encouraged Romeo to look beyond his present fascination.

Here, character motivation begins moving the plot.

Romeo is interested in Rosaline.

Because of Rosaline, he has a reason to attend the Capulet feast.

At the feast, he sees Juliet.

After seeing Juliet, Romeo's attention changes completely.

A writer could simply announce:

Romeo met Juliet at a party.

The essential fact is present, but a plot requires more than a collection of essential facts.

By connecting events, a writer creates movement.

Consider the chain:

Romeo is unhappy about Rosaline.

↓

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Benvolio encourages Romeo to look at other young women.

↓

Romeo learns about the Capulet feast.

↓

Rosaline is expected to attend.

↓

Romeo goes to the feast.

↓

Romeo sees Juliet.

↓

Romeo and Juliet speak.

↓

They discover that their families are enemies.

Each event influences what follows.

This is **cause and effect** within a plot.

A SMALL EVENT CAN CHANGE A STORY

In Shakespeare's original play, an especially interesting event helps Romeo discover the Capulet feast.

A Capulet servant is sent out with a written list of invited guests.

Unfortunately, the servant cannot read the list.

By chance, he meets Romeo and Benvolio and asks for help.

Romeo reads the names.

Among them is Rosaline.

Suddenly, Romeo knows where Rosaline will be that evening.

Consider the importance of this small incident.

The servant does not intend to bring Romeo and Juliet together.

Romeo does not read the list because he is searching for Juliet.

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Benvolio does not yet know that Romeo will meet someone who completely captures his attention.

Nevertheless, a servant's inability to read helps alter the direction of the plot.

Remove that meeting and the story must find another way to bring Romeo into the Capulet house.

Inquisitive readers learn to notice apparently small events.

Sometimes the hinge of a story is hidden inside an ordinary moment.

SETTING CREATES OPPORTUNITY AND DANGER

At the feast, the setting changes.

Earlier, the feud disturbed the public streets of Verona. Now the story moves inside the Capulet household, where music, conversation and celebration surround the guests.

For Romeo, the feast creates an opportunity.

He can see Rosaline.

He can observe other young women.

Hidden among the guests, he can enter a place where a Montague would not ordinarily be welcome.

At the same time, the setting creates danger.

This is a **Capulet** feast.

Romeo is a **Montague**.

If his identity is discovered by someone determined to continue the feud, conflict may follow.

A good setting can therefore do more than provide scenery. The setting can create possibilities for the plot.

Imagine moving the first meeting between Romeo and Juliet to an empty field far beyond Verona. The characters might still meet, but the surrounding tension would change.

At the Capulet feast, Romeo is inside the household of his family's enemy.

The location matters.

FIRST IMPRESSIONS

Then Romeo sees Juliet.

Until this moment, he has spoken as though Rosaline possesses unequalled beauty. Yet the sight of Juliet immediately transforms his language.

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For an inquisitive reader, Romeo's rapid change raises questions.

Is Romeo deeply thoughtful about love?

Is he easily carried away by emotion?

Does Shakespeare want the audience to admire Romeo's intensity, question it, or perhaps do both?

At this stage, we should avoid rushing towards a final judgement.

Literary characters develop across a story.

A first impression is an early interpretation based on the evidence currently available.

As new events occur, readers test their interpretation.

Perhaps later evidence will strengthen our first impression. Perhaps it will complicate it.

Occasionally, a character surprises us entirely.

THE AUDIENCE ALREADY KNOWS THERE IS A PROBLEM

When Romeo and Juliet first speak, neither begins by discussing the family feud. They encounter one another as individuals.

Only afterwards does each discover the other's family identity. Romeo is a Montague. Juliet is a Capulet.

For the audience, however, the danger is not new. The story has already established the feud. We already know that the two households are enemies.

We understand that their quarrels have disturbed Verona. Consequently, Romeo and Juliet's attraction carries tension almost immediately.

The writer has prepared us.

This is one reason beginnings are important.

Had the story introduced the feud only **after** Romeo and Juliet met, the audience would understand their first conversation differently.

Instead, we carry our knowledge of the conflict into the meeting.

An inquisitive reader begins asking:

What will happen when the families discover this?

Will Romeo and Juliet accept the feud?

Can their relationship survive the conflict around them?

Will someone attempt to stop them?

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The earlier exposition has prepared these questions.

ENGLISH TEACHING – SEQUENCE AND CAUSE-AND-EFFECT LANGUAGE

When retelling or explaining a plot, writers need language that shows how ideas and events are connected.

Sequence words help show **order**.

Examples include:

First; next; later; afterwards; eventually; finally

Consider:

First, Romeo is troubled by his feelings for Rosaline. Later, he attends the Capulet feast. Eventually, he meets Juliet.

This sequence is clear, but a strong literary explanation often needs more than chronological order.

Cause-and-effect language explains **why** events are connected.

Examples include:

Because ; therefore; as a result; consequently; since; this leads to; for this reason

Compare:

Romeo went to the feast. Romeo saw Juliet.

with:

Because Romeo expected to see Rosaline, he attended the Capulet feast. As a result, he entered the place where he would unexpectedly meet Juliet.

The second version explains the relationship between events.

When discussing literature, cause-and-effect language helps us explain the **plot**, rather than merely list it.

ENGLISH WRITING SKILL – PREPOSITIONAL PHRASE OPENERS

In Lesson 1.1, we noticed the **subject opener**.

Romeo attended the feast.

The sentence begins with the subject:

Romeo

Today, we will experiment with another way to begin a sentence.

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Consider:

Romeo saw Juliet at the Capulet feast.

Now rearrange the sentence:

At the Capulet feast, Romeo saw Juliet.

The words:

At the Capulet feast form a **prepositional phrase**.

Placed at the beginning, the phrase sets the scene, or establishes the circumstances before the main subject and action appear. Other examples include:

In the streets of Verona, the feud disturbed the peace.

At the Capulet feast, Romeo searched for Rosaline.

Across the crowded room, Romeo noticed Juliet.

After their first meeting, the two young people discovered each other's family identities.

Within the Capulet household, Romeo was surrounded by members of the enemy family.

Prepositional phrase openers can help a writer establish **where**, **when** or **under what circumstances** an event occurs.

Notice, however, that our goal is not to replace one repetitive pattern with another.

This paragraph would soon become monotonous:

At the feast, Romeo entered. Across the room, Romeo looked. Near the guests, Juliet stood. After a moment, Romeo stared. Across the hall, Romeo walked.

Variety requires thinking/judgement. Sometimes the subject should come first. Sometimes a prepositional phrase creates a natural opening.

The writer's task is to choose.

G) THINKING QUESTIONS – DIFFERENTIATED

FOUNDATION–YEAR 2

Answer orally or in your English Journal.

1. Why was Romeo unhappy at the beginning of today's reading?
2. Why did Romeo go to the feast?
3. Whose family held the feast?
4. Who did Romeo see?
5. What did Romeo think about Juliet?

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6. What did Romeo and Juliet discover about their families?
7. What happened first: Romeo saw Juliet or Romeo went to the feast?
8. Which part of today's story do you think is most important? Why?

YEARS 3–4

Answer in complete sentences.

1. What motivated Romeo to attend the Capulet feast?
2. Explain how one event led to another before Romeo met Juliet.
3. Why is the meeting with the servant important in Shakespeare's original plot?
4. How does the Capulet feast create both opportunity and danger for Romeo?
5. What does Romeo's sudden interest in Juliet make you wonder about his character?
6. Why does the audience already understand that Romeo and Juliet's meeting may cause problems?
7. Explain the difference between sequencing events and explaining cause and effect.
8. Which small event has had the greatest effect on the plot so far? Justify your answer.

YEARS 5–6

Use evidence and literary terminology where appropriate.

1. Explain Romeo's motivation for attending the Capulet feast.
2. Trace the cause-and-effect sequence that leads Romeo from his disappointment over Rosaline to his meeting with Juliet.
3. Why is the servant's inability to read a significant plot event in Shakespeare's original play?
4. Explain how the setting of the Capulet feast creates both opportunity and tension.
5. What might Romeo's rapid change from Rosaline to Juliet suggest about his character? Give a tentative interpretation rather than a final judgement.
6. How does the exposition of the feud influence the audience's response to Romeo and Juliet's meeting?
7. Explain why **Romeo met Juliet at a feast** is a plot fact but not a sufficient literary analysis of the event.
8. Which event in today's reading functions most like a hinge in the plot? Justify your interpretation.

H) ENGLISH ACTIVITIES – DIFFERENTIATED

FOUNDATION–YEAR 2 ACTIVITY – FOLLOW THE STORY

Open your English Journal.

Write the heading:

Romeo Goes to the Feast

Draw four boxes across two pages or ask the Home-Tutor to help prepare four sections.

Draw one important event in each box.

BOX 1

Romeo is unhappy.

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BOX 2

Romeo goes to the Capulet feast.

BOX 3

Romeo sees Juliet.

BOX 4

Romeo and Juliet discover that their families are enemies.

Tell the story aloud using your pictures. Try using the words:

First; Next; Then; Finally

Foundation students: The Home-Tutor may write a short sentence spoken by the student beneath each picture.

Years 1–2: Write one sentence beneath each picture.

Now choose one sentence and begin it with a phrase that tells **where** or **when**.

For example:

At the Capulet feast, Romeo saw Juliet.

After their meeting, Romeo discovered that Juliet was a Capulet.

Read your complete sequence aloud.

Check:

- Are the events in the correct order?
- Does each sentence express a clear idea?
- Have I used capital letters?
- Have I used sentence-ending punctuation?

PORTFOLIO EVIDENCE

Retain the sequence.

The student's oral narration, event sequencing and written sentences may provide evidence of comprehension, understanding of connections between characters and events and the creation of a short written or multimodal text.

YEARS 3–4 ACTIVITY – THE CHAIN OF EVENTS

Write the heading:

How Did Romeo Meet Juliet?

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First, create a cause-and-effect chain.

Use arrows to connect the events.

Begin with: **Romeo is unhappy about Rosaline.**

End with: **Romeo and Juliet discover that their families are enemies.**

Include at least five events between the beginning and ending.

After completing your chain, write three or four paragraphs answering:

How does the plot bring Romeo and Juliet together?

Your response should explain connections between events rather than merely list them.

Use some sequence words:

first; later; afterwards; eventually

Also use cause-and-effect language:

because; as a result; therefore; this leads to; consequently

Experiment with at least two prepositional phrase openers.

You might use:

At the beginning of this part of the story, ...

At the Capulet feast, ...

Across the crowded room, ...

After Romeo meets Juliet, ...

Do not begin every sentence with a prepositional phrase.

After drafting, circle the beginning of each sentence.

Ask:

- Have too many sentences begun with **Romeo**?
- Have I naturally varied some sentence openings?
- Have I explained why events are connected?
- Have I used evidence from the story?

Edit your work.

Check:

- Are my paragraphs organised around related ideas?
- Have I used sequence and cause-and-effect language accurately?

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- Have I used topic-specific vocabulary?
- Have I checked sentence punctuation?
- Have I checked the spelling of character names?

PORTFOLIO EVIDENCE

Retain the cause-and-effect chain and written explanation.

Together, they may provide evidence of the student's ability to comprehend a literary text, identify literal and inferred connections between events, group ideas into paragraphs and create an informative explanation using appropriate vocabulary and language features.

YEARS 5–6 ACTIVITY – PREPARING THE MEETING

Write the heading:

How Does the Writer Prepare for Romeo and Juliet's First Meeting?

Write an analytical response of approximately five to seven paragraphs.

Your response should answer:

How do connected events, character motivation and setting prepare the reader for Romeo and Juliet's first meeting?

Consider:

- Romeo's feelings about Rosaline
- Benvolio's advice
- the invitation or information about the feast
- Romeo's motivation for attending
- the Capulet household as the setting
- Romeo's first response to Juliet
- the discovery of their family identities
- the audience's prior knowledge of the feud.

Avoid merely retelling the story from beginning to end.

Instead, explain **how the parts work together**.

You may develop an idea such as:

Romeo does not deliberately set out to meet Juliet. Instead, a chain of connected events brings him into the Capulet household, where the setting and the audience's knowledge of the feud immediately make the meeting significant.

Use your own wording and interpretation.

Include relevant terminology such as:

plot; motivation; cause and effect; setting; conflict; exposition; tension

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Use cause-and-effect connectives to explain relationships between ideas.

For example:

Because Romeo is still preoccupied with Rosaline, his motivation for entering the Capulet feast has nothing to do with Juliet. Consequently, their meeting appears unexpected to the characters even though the writer has carefully arranged the plot to bring them together.

As you draft, examine your sentence openings.

Use subject openers naturally.

Experiment with prepositional phrase openers where they help establish time, place or circumstances.

For example:

Before the feast, ...

Within the Capulet household, ...

Across the crowded room, ...

After Romeo learns Juliet's identity, ...

Read each paragraph aloud.

If several consecutive sentences begin in the same manner, consider whether one could be naturally revised.

Do not create awkward sentences merely to achieve variety.

Edit your response.

Check:

- Have I answered the analytical question?
- Have I explained connections between events?
- Have I discussed character motivation?
- Have I explained the importance of setting?
- Have I used literary terminology accurately?
- Have I supported my interpretation with story details?
- Have I organised ideas into purposeful paragraphs?
- Have I used varied sentence structures and openings?
- Have I checked punctuation and spelling?

PORTFOLIO EVIDENCE

Retain the analytical response.

It may provide evidence of the student's ability to comprehend a literary text, explain how characters and events develop ideas, analyse how text structures engage an audience, develop an interpretation using relevant details and create an organised written response using literary vocabulary and varied sentence structures.

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I) INQUISITIVENESS REFLECTION

HOME-TUTOR SAYS:

Romeo did not wake that morning planning to meet Juliet. One event led towards another.

A conversation influenced a choice. Information about a feast created an opportunity. Romeo entered the Capulet household for one reason and encountered something entirely unexpected.

Inquisitive people learn to notice connections. Complete these statements orally or in your English Journal:

One small event that changed the direction of the story was...

It mattered because...

One question I now have about Romeo is...

One question I now have about Juliet is...

A clue or event that I think may become important later is...

Explain your prediction.

Keep the prediction in your English Journal. As the story develops, return to it and decide whether the evidence supports your idea.

J) AUSTRALIAN CURRICULUM v9 – ENGLISH CONTENT DESCRIPTION MAPPING

Year Level	Code	Content Description	Justification
Foundation	AC9EFLE02	respond to stories and share feelings and thoughts about their events and characters	Students respond to Romeo, Juliet and the events of the Lambs' retelling and share thoughts about significant moments.
Foundation	AC9EFLE03	recognise different types of literary texts and identify features including events, characters, and beginnings and endings	Students identify characters and sequence important events from the developing story.
Foundation	AC9EFLY05	use comprehension strategies such as visualising, predicting, connecting, summarising and questioning to understand and discuss texts listened to, viewed or read independently	Students listen to the literary passage, narrate events, connect events and make predictions.
Foundation	AC9EFLY06	create and participate in shared editing of short written texts to record and report ideas and events using some learnt vocabulary, basic sentence boundary punctuation and spelling some consonant–vowel–consonant words correctly	Students create a sequenced written and visual retelling of important events.
Year 1	AC9E1LE01	discuss how language and images are used to create characters, settings and events in literature by First Nations Australian, and wide-ranging Australian and world authors and illustrators	Students discuss the characters, feast setting and events of a world literary story.
Year 1	AC9E1LE03	discuss plot, character and setting, which are features of stories	Students identify Romeo and Juliet, the Capulet feast and the sequence of plot events.
Year 1	AC9E1LY05	use comprehension strategies such as visualising, predicting, connecting, summarising and questioning when listening, viewing and reading to build literal and inferred meaning by drawing on vocabulary and growing knowledge of context and text structures	Students narrate, sequence and connect events from the literary reading.
Year 1	AC9E1LY06	create and re-read to edit short written and/or multimodal texts to report on a topic, express an opinion or recount a real or imagined event, using grammatically correct simple sentences, some topic-specific vocabulary, sentence boundary punctuation and correct spelling of some one- and two-syllable words	Students create and re-read a short sequenced retelling using sentences and images.
Year 2	AC9E2LE01	discuss how characters and settings are connected in literature created by First Nations Australian, and wide-ranging Australian and world authors and illustrators	Students discuss how the Capulet feast brings Romeo and Juliet together and

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Year Level	Code	Content Description	Justification
			creates danger because of their family identities.
Year 2	AC9E2LE03	discuss the characters and settings of a range of texts and identify how language is used to present these features in different ways	Students discuss Romeo's response to Juliet and the importance of the feast setting.
Year 2	AC9E2LY05	use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning	Students narrate the reading, sequence events and explain simple connections between them.
Year 2	AC9E2LY06	create and edit short imaginative, informative and persuasive written and/or multimodal texts for familiar audiences, using text structure appropriate to purpose, simple and compound sentences, noun groups and verb groups, topic-specific vocabulary, simple punctuation and common 2-syllable words	Students create and edit a sequenced multimodal retelling using connected events.
Year 3	AC9E3LA04	understand that paragraphs are a key organisational feature of the stages of written texts, grouping related information together	Students organise their explanation of the plot into paragraphs containing related ideas.
Year 3	AC9E3LA09	understand that verbs represent different processes, for example doing, thinking, saying and relating, and that these processes are anchored in time through tense	Students examine character actions and motivations and use verbs to explain events within a past-tense narrative sequence.
Year 3	AC9E3LE03	discuss how an author uses language and illustrations to portray characters and settings in texts, and explore how the settings and events influence the mood of the narrative	Students examine Romeo's developing character and the way the Capulet feast setting influences the story.
Year 3	AC9E3LY05	use comprehension strategies when listening and viewing to build literal and inferred meaning, and begin to evaluate texts by drawing on a growing knowledge of context, text structures and language features	Students identify cause-and-effect relationships and infer character motivation.
Year 3	AC9E3LY06	plan, create, edit and publish imaginative, informative and persuasive written and multimodal texts, using visual features, appropriate form and layout, with ideas grouped in simple paragraphs, mostly correct tense, topic-specific vocabulary and correct spelling of most high-frequency and phonetically regular words	Students create a cause-and-effect chain and paragraph-organised explanation.
Year 4	AC9E4LA03	understand how texts are made cohesive through the use of linking devices including pronoun reference and text connectives	Students use sequence and cause-and-effect connectives to explain relationships between plot events.
Year 4	AC9E4LA08	understand how adverb groups/phrases and prepositional phrases work in different ways to provide circumstantial details about an activity	Students explicitly examine and use prepositional phrases to establish time, place and circumstances.
Year 4	AC9E4LE03	discuss how authors and illustrators make stories engaging by the way they develop character, setting and plot tensions	Students examine how character motivation, the feast setting and the feud create interest and tension.
Year 4	AC9E4LY05	use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning, to expand topic knowledge and ideas, and evaluate texts	Students connect plot events, infer motivation and evaluate the significance of particular events.
Year 4	AC9E4LY06	plan, create, edit and publish written and multimodal imaginative, informative and persuasive texts, using visual features, relevant linked ideas, complex sentences, appropriate tense, synonyms and antonyms, correct spelling of multisyllabic words and simple punctuation	Students create an explanation using linked ideas, paragraphs and developing sentence variety.
Year 5	AC9E5LA03	explain how noun groups can be expanded in a variety of ways to provide a fuller description of a person, place, thing or idea	Students encounter and examine descriptive language used to elaborate characters, settings and circumstances within literary discussion.
Year 5	AC9E5LA05	understand that the structure of a complex sentence includes a main clause and at least one dependent clause, and understand how writers can use this structure for effect	Students use complex sentences to explain cause-and-effect relationships between plot events.
Year 5	AC9E5LE03	recognise that the point of view in a literary text influences how readers interpret and respond to events and characters	Students consider the difference between the characters' limited knowledge at the feast and the audience's prior knowledge of the feud.
Year 5	AC9E5LY05	use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning to evaluate information and ideas	Students trace plot connections, infer motivation and evaluate the significance of events.
Year 5	AC9E5LY06	plan, create, edit and publish written and multimodal texts whose purposes may be imaginative, informative and persuasive, developing ideas using visual features, text structure appropriate to the topic and purpose, text connectives, expanded noun groups, specialist and technical vocabulary, and punctuation including dialogue punctuation	Students create an analytical response using text connectives and specialist literary terminology.
Year 6	AC9E6LA05	understand how embedded clauses can expand the variety of complex sentences to elaborate, extend and explain ideas	Students develop complex explanations of plot, motivation and cause-and-effect relationships.
Year 6	AC9E6LY03	analyse how text structures and language features work together to meet the purpose of a text, and engage and influence audiences	Students analyse how exposition, connected plot events and setting prepare the audience for Romeo and Juliet's meeting.
Year 6	AC9E6LY05	use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning, and to connect and compare content from a variety of sources	Students combine the Lambs' retelling and literary exploration to connect events and develop interpretations.

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Year Level	Code	Content Description	Justification
Year 6	AC9E6LY06	plan, create, edit and publish written and multimodal texts whose purposes may be imaginative, informative and persuasive, using paragraphs, a variety of complex sentences, expanded verb groups, tense, topic-specific and vivid vocabulary, punctuation, spelling and visual features	Students create and edit a multi-paragraph analytical response using complex sentences, literary terminology and varied sentence structures.

ACHIEVEMENT STANDARD EVIDENCE DEVELOPED IN THIS LESSON

This lesson extends the progressive English portfolio by gathering evidence of literary comprehension, oral narration, sequencing, cause-and-effect reasoning and written explanation.

For Foundation–Year 2 students, the student's narration and illustrated sequence may demonstrate the ability to identify characters and events, make connections between parts of a story and communicate a short retelling using oral language, writing and images.

For Years 3–4 students, the cause-and-effect chain and written explanation may provide evidence of the ability to comprehend a literary text, identify literal and inferred connections, explain how events develop a story, organise related ideas into paragraphs and use topic-specific vocabulary and linking language.

For Years 5–6 students, the analytical response may provide evidence of the ability to explain how characters, settings and events develop ideas, analyse how text structures engage an audience, infer character motivation and create an organised written text using paragraphs, complex sentences, text connectives and literary terminology.

The Home-Tutor, parent or teacher should also consider the student's oral narration as meaningful evidence. A student who clearly explains the chain of events orally may demonstrate comprehension that is not yet fully reflected in their independent writing.

Retain the completed narration observation and differentiated activity as **formative portfolio evidence**.

These pieces should be considered alongside later evidence concerning characterisation, themes, figurative language, poetry, imaginative writing, editing and oral or multimodal presentation.

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TOPIC 2	FEUDING FAMILIES & FIRST IMPRESSIONS

Lesson 2.1 – TWO HOUSES, BOTH ALIKE IN DIGNITY

A) CHARACTER FOCUS – INQUISITIVENESS

Sometimes the most important question is the one everyone else has stopped asking.

In Verona, the Montagues and Capulets have lived with an old feud for so long that hostility has become almost ordinary. Servants repeat the anger of their masters, young men defend their family names, and a quarrel can flare into violence before anyone pauses to consider whether the conflict still makes sense.

Yet the original cause of the feud remains unclear. Why are the families still fighting?

An inquisitive person learns to examine assumptions rather than simply inheriting them. When people say, "That is just the way things are," careful questions may reveal that habits, traditions or grudges have continued long after their reasons have been forgotten.

As we return to *Romeo and Juliet* today, pay particular attention to the way characters judge one another.

What do they notice?

What do they assume?

What evidence do they use?

And how quickly do they decide what another person is like?

B) THEME & LEARNING OBJECTIVES

Theme: Family conflict, first impressions and evidence-based character response.

By the end of this lesson, students should be able to:

- listen to or read the next relevant section of the Lambs' *Romeo and Juliet*
- narrate important events and character responses from the literary text
- compare Benvolio and Tybalt using their actions and attitudes
- identify how dialogue and actions contribute to characterisation
- distinguish between a first impression and a fully supported judgement
- explain how family identity influences characters' responses
- use evidence from a literary text to support an opinion
- compare and contrast characters in age-appropriate writing

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- experiment with **-ly adverb openers** as one way to vary sentence beginnings.

C) INTRODUCTION & KEY TERMINOLOGY

HOME-TUTOR SAYS:

In our previous lessons, we discovered that two powerful families dominate the conflict in Verona. The Montagues and Capulets are enemies.

However, we must be careful not to turn the story into a simple tale of one good family and one bad family. Shakespeare introduces different people within each household. Some characters seek peace. Others seem eager for conflict.

A thoughtful reader examines individuals rather than assuming that everyone connected with one group behaves in exactly the same way.

Today, we will compare characters and investigate the idea of **first impressions**. As you listen to the literature, ask:

What does this character say?

What does this character do?

What first impression does that create?

What evidence supports my opinion?

KEY TERMINOLOGY

Household: A family and the people connected with or serving that family.

Dignity: Worth, honour or, in this context, respected social standing.

Feud: A long and bitter conflict between people, families or groups.

First impression: An early idea or opinion formed when first encountering a person, character or situation.

Characterisation: The way an author develops and reveals a character.

Dialogue: The words spoken between characters.

Comparison: Examining similarities between people, ideas or things.

Contrast: Examining differences between people, ideas or things.

Evidence: Information or details used to support an idea or conclusion.

Bias: A tendency to favour or judge a person, idea or group in a way that may prevent fair consideration.

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Adverb: A word that can add information about how, when, where or to what degree something happens.

D) LITERATURE READING – CHARLES AND MARY LAMB'S ROMEO AND JULIET

HOME-TUTOR INSTRUCTIONS

Return to Charles and Mary Lamb's **"Romeo and Juliet"** in *Tales from Shakespeare*.

Today's lesson focuses on the characters' early impressions of one another and the influence of the family feud. Re-read or review the section surrounding **the Capulet feast**, paying particular attention to:

- Romeo's entrance into the Capulet household
- Romeo's first response to Juliet
- the discovery that Romeo is a Montague
- the anger or hostility created by the family feud
- Romeo and Juliet discovering one another's family identities.

If the Lambs' retelling in your edition moves quickly through these events, it is appropriate to read the complete feast section again.

For Years 5–6 students, the Home-Tutor may also read aloud the following short lines from the opening of Shakespeare's original play:

"Two households, both alike in dignity..."

Explain only that Shakespeare presents the Montagues and Capulets as two important households of similar social standing.

Do not give a lengthy line-by-line explanation at this stage.

The purpose is to allow older students to hear a small amount of Shakespeare's original language alongside the Lambs' retelling.

The student may read independently or listen to the Home-Tutor read aloud.

Do not interrupt the literature repeatedly with analysis questions.

Allow the passage to be heard as a literary whole.

E) NARRATION – TELL THE STORY BACK

HOME-TUTOR SAYS:

Without looking at the book, tell me what happened in the part of the story we have just read.

Try to include the important characters and explain how they responded to one another.

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HOME-TUTOR GUIDANCE

Listen to the student's complete narration before asking additional questions.

The purpose is to allow the student to organise the story independently.

If support is needed, use one or two prompts.

FOUNDATION–YEAR 2 NARRATION PROMPTS

- Where did Romeo go?
- Who did Romeo see?
- What did Romeo think about Juliet?
- What did the Capulets discover about Romeo?
- What did Romeo and Juliet discover about their families?
- Why was this a problem?

YEARS 3–4 NARRATION PROMPTS

- What happened when Romeo entered the Capulet feast?
- What first impression did Romeo form of Juliet?
- Why was Romeo's family name important?
- How did the family feud make the meeting more complicated?
- Which character or response stood out to you most?

YEARS 5–6 NARRATION PROMPTS

- Summarise the important events at the feast.
- Explain how family identity influences the characters' responses.
- What first impressions are formed during this part of the story?
- Which judgements appear to be based on behaviour, and which are influenced by family identity?
- What tension does the audience now understand?

HOME-TUTOR NOTE

The student's narration may provide useful portfolio evidence of literary comprehension and oral communication.

Listen for the ability to:

- select important events
- refer clearly to characters
- explain relationships between characters and conflict
- communicate ideas in a logical order
- move beyond simple recall towards inferred meaning.

F) LITERARY EXPLORATION & EXPLICIT ENGLISH TEACHING

TWO HOUSES, BOTH ALIKE IN DIGNITY

At the beginning of Shakespeare's play, the audience hears a striking description:

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“Two households, both alike in dignity...”

Immediately, Shakespeare establishes an important idea. The Montagues and Capulets are not introduced as a noble family opposed by a disgraceful one. Both households possess social standing in Verona.

The conflict is therefore not presented as a simple struggle between obvious goodness and obvious wickedness. Instead, two respected families have become trapped in an old quarrel. This makes the feud more complicated.

When a reader encounters a conflict in literature, there is often a temptation to choose sides immediately.

Who is the hero?

Who is the villain?

Which group is right?

Which group is wrong?

Sometimes a story answers those questions clearly. At other times, the writer presents a more tangled human problem.

In *Romeo and Juliet*, the feud has become part of the world the characters inherit. Members of both households participate in its hostility, while particular individuals respond to that hostility in different ways.

This is where **characterisation** becomes important.

HOW DOES AN AUTHOR REVEAL CHARACTER?

A writer can simply tell us what a person is like. For example:

Tybalt was angry.

The information is clear. However, literary writers often reveal character through:

- actions
- dialogue
- reactions
- choices
- relationships
- the responses of other characters.

Consider Benvolio.

During the street violence in Shakespeare's original play, Benvolio attempts to stop the fighting. His words and actions suggest a person who prefers peace and order.

Now consider Tybalt.

When Tybalt encounters conflict, his response is very different. He rejects talk of peace and appears ready to defend the Capulet name through violence.

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Shakespeare places these characters in similar circumstances but gives them contrasting responses. That contrast helps the audience form first impressions.

BENVOLIO AND TYBALT – SAME CONFLICT, DIFFERENT RESPONSES

Both Benvolio and Tybalt belong to families involved in the feud. Both live in Verona. Both are young men surrounded by inherited hostility.

Yet the same conflict does not produce identical behaviour. Benvolio attempts to stop a fight; whereas Tybalt appears eager to continue one.

This tells us something important about literary characters.

Circumstances influence people, but characters still make choices within those circumstances.

The feud surrounds Benvolio and Tybalt. Neither character created the ancient quarrel. Nevertheless, each responds differently.

For an inquisitive reader, the contrast raises questions….

Why does Benvolio seek peace?

Why does Tybalt seem so strongly attached to family honour and hostility?

Does Tybalt believe anger proves loyalty?

Has Benvolio learned something different?

At this stage of the story, we may not have complete answers. Instead, we form tentative impressions and continue gathering evidence.

FIRST IMPRESSIONS ARE NOT FINAL JUDGEMENTS

Suppose a student writes: **Tybalt is bad.** This is an opinion, but it is not yet a strong literary response.
What has Tybalt done?
Which words or actions create this impression?

A more developed response might say:

My first impression is that Tybalt is quick to anger because he rejects Benvolio's attempt to make peace and responds aggressively to the presence of a Montague.

Notice the wording:

My first impression is...

The reader recognises that the story is still developing. Perhaps later events will confirm this interpretation. Possibly new information will complicate it.
A careful reader remains open to evidence.

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JUDGING A PERSON OR JUDGING A NAME

At the Capulet feast, the family feud influences the way characters respond to Romeo.

Romeo has entered the household of his family's enemies.

Once his identity is known, the name **Montague** carries immediate meaning.

For someone deeply involved in the feud, the family name can become more important than Romeo's actual behaviour.

This creates a useful distinction.

A person may ask:

What has Romeo done?

Or a person may ask:

Which family does Romeo belong to?

Those questions can lead to very different judgements.

When people judge an individual mainly according to the group they belong to, their thinking may be influenced by **bias**.
Bias does not always mean a person has consciously decided to be unfair.
Sometimes assumptions have been repeated so often that they feel like obvious truth.

In Verona, the feud teaches people how they are expected to view the opposing household.
Montague means enemy.
Capulet means enemy.

The label often arrives before the evidence.

ROMEO'S FIRST IMPRESSION OF JULIET

Tybalt is not the only character who forms a rapid judgement. Romeo also responds immediately when he sees Juliet.

Before entering the feast, his thoughts have been filled with Rosaline. Romeo has spoken as though no other woman could equal her.
Then he sees Juliet. Across the room, his attention changes.

The same young man who recently seemed overwhelmed by disappointment now speaks with intense admiration for someone he has never met.
What does this suggest?

Perhaps Romeo is emotionally passionate. Possibly he is impulsive.

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Maybe Shakespeare wants the audience to recognise the overwhelming force of young attraction.
An inquisitive reader may hold several possible interpretations at once.

What we should notice is the speed of Romeo's response. Tybalt hears that Romeo is a Montague and quickly feels hostility. Romeo sees Juliet and quickly feels admiration.

The emotions are very different, but both first impressions are powerful and immediate.
Neither character possesses complete information.

THE FIRST MEETING BEFORE THE FAMILY NAMES

Romeo and Juliet speak before fully understanding the significance of one another's identities.
That order matters.

They first encounter a person. Later, they encounter a family name. Had Juliet first been told:

A Montague has entered the feast, she might have responded to the inherited conflict before meeting Romeo.

Had Romeo first heard: **The young woman is a Capulet,** the feud might have influenced him before he approached her.

Instead, Shakespeare allows the personal encounter to come first. Only afterwards do the labels arrive.

Montague. Capulet. Enemy.

By arranging the events in this way, the story raises an important question:

Should an inherited label determine how one person sees another?

The characters are now caught between a first personal impression and the assumptions of their families.
That conflict will not disappear easily.

ENGLISH TEACHING – COMPARISON, CONTRAST AND EVIDENCE

When comparing characters, strong English responses move beyond simple labels.
Compare these sentences:

Benvolio is good. Tybalt is bad.

with:

While Benvolio attempts to stop the street fight, Tybalt responds to conflict by challenging him. Their contrasting actions create very different first impressions.

The second example is stronger because it:

- compares the characters
- uses evidence

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- explains the effect of their actions.

Useful comparison and contrast words include:

both; similarly; however; in contrast; while; whereas; unlike

Consider:

Both Benvolio and Tybalt belong to feuding families; however, they respond to the conflict differently.

While Benvolio attempts to restore peace, Tybalt appears eager to defend the Capulet name through violence.

Evidence strengthens an interpretation.
A good literary response often follows this pattern:

IDEA - What do I think?

EVIDENCE - What happened in the story?

EXPLANATION - How does the evidence support my idea?

For example:

Idea: Tybalt appears quick to anger.
Evidence: He rejects Benvolio's attempt to make peace and reacts aggressively towards Montagues.
Explanation: These responses suggest that Tybalt is strongly influenced by the family feud and is willing to continue conflict.

ENGLISH WRITING SKILL – THE -LY ADVERB OPENER

So far, we have noticed:

Subject opener

Romeo entered the feast.

and:

Prepositional phrase opener

At the Capulet feast, Romeo saw Juliet.

Today, we will experiment with an **-ly adverb opener**. An adverb can add information about how an action occurs.

Consider:

Tybalt responded to the Montagues.

Now compare:

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Angrily, Tybalt responded to the Montagues.

The word **angrily** changes the way the reader imagines the action.

Other examples include…

Quietly, Benvolio listened to Romeo.

Immediately, Romeo noticed Juliet.

Reluctantly, a character may obey an instruction.

Suddenly, an argument may erupt.

A well-chosen adverb can sharpen meaning. However, unnecessary adverbs can make writing clumsy.

Consider:

Angrily, Tybalt shouted furiously in a rage.

Several words repeat the same idea.

A more controlled sentence might say:

Furiously, Tybalt challenged his opponent.

The writer selects one useful adverb and combines it with a precise verb.

As with every sentence opener, use the technique thoughtfully. We are learning new tools, not collecting decorations to force into every paragraph.

G) THINKING QUESTIONS – DIFFERENTIATED

FOUNDATION–YEAR 2

Answer orally or in your English Journal.

1. What are the names of the two feuding families?
2. What is a feud?
3. Who tries to make peace: Benvolio or Tybalt?
4. Who seems quick to fight?
5. Why can Romeo's family name cause trouble at the feast?
6. What does Romeo think when he first sees Juliet?
7. Did Romeo and Juliet know each other's family names before they first spoke?
8. Which character would you trust to stop an argument? Explain your answer.

YEARS 3–4

Answer in complete sentences.

1. Why is the phrase **"both alike in dignity"** important when introducing the two families?

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2. Compare Benvolio and Tybalt using evidence from their actions.
3. How does Shakespeare create a first impression of Tybalt?
4. Why is a first impression different from a final judgement?
5. How can family identity influence the way characters see one another?
6. What is unusual about Romeo's rapid change from Rosaline to Juliet?
7. Compare Romeo's first impression of Juliet with Tybalt's response to Montagues.
8. Why is evidence important when giving an opinion about a literary character?

YEARS 5–6

Use evidence and literary terminology where appropriate.

1. Explain why presenting the Montagues and Capulets as **"both alike in dignity"** complicates the feud.
2. How does Shakespeare use contrast to characterise Benvolio and Tybalt?
3. Explain the difference between judging Romeo according to his behaviour and judging him according to his family identity.
4. How might bias influence characters within the feud?
5. Compare the speed and intensity of Romeo's first impression of Juliet with Tybalt's response to the Montagues.
6. Why is it significant that Romeo and Juliet speak before fully understanding one another's family identities?
7. Explain how the order of events raises questions about individual identity and inherited labels.
8. Develop a tentative interpretation of one idea Shakespeare may be exploring through first impressions. Support your idea with evidence.

H) ENGLISH ACTIVITIES – DIFFERENTIATED

FOUNDATION–YEAR 2 ACTIVITY – WHAT DO THEIR ACTIONS SHOW?

Open your English Journal.
Write the heading:

Benvolio and Tybalt

Divide the page into two sections.

On one side, draw **Benvolio**.

On the other side, draw **Tybalt**.

Under each picture, draw or write something the character does.

For example:

Benvolio tries to stop the fight.

Tybalt wants to fight.

Choose one describing word for each character.

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Possible words include:

peaceful; helpful; calm; angry; fierce; quick-tempered

Explain your choices orally.

HOME-TUTOR ASKS:

What did the character do that gave you that first impression?

Years 1–2: Write two to four sentences comparing the characters.

You may use:

Benvolio _____, but Tybalt _____.

Both characters _____, but _____.

Try one -ly adverb opener.

For example:

Angrily, Tybalt challenges Benvolio.

Choose an adverb that matches the action.

Read your work aloud.

Check:

- Have I written about the characters' actions?
- Does my describing word match the evidence?
- Does each sentence begin with a capital letter?
- Does each sentence end with punctuation?

PORTFOLIO EVIDENCE

Retain this activity.

The student's oral explanation and written response may provide evidence of the ability to connect characters with actions, share a supported thought about a literary text and create a short written or multimodal response.

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YEARS 3–4 ACTIVITY – BENVOLIO AND TYBALT: A CHARACTER COMPARISON

Write the heading:

Benvolio and Tybalt

Create a comparison chart.

Benvolio	Both Characters	Tybalt

Use details from the story and lesson to complete the chart.

Next, write three or four paragraphs comparing the characters.

Paragraph 1 – Introduction

Introduce Benvolio and Tybalt and explain that Shakespeare creates contrasting first impressions.

Paragraph 2 – Benvolio

Explain the first impression created by Benvolio's actions.

Paragraph 3 – Tybalt

Explain the first impression created by Tybalt's actions.

Paragraph 4 – Comparison

Explain the most important difference between the two characters.

Use comparison and contrast words such as:

both; however; while; whereas; unlike

Include evidence. For example:

While Benvolio attempts to stop the street fight, Tybalt responds to the conflict by challenging him.

Experiment with one or two -ly adverb openers.

Possible beginnings include:

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Immediately, Tybalt...

Calmly, Benvolio...

Angrily, Tybalt...

Before choosing an adverb, ask whether it accurately describes the event.

After drafting, circle the beginning of each sentence.

Check:

- Have several sentences begun with the same word?
- Have I used subject openers naturally?
- Have I included a prepositional phrase opener where useful?
- Have I experimented with an -ly adverb opener?
- Does my adverb add meaning?
- Have I supported my opinions with evidence?

Edit your response.

PORTFOLIO EVIDENCE

Retain the comparison chart and written response.

They may provide evidence of the student's ability to describe how characters are developed, infer character qualities from actions, organise ideas into paragraphs and use topic-specific vocabulary and comparison language.

YEARS 5–6 ACTIVITY – FIRST IMPRESSIONS AND INHERITED JUDGEMENTS

Write the heading:

How Does Shakespeare Use First Impressions in Romeo and Juliet?

Write an analytical response of approximately five to seven paragraphs.

Develop an answer to the question:

How do first impressions and inherited family judgements influence characters near the beginning of *Romeo and Juliet*?

Consider at least three of the following:

- Benvolio's response to conflict
- Tybalt's response to Benvolio and the Montagues
- the importance of the Montague and Capulet family names
- Romeo's rapid change from Rosaline to Juliet
- Romeo's first impression of Juliet
- Romeo and Juliet speaking before learning one another's identities
- the difference between judging a person's behaviour and judging their family name.

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Your response should develop a clear interpretation. Do not simply list events.

You might argue that Shakespeare repeatedly shows characters responding quickly before they possess complete information.

Alternatively, you may focus on the difference between individual character and inherited identity.

Develop your own interpretation.

Use relevant literary terminology:

characterisation
contrast
dialogue
conflict
bias
first impression
evidence
audience

Follow the pattern:

IDEA → EVIDENCE → EXPLANATION

For example:

Tybalt appears strongly influenced by inherited family hostility. When he identifies Romeo as a Montague, the family name immediately shapes his response. This suggests that Tybalt's judgement is influenced by the feud before Romeo's individual behaviour is carefully considered.

Create your own wording.

As you draft, experiment with an -ly adverb opener where it naturally sharpens meaning.

For example:

Immediately, Tybalt interprets the presence of a Montague as a threat or insult.

Do not use an adverb opener merely to satisfy the exercise.

After completing your draft, underline:

- one effective subject opener
- one prepositional phrase opener
- one -ly adverb opener.

Then read your work aloud. Listen for repetitive sentence beginnings or choppy rhythms.
Revise awkward sections.
Finally, edit your response.

Check:

- Have I developed a clear interpretation?

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- Have I used relevant evidence?
- Have I explained how the evidence supports my ideas?
- Have I compared characters or responses where appropriate?
- Have I organised ideas into purposeful paragraphs?
- Have I used literary terminology accurately?
- Have I varied sentence structures and openings naturally?
- Have I checked punctuation and spelling?

PORTFOLIO EVIDENCE

Retain the analytical response.

It may provide evidence of the student's ability to explain how characters and events develop ideas, present a supported opinion about a literary text, examine how context and bias influence responses and create an organised written text using paragraphs, literary terminology and varied sentence structures.

I) INQUISITIVENESS REFLECTION

HOME-TUTOR SAYS:

The people of Verona often form opinions according to family names.

Montague. Capulet. Enemy.

Yet an inquisitive person asks whether a label tells the whole story.

Complete these statements orally or in your English Journal:

A first impression can be useful because...

A first impression can be incomplete because...

One character who judges quickly is...

The evidence for my answer is...

Now think about the feud.

One question the Montagues and Capulets should ask is...

If they seriously investigated that question, perhaps...

J) AUSTRALIAN CURRICULUM v9 – ENGLISH CONTENT DESCRIPTION MAPPING

Year Level	Code	Content Description	Justification
Foundation	AC9EFLE02	respond to stories and share feelings and thoughts about their events and characters	Students respond to Benvolio, Tybalt, Romeo and Juliet and share thoughts about their actions and first impressions.

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Year Level	Code	Content Description	Justification
Foundation	AC9EFLE03	recognise different types of literary texts and identify features including events, characters, and beginnings and endings	Students identify important characters and events from the developing literary story.
Foundation	AC9EFLY05	use comprehension strategies such as visualising, predicting, connecting, summarising and questioning to understand and discuss texts listened to, viewed or read independently	Students narrate the reading, connect characters with actions and ask questions about first impressions.
Foundation	AC9EFLY06	create and participate in shared editing of short written texts to record and report ideas and events using some learnt vocabulary, basic sentence boundary punctuation and spelling some consonant–vowel–consonant words correctly	Students create a short character response using words and images.
Year 1	AC9E1LE01	discuss how language and images are used to create characters, settings and events in literature by First Nations Australian, and wide-ranging Australian and world authors and illustrators	Students discuss how characters are presented through actions and language.
Year 1	AC9E1LE03	discuss plot, character and setting, which are features of stories	Students discuss characters and the family conflict influencing story events.
Year 1	AC9E1LY05	use comprehension strategies such as visualising, predicting, connecting, summarising and questioning when listening, viewing and reading to build literal and inferred meaning by drawing on vocabulary and growing knowledge of context and text structures	Students narrate events and infer simple character qualities from actions.
Year 1	AC9E1LY06	create and re-read to edit short written and/or multimodal texts to report on a topic, express an opinion or recount a real or imagined event, using grammatically correct simple sentences, some topic-specific vocabulary, sentence boundary punctuation and correct spelling of some one- and two-syllable words	Students write and re-read short supported character comparisons.
Year 2	AC9E2LE02	identify features of literary texts, such as characters and settings, and give reasons for personal preferences	Students identify characters and give reasons for their responses to them.
Year 2	AC9E2LE03	discuss the characters and settings of a range of texts and identify how language is used to present these features in different ways	Students compare the contrasting presentation of Benvolio and Tybalt.
Year 2	AC9E2LY05	use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning	Students infer simple qualities from character actions and responses.
Year 2	AC9E2LY06	create and edit short imaginative, informative and persuasive written and/or multimodal texts for familiar audiences, using text structure appropriate to purpose, simple and compound sentences, noun groups and verb groups, topic-specific vocabulary, simple punctuation and common 2-syllable words	Students create and edit a short character comparison.
Year 3	AC9E3LA02	understand how the language of evaluation and emotion, such as modal verbs, can be varied to be more or less forceful	Students use evaluative language carefully when expressing tentative or stronger character judgements.
Year 3	AC9E3LE03	discuss how an author uses language and illustrations to portray characters and settings in texts, and explore how the settings and events influence the mood of the narrative	Students examine how actions and dialogue portray Benvolio and Tybalt and contribute to conflict.
Year 3	AC9E3LY05	use comprehension strategies when listening and viewing to build literal and inferred meaning, and begin to evaluate texts by drawing on a growing knowledge of context, text structures and language features	Students infer character qualities and evaluate first impressions using evidence.
Year 3	AC9E3LY06	plan, create, edit and publish imaginative, informative and persuasive written and multimodal texts, using visual features, appropriate form and layout, with ideas grouped in simple paragraphs, mostly correct tense, topic-specific vocabulary and correct spelling of most high-frequency and phonetically regular words	Students plan and create a paragraph-organised character comparison.
Year 4	AC9E4LA02	identify the subjective language of opinion and feeling, and the objective language of factual reporting	Students distinguish personal impressions from evidence concerning what characters actually say and do.
Year 4	AC9E4LE03	discuss how authors and illustrators make stories engaging by the way they develop character, setting and plot tensions	Students examine how contrasting characterisation and the feud develop tension.
Year 4	AC9E4LY02	listen for key points and information to carry out tasks and contribute to discussions, acknowledging another opinion, linking a response to the topic, and sharing and extending ideas and information	Students discuss and justify character impressions using relevant details.
Year 4	AC9E4LY06	plan, create, edit and publish written and multimodal imaginative, informative and persuasive texts, using visual features, relevant linked ideas, complex sentences, appropriate tense, synonyms and antonyms, correct spelling of multisyllabic words and simple punctuation	Students create an organised comparison with linked ideas and varied sentence structures.
Year 5	AC9E5LA02	understand how to move beyond making bare assertions by taking account of differing ideas or opinions and authoritative sources	Students move beyond unsupported opinions by using evidence and considering tentative interpretations.
Year 5	AC9E5LE02	present an opinion on a literary text using specific terms about literary devices, text structures and language features, and reflect on the viewpoints of others	Students develop supported literary interpretations using relevant terminology.
Year 5	AC9E5LE03	recognise that the point of view in a literary text influences how readers interpret and respond to events and characters	Students consider how the order of information and early character presentation shape audience responses.
Year 5	AC9E5LY06	plan, create, edit and publish written and multimodal texts whose purposes may be imaginative, informative and persuasive, developing ideas using visual features, text structure appropriate to the topic and purpose, text connectives, expanded noun groups, specialist and technical vocabulary, and punctuation including dialogue punctuation	Students create an analytical response using literary terminology, evidence and organised paragraphs.

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Year Level	Code	Content Description	Justification
Year 6	AC9E6LA02	understand the uses of objective and subjective language, and identify bias	Students examine evidence-based judgement, subjective first impressions and family bias.
Year 6	AC9E6LE01	identify responses to characters and events in literary texts, drawn from historical, social or cultural contexts, by First Nations Australian, and wide-ranging Australian and world authors	Students examine responses to characters within the family and social context of the feud.
Year 6	AC9E6LY02	use interaction skills and awareness of formality when paraphrasing, questioning, clarifying and interrogating ideas, developing and supporting arguments, and sharing and evaluating information, experiences and opinions	Students interrogate assumptions, compare interpretations and support ideas with evidence.
Year 6	AC9E6LY06	plan, create, edit and publish written and multimodal texts whose purposes may be imaginative, informative and persuasive, using paragraphs, a variety of complex sentences, expanded verb groups, tense, topic-specific and vivid vocabulary, punctuation, spelling and visual features	Students create and edit a multi-paragraph analytical response using varied sentence structures and precise literary vocabulary.

ACHIEVEMENT STANDARD EVIDENCE DEVELOPED IN THIS LESSON

This lesson extends the progressive English portfolio by gathering evidence of literary response, oral narration, character comparison and supported interpretation.

For Foundation–Year 2 students, the narration and character response may demonstrate the ability to make connections between characters and events, share thoughts about literary characters and create short written or multimodal texts using learnt vocabulary.

For Years 3–4 students, the character comparison may provide evidence of the ability to identify literal information, infer character qualities, describe how characters are developed and organise related ideas into paragraphs using topic-specific vocabulary.

For Years 5–6 students, the analytical response may provide evidence of the ability to explain how characters and events develop ideas, present and support an opinion on a literary text, examine the influence of context and bias and create an organised written response using paragraphs, literary terminology and varied sentence structures.

The student's narration remains important evidence. A student may demonstrate strong literary comprehension orally even when independent written expression is still developing.

The sentence-opening work adds formative evidence of increasing control over written language. Students are introduced to the **-ly adverb opener** as a purposeful stylistic choice rather than a compulsory decoration.

Retain the narration observation and completed differentiated activity as **formative portfolio evidence**. Later lessons should be considered alongside this work when judging the student's developing understanding of character, conflict, language and literary interpretation.

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Lesson 2.2 – WRITING CONFLICT: HOW AUTHORS CREATE TENSION

A) CHARACTER FOCUS – INQUISITIVENESS

An inquisitive reader notices when a story begins to feel uneasy.

Nothing terrible may have happened yet, but certain details create a sense that trouble is approaching. A warning is ignored. An angry character leaves with resentment still burning. Two people make a secret decision. A peaceful moment is shadowed by information the characters do not fully understand.

Skilful writers do not always announce danger. Instead, they prepare the reader.
As tension grows, an inquisitive reader begins asking:

Why has the writer included this detail?

What problem has not been resolved?

Which character might create trouble later?

What does the audience know that the characters may not yet understand?

Today, we will examine how conflict and tension develop in *Romeo and Juliet*.
At the same time, we will investigate how writers can create tension in their own stories.

B) THEME & LEARNING OBJECTIVES

Theme: How authors develop conflict and create tension.

By the end of this lesson, students should be able to:

- listen to or read the next section of the Lambs' *Romeo and Juliet*
- narrate important developments in the story
- identify internal and external conflict at an age-appropriate level
- explain how unresolved problems can create tension
- identify details that prepare a reader for later events
- recognise simple foreshadowing or warning clues
- explain how audience knowledge can influence tension
- create an age-appropriate scene involving conflict
- use precise verbs and varied sentence openings to strengthen narrative writing
- experiment with an **-ing sentence opener**.

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C) INTRODUCTION & KEY TERMINOLOGY

HOME-TUTOR SAYS:

So far, several problems are already developing in *Romeo and Juliet*.

The Montagues and Capulets are enemies.
Tybalt is angry.
Romeo and Juliet have discovered that they belong to opposing families.
Yet Romeo and Juliet are strongly attracted to one another.

A writer can use problems such as these to create **tension**.
Tension is the feeling that causes a reader or audience to wonder:

What will happen next?

Sometimes tension comes from immediate danger.
At other times, tension grows because the audience can see several problems moving closer together.
As you listen to today's reading, notice the unresolved conflicts.

KEY TERMINOLOGY

Conflict: A struggle, disagreement or opposing force within a story.

External conflict: A struggle between a character and another person, group or outside circumstance.

Internal conflict: A struggle occurring within a character's thoughts, feelings or desires.

Tension: A feeling of uncertainty, concern or expectation created as a story develops.

Foreshadowing: A clue or suggestion that hints at something that may occur later.

Suspense: A feeling of anxious or excited uncertainty about what will happen.

Audience knowledge: Information known by the audience that may influence how they respond to events.

Unresolved: Not yet settled or solved.

Precise verb: A carefully chosen verb that communicates an action clearly and specifically.

-ing opener: A sentence beginning with an **-ing** word or phrase that describes an action connected with the main subject.

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D) LITERATURE READING – CHARLES AND MARY LAMB'S ROMEO AND JULIET

HOME-TUTOR INSTRUCTIONS

Return to Charles and Mary Lamb's **"Romeo and Juliet"** in *Tales from Shakespeare*.

Begin after Romeo and Juliet have discovered that they belong to the opposing Montague and Capulet families.

Read the section describing **Romeo remaining near the Capulet home and his secret meeting with Juliet**, including the well-known balcony or garden encounter as presented in the Lambs' retelling.

Continue through their decision to pursue their love despite the family feud and through the involvement of **Friar Laurence**, stopping after the plans for Romeo and Juliet's secret marriage have been established or completed, depending on the wording and arrangement of your edition.

The student may read independently if the text is appropriate for their reading level. Otherwise, the Home-Tutor should read aloud.

For Foundation–Year 2 students, reading aloud is recommended.

For older students, the passage may be shared between the Home-Tutor and student.

For Years 5–6 students, after reading the Lambs' retelling, the Home-Tutor may also read aloud these short lines from Shakespeare's original play:

"But, soft! what light through yonder window breaks?"

and:

"O Romeo, Romeo! wherefore art thou Romeo?"

At this stage, briefly explain that **wherefore** means **why**, not **where**.

Juliet is not asking where Romeo is.

She is asking why he must be **Romeo Montague** – a member of the enemy family.

Do not yet complete a detailed study of metaphor or imagery. Those language features will become the focus of Topic 3.

Allow the students first to hear the lines within the developing story.

E) NARRATION – TELL THE STORY BACK

HOME-TUTOR SAYS:

Close the book or turn it face down.

Tell me what happened in today's section of the story.

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Try to explain not only what Romeo and Juliet did, but also what problems surrounded their decisions.

HOME-TUTOR GUIDANCE

Allow the student to complete the narration before correcting minor details.
Listen for the important events and connections.
If prompting is required, use one or two questions.

FOUNDATION–YEAR 2 NARRATION PROMPTS

- Where did Romeo go after the feast?
- Who did Romeo see?
- Why was Juliet worried?
- What problem did their families create?
- What did Romeo and Juliet decide?
- Who helped them?

YEARS 3–4 NARRATION PROMPTS

- Why did Romeo remain near the Capulet home?
- What did Romeo hear Juliet talking about?
- Why was Romeo's family name a problem?
- What did Romeo and Juliet decide?
- Why did Friar Laurence become involved?
- Which part of the story now makes you most worried?

YEARS 5–6 NARRATION PROMPTS

- Summarise the events following the Capulet feast.
- Explain the external conflict surrounding Romeo and Juliet.
- What internal concerns or conflicting feelings appear in the story?
- Why does secrecy become important?
- How might the decision to marry secretly increase tension?
- Which unresolved conflict seems most dangerous?

HOME-TUTOR NOTE

The narration may provide portfolio evidence of comprehension and oral communication.
Listen for the student's ability to:

- identify major developments
- distinguish important events from minor details
- explain the central conflict
- identify character motivation
- recognise unresolved problems
- communicate ideas coherently.

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F) LITERARY EXPLORATION & EXPLICIT ENGLISH TEACHING

A PEACEFUL GARDEN WITH A DANGEROUS PROBLEM

After the noise and celebration of the Capulet feast, Romeo does not simply return home and forget the young woman he has met.

Drawn back towards Juliet, he remains near the Capulet property. The setting changes.
Instead of a crowded feast, the story moves into a quieter garden beneath the night sky.
Juliet appears above.
Romeo listens.

At first glance, the scene may seem peaceful and romantic. Moonlight, distance and privacy separate the young characters from the noisy quarrels of Verona.
Yet the central conflict has followed them into the garden.

Romeo is still a Montague. Juliet is still a Capulet.
The feud has not disappeared merely because the street fight is no longer visible.

This is an important lesson about **conflict**.

A problem in a story does not need to be physically present in every scene.
The feud shapes Romeo and Juliet's conversation even when no angry relative stands beside them.

Conflict can follow characters through consequences, fears, loyalties and expectations.

EXTERNAL CONFLICT

The clearest external conflict is: **Romeo and Juliet versus the family feud.**
Their families are enemies.

Because of this conflict, a relationship that might otherwise seem simple becomes dangerous.
Romeo cannot openly visit the Capulet household as Juliet's accepted admirer.
Juliet cannot casually tell her family that she is interested in a Montague.
The feud creates an outside barrier.

This is an **external conflict**.

External conflicts may involve:

- one character against another character
- a character against a group
- a character against society
- a character against difficult circumstances.

In this story, Romeo and Juliet are surrounded by a social and family conflict that existed before they met.

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INTERNAL CONFLICT

Characters may also experience conflict within themselves.
Juliet's famous question about Romeo's name reveals this kind of struggle.
She has met a young man she admires.
Then she discovers that he belongs to the enemy family.
Her feelings and her inherited family identity pull in different directions.

This creates **internal conflict**.

A character experiencing internal conflict may think:

I want to do this, but I know it may be dangerous.

I believe one thing, but my family expects another.

I care about this person, but I am afraid of the consequences.

Internal conflict can make characters interesting because their decisions are not simple.

WHY DOES TENSION GROW?

Suppose Romeo and Juliet met in a city where their families were friendly. They could speak openly. Their parents might meet. No secrecy would be required. Much of the tension would disappear.

Instead, several unresolved problems are now working together. The family feud continues. Tybalt's anger remains unresolved. The Prince has already warned the families about further violence.

Romeo and Juliet have developed strong feelings very quickly. Their relationship is secret. Friar Laurence becomes involved in a plan that depends upon secrecy.

Each problem adds pressure. A reader begins anticipating consequences. This is tension.

UNRESOLVED CONFLICT IS USEFUL TO A WRITER

Imagine that a writer introduces an argument and solves it immediately:

Mia and Jacob argued about the missing key. Jacob found the key under the table. They apologised and everything was fine.

A conflict appeared, but it disappeared before much tension could develop.

Now consider:

Mia accused Jacob of taking the missing key. Although Jacob denied it, Mia refused to believe him. Beneath the table, unnoticed by either of them, the key lay beside an open envelope bearing Mia's name.

Several questions immediately arise.

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Will they find the key?
What is in the envelope?
Will Mia realise she judged Jacob unfairly?
Why has the writer mentioned the envelope?

Because important questions remain unresolved, the reader continues to read the story to find out what will happen.

FORESHADOWING – CLUES OF TROUBLE AHEAD

Writers sometimes include clues that prepare the audience for later events. This is called **foreshadowing**.
Foreshadowing does not always tell us exactly what will happen.
A warning may simply create uneasiness.
An object may appear before its importance becomes clear.
A character's words may later seem more significant.

Within *Romeo and Juliet*, the audience already knows that the story is moving through dangerous circumstances.
The old feud remains.
Tybalt's resentment has not vanished.
The Prince has warned against further fighting.

Now Romeo and Juliet choose secrecy.
Even without knowing every later event, an inquisitive reader can see several possible dangers.

The writer has prepared us to worry.

WHEN THE AUDIENCE KNOWS MORE

Sometimes tension develops because the audience understands a danger that a character does not fully recognise.

Imagine a scene in which a child opens a cupboard.
The child believes the cupboard contains a birthday present.
The audience, however, has already seen a snake crawl inside.

The action is simple:

The child reaches for the handle.

Yet the audience may feel intense tension. Why?
The audience knows more than the character.

In *Romeo and Juliet*, the audience knows how deeply the family feud has affected Verona.
We have already seen or heard of violence. We know Tybalt is angry.

Consequently, when Romeo and Juliet make secret plans, the audience may recognise dangers that youthful excitement causes the characters to underestimate. The writer uses our earlier knowledge to shape our response.

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ENGLISH TEACHING – PRECISE VERBS CREATE STRONGER ACTION

Writers often weaken tense scenes by relying on vague verbs.

Consider:

Tybalt went across the room.

The verb **went** tells us that movement occurred, but not how.

Compare these options:

Tybalt strode across the room.

He charged across the room… or

Tybalt stalked across the room… or

Tybalt crept across the room.

Each verb creates a different picture. The strongest verb depends on the action the writer intends.

Other precise verbs include:

Instead of **said loudly**, you could say…

shouted; bellowed; cried; or roared.

Instead of **looked**, you could say…

glanced; stared; peered; gazed; glared

Instead of **walked**, an alternative might be…

stumbled; or marched; wandered; hurried; or **crept**

Precise verbs can create stronger characterisation and clearer action.
However, writers should choose accurately rather than always selecting the most dramatic word.

A character does not need to **thunder**, **explode**, **roar** and **charge** through every paragraph.
Good writing uses intensity with judgement.

ENGLISH WRITING SKILL – THE -ING OPENER

We have already explored:

Subject opener = <u>Romeo</u> entered the garden.

Prepositional phrase opener = <u>In the Capulet garden</u>, Romeo waited.

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-ly adverb opener = <u>Quietly</u>, Romeo listened.

Today, we will experiment with an **-ing opener**.

Consider: **Romeo hid beneath the trees and listened to Juliet.**

Now compare with: **Hiding beneath the trees, Romeo listened to Juliet.**

The sentence begins with: **Hiding beneath the trees**

The **-ing** phrase describes an action connected with Romeo.

Other examples include:

Standing on the balcony, Juliet spoke into the night.

Listening from below, Romeo heard Juliet mention his name.

Ignoring the dangers of the feud, the young couple made secret plans.

Hoping to end the family conflict, Friar Laurence agreed to help.

There is an important rule. The action in the -ing opener must clearly belong to the subject that follows.

Consider this incorrect sentence: **Walking through the garden, the moon shone brightly.**

Who is walking?

The sentence accidentally suggests that the moon is walking through the garden.

A clearer sentence would be:

Walking through the garden, Romeo noticed the bright moon.

Romeo is both walking and noticing. The actions belong to the same subject.
An -ing opener can create movement and connect actions, but it should be used carefully and accurately.

G) THINKING QUESTIONS – DIFFERENTIATED

FOUNDATION–YEAR 2

Answer orally or in your English Journal.

1. Why did Romeo go near Juliet's home?
2. What problem did Romeo and Juliet have?
3. What does **conflict** mean?
4. Why did Romeo and Juliet keep their plans secret?
5. Who agreed to help them?
6. What part of the story makes you feel worried?
7. What do you think might cause trouble later?
8. How can a writer make a reader wonder what will happen next?

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YEARS 3–4

Answer in complete sentences.

1. Explain the external conflict affecting Romeo and Juliet.
2. What internal conflict might Juliet experience?
3. Why does the quiet garden setting not remove the danger from the story?
4. Name two unresolved problems that create tension.
5. Why might secrecy increase tension?
6. What is foreshadowing?
7. Identify one detail that may warn the reader of future trouble.
8. Explain how earlier knowledge of the feud changes the way an audience responds to Romeo and Juliet's plans.

YEARS 5–6

Use evidence and literary terminology where appropriate.

1. Distinguish between external and internal conflict in this part of the story.
2. Explain how the feud remains present even during the quiet garden scene.
3. Why does secrecy function as both a solution and a new source of tension?
4. Identify three unresolved conflicts or problems operating at this stage of the plot.
5. How does earlier audience knowledge influence the tension of Romeo and Juliet's secret decisions?
6. Explain how foreshadowing differs from simply telling the audience what will happen.
7. Which current detail or unresolved problem most strongly prepares the reader for future trouble? Justify your interpretation.
8. Do you think Romeo and Juliet fully understand the risks surrounding their decisions? Support your answer.

H) ENGLISH ACTIVITIES – DIFFERENTIATED

FOUNDATION–YEAR 2 ACTIVITY – A PROBLEM IN THE STORY

Open your English Journal.

Write the heading:

The Problem Gets Bigger

Draw Romeo on one side of the page and Juliet on the other.
Between them, draw or write the problem: **Their families are enemies.**

Now draw one thing Romeo and Juliet decide to do.
Tell the Home-Tutor why the decision might create a new problem.

Foundation students: The Home-Tutor may record the student's spoken sentence.

Years 1–2: Write three to five sentences explaining the problem.

You may use:

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Romeo and Juliet like each other.

Their families are enemies.

They keep their plans secret.

This may cause trouble because _____.

Choose one precise verb from today's lesson.

Try one -ing opener.

For example:

Hiding in the garden, Romeo listens to Juliet.

Read your sentence aloud.

Check that the person after the comma is also doing the action in the -ing phrase.

PORTFOLIO EVIDENCE

Retain this activity.

The student's oral explanation and written response may provide evidence of comprehension, connections between characters and events, prediction and the creation of a short written or multimodal text.

YEARS 3–4 ACTIVITY – BUILDING TENSION

Write the heading:

How Is Trouble Growing?

Create a **Tension Tracker**.

Unresolved Problem	Why It Matters	What Might Happen?
The family feud		
Tybalt's anger		
Romeo and Juliet's secrecy		
Another problem I noticed		

Complete the chart using information from the story.

Next, write a short scene of three to five paragraphs in which a character faces an unresolved problem.

Your scene should include:

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- a clear setting
- at least one character
- a problem
- a clue that trouble may be approaching
- an ending that leaves one important question unresolved.

Do not solve the whole problem.
Your purpose is to create tension.
Use at least two precise verbs.
Experiment with an -ing opener.

For example:

Clutching the unopened letter, Mara listened to the footsteps outside.

Remember: the person after the comma must be the person performing the -ing action.
After drafting, underline your precise verbs and circle your -ing opener.
Then read the scene aloud.

Ask:

- Does the problem become clear?
- Have I left an important question unresolved?
- Does my clue make the reader wonder what may happen?
- Have I used precise verbs?
- Does my sentence variety sound natural?

Edit your writing.

PORTFOLIO EVIDENCE

Retain the Tension Tracker and creative scene.

The work may provide evidence of literary comprehension and the student's ability to create an imaginative text using character, setting, conflict, paragraphs and deliberate language features.

YEARS 5–6 ACTIVITY – WRITING A SCENE OF TENSION

Write the heading:

The Unresolved Problem

Today you will create an original imaginative scene of approximately six to eight paragraphs.
Your purpose is to make the reader anticipate trouble **without immediately resolving the conflict**.
Your scene may be set in:

- Renaissance Verona
- another historical setting
- a modern setting
- an entirely imagined setting.

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Include:

1. A clear setting → Establish where and when the scene occurs.

2. A character with a motivation → The character should want, need or intend something.

3. An external or internal conflict → Something must oppose the character.

4. A warning clue or foreshadowing detail → Include an object, action, sound, comment or unusual detail that may become important.

5. Audience knowledge → Where possible, allow the reader to notice a danger or problem the character does not completely understand.

6. An unresolved ending → End the scene while an important question remains.

Before writing, complete this planning guide:

My character wants:

The conflict is:

The reader knows:

The character does not yet know:

My foreshadowing clue is:

The unresolved question at the end will be:

As you draft, use precise verbs.

Instead of writing:

She went to the door and looked outside, consider the exact actions.

Did she: **creep; stride; rush; stumble; edge…** towards the door?

Did she: **glance; peer; stare; gaze; glare…** outside?

Choose words according to meaning.
Experiment with an -ing opener where the construction is natural.

For example:

Pressing his ear against the heavy door, Luca listened for movement in the corridor.

Check that the subject following the opener is performing both actions.

After completing your first draft, identify:

- one subject opener
- one prepositional phrase opener

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- one -ly adverb opener
- one -ing opener.

You do not need to insert a missing type if doing so makes the writing awkward.
Instead, use the review to examine your sentence variety.
Read the complete scene aloud.
Listen carefully to its rhythm.
Revise sections that sound repetitive, overly choppy or unnecessarily dramatic.

Finally, edit your scene.

Check:

- Is the character's motivation clear?
- Is there a recognisable conflict?
- Have I developed tension gradually?
- Have I included a foreshadowing clue?
- Does the reader know something important?
- Have I avoided resolving every problem?
- Have I used precise verbs?
- Have I varied sentence structures naturally?
- Have I organised the scene into paragraphs?
- Have I checked punctuation and spelling?

PORTFOLIO EVIDENCE

Retain this imaginative scene.

It is an important piece of progressive portfolio evidence because it demonstrates the student's ability to transfer learning from literary analysis into original writing.

The scene may provide evidence of the student's ability to create a literary text for an audience, develop characters and events, use paragraphs, employ literary devices and make deliberate vocabulary and sentence choices.

I) INQUISITIVENESS REFLECTION

HOME-TUTOR SAYS:

Tension often grows because a reader notices a problem before it has been solved. An inquisitive reader watches carefully….
A small clue may matter.
An angry character may return.
A secret may become difficult to keep.

Complete these statements orally or in your English Journal:

One unresolved problem in Romeo and Juliet is...

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I think it may become important because...

One detail I am watching carefully is...

A question I want the story to answer is...

Now consider your own writing.

One technique I used to make my reader curious or concerned was...

Explain why you chose it.

J) AUSTRALIAN CURRICULUM v9 – ENGLISH CONTENT DESCRIPTION MAPPING

Year Level	Code	Content Description	Justification
Foundation	AC9EFLE02	respond to stories and share feelings and thoughts about their events and characters	Students share responses to Romeo and Juliet's decisions, problems and developing story.
Foundation	AC9EFLE03	recognise different types of literary texts and identify features including events, characters, and beginnings and endings	Students identify characters, events and the central unresolved problem within the literary narrative.
Foundation	AC9EFLE05	retell and adapt familiar literary texts through play, performance, images or writing	Students represent the developing conflict through drawing, oral explanation and writing.
Foundation	AC9EFLY05	use comprehension strategies such as visualising, predicting, connecting, summarising and questioning to understand and discuss texts listened to, viewed or read independently	Students narrate the reading, predict future trouble and connect unresolved events.
Foundation	AC9EFLY06	create and participate in shared editing of short written texts to record and report ideas and events using some learnt vocabulary, basic sentence boundary punctuation and spelling some consonant–vowel–consonant words correctly	Students create a short written response explaining a story problem.
Year 1	AC9E1LE01	discuss how language and images are used to create characters, settings and events in literature by First Nations Australian, and wide-ranging Australian and world authors and illustrators	Students discuss how characters, the garden setting and secret plans contribute to events.
Year 1	AC9E1LE03	discuss plot, character and setting, which are features of stories	Students identify the developing conflict, important characters and setting.
Year 1	AC9E1LE05	orally retell or adapt a familiar story using plot and characters, language features including vocabulary, and structure of a familiar text, through role-play, writing, drawing or digital tools	Students respond to and represent the story conflict through oral and written forms.
Year 1	AC9E1LY05	use comprehension strategies such as visualising, predicting, connecting, summarising and questioning when listening, viewing and reading to build literal and inferred meaning by drawing on vocabulary and growing knowledge of context and text structures	Students narrate, connect unresolved problems and predict consequences.
Year 1	AC9E1LY06	create and re-read to edit short written and/or multimodal texts to report on a topic, express an opinion or recount a real or imagined event, using grammatically correct simple sentences, some topic-specific vocabulary, sentence boundary punctuation and correct spelling of some one- and two-syllable words	Students create and re-read a short explanation of the central problem.
Year 2	AC9E2LE03	discuss the characters and settings of a range of texts and identify how language is used to present these features in different ways	Students examine how the garden scene and character responses contribute to the developing conflict.
Year 2	AC9E2LE05	create and edit literary texts by adapting structures and language features of familiar literary texts through drawing, writing, performance and digital tools	Students use the familiar conflict structure as a basis for creating or explaining a story problem.
Year 2	AC9E2LY05	use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning	Students infer possible consequences and identify unresolved problems.
Year 2	AC9E2LY06	create and edit short imaginative, informative and persuasive written and/or multimodal texts for familiar audiences, using text structure appropriate to purpose, simple and compound sentences, noun groups and verb groups, topic-specific vocabulary, simple punctuation and common 2-syllable words	Students create and edit a short response or imaginative problem scene.
Year 3	AC9E3LA07	understand how verbs represent different processes for doing, feeling, thinking, saying and relating	Students examine and select precise verbs to communicate actions, thoughts and feelings.
Year 3	AC9E3LE03	discuss how an author uses language and illustrations to portray characters and settings in texts, and explore how the settings and events influence the mood of the narrative	Students examine how conflict, setting and unresolved events create a tense mood.

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Year Level	Code	Content Description	Justification
Year 3	AC9E3LE05	create and edit imaginative texts, using or adapting language features, characters, settings, plot structures and ideas encountered in literary texts	Students create and edit an original scene that adapts ideas about conflict and tension from the studied literature.
Year 3	AC9E3LY05	use comprehension strategies when listening and viewing to build literal and inferred meaning, and begin to evaluate texts by drawing on a growing knowledge of context, text structures and language features	Students infer future problems and examine how details prepare readers for later events.
Year 3	AC9E3LY06	plan, create, edit and publish imaginative, informative and persuasive written and multimodal texts, using visual features, appropriate form and layout, with ideas grouped in simple paragraphs, mostly correct tense, topic-specific vocabulary and correct spelling of most high-frequency and phonetically regular words	Students plan and create a paragraph-organised imaginative scene of tension.
Year 4	AC9E4LA06	understand that complex sentences contain one independent clause and at least one dependent clause typically joined by a subordinating conjunction to create relationships, such as time and causality	Students use and encounter complex sentence structures to express relationships between actions, causes and circumstances.
Year 4	AC9E4LE03	discuss how authors and illustrators make stories engaging by the way they develop character, setting and plot tensions	Students explicitly analyse unresolved conflict, foreshadowing and audience knowledge as techniques that develop plot tension.
Year 4	AC9E4LE05	create and edit literary texts by developing storylines, characters and settings	Students create and edit an imaginative scene containing a developing conflict and unresolved problem.
Year 4	AC9E4LY05	use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning, to expand topic knowledge and ideas, and evaluate texts	Students predict consequences, connect earlier details and evaluate tension-building techniques.
Year 4	AC9E4LY06	plan, create, edit and publish written and multimodal imaginative, informative and persuasive texts, using visual features, relevant linked ideas, complex sentences, appropriate tense, synonyms and antonyms, correct spelling of multisyllabic words and simple punctuation	Students plan, create and edit a literary scene using linked ideas, paragraphs and varied sentences.
Year 5	AC9E5LA06	understand how noun groups can be expanded in a variety of ways to provide a fuller description of a person, place, thing or idea	Students develop settings and characters with increasingly precise and elaborated description.
Year 5	AC9E5LE03	recognise that the point of view in a literary text influences how readers interpret and respond to events and characters	Students examine the effect of audience knowledge and the difference between what the reader and characters understand.
Year 5	AC9E5LE05	create and edit literary texts, experimenting with figurative language, storylines, characters and settings from texts students have experienced	Students create and edit an original tension scene inspired by techniques encountered in the studied literary text.
Year 5	AC9E5LY05	use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning to evaluate information and ideas	Students connect unresolved conflicts, infer risks and evaluate foreshadowing clues.
Year 5	AC9E5LY06	plan, create, edit and publish written and multimodal texts whose purposes may be imaginative, informative and persuasive, developing ideas using visual features, text structure appropriate to the topic and purpose, text connectives, expanded noun groups, specialist and technical vocabulary, and punctuation including dialogue punctuation	Students plan, draft and edit an imaginative scene for a reader using deliberate literary and language choices.
Year 6	AC9E6LA06	understand how ideas can be expanded and sharpened through careful choice of verbs, elaborated tenses and a range of adverb groups	Students deliberately select precise verbs and examine how verb choices sharpen narrative meaning.
Year 6	AC9E6LE05	create and edit literary texts that adapt plot structure, characters, settings and/or ideas from texts students have experienced, and experiment with literary devices	Students create and edit an original literary scene adapting the tension-building techniques encountered in *Romeo and Juliet*.
Year 6	AC9E6LY03	analyse how text structures and language features work together to meet the purpose of a text, and engage and influence audiences	Students analyse how unresolved conflict, foreshadowing, audience knowledge and sentence choices create tension and engage audiences.
Year 6	AC9E6LY05	use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning, and to connect and compare content from a variety of sources	Students connect details from the Lambs' retelling, Shakespeare's lines and literary exploration to infer possible consequences.
Year 6	AC9E6LY06	plan, create, edit and publish written and multimodal texts whose purposes may be imaginative, informative and persuasive, using paragraphs, a variety of complex sentences, expanded verb groups, tense, topic-specific and vivid vocabulary, punctuation, spelling and visual features	Students create and edit a multi-paragraph imaginative scene using precise verbs, varied sentence structures and deliberate literary techniques.

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ACHIEVEMENT STANDARD EVIDENCE DEVELOPED IN THIS LESSON

This lesson adds an important **creative writing sample** to the progressive English portfolio.

The student's narration may provide evidence of literary comprehension, sequencing, inferred meaning and oral communication.

For Foundation–Year 2 students, the conflict response may demonstrate the ability to connect characters and events, retell or report key ideas and create short written or multimodal texts.

For Years 3–4 students, the Tension Tracker and creative scene may provide evidence of the ability to describe how stories develop through characters and events, recognise how language features influence mood and create an imaginative text using paragraphs, literary ideas and deliberate vocabulary.

For Years 5–6 students, the original scene is a significant portfolio item. It may provide evidence of the student's ability to create a literary text for an audience, develop and elaborate ideas, organise writing into paragraphs, use literary devices and vary language features and sentence structures.

The Home-Tutor, parent or teacher should pay particular attention to whether the student can **transfer** an idea learned through literary analysis into original writing. Mastery is not demonstrated merely by defining tension or foreshadowing; stronger evidence occurs when the student deliberately uses these techniques to influence a reader.

Retain the narration observation, planning work and final edited scene as **formative portfolio evidence**.

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TOPIC 3	THE BALCONY SCENE – THE LANGUAGE OF LOVE

Lesson 3.1 – "WHAT LIGHT THROUGH YONDER WINDOW BREAKS?"

A) CHARACTER FOCUS – INQUISITIVENESS

An inquisitive reader listens for more than information.
Sometimes the most important part of a sentence is not the fact it communicates but the image it creates.

A writer might say: **Juliet appeared at the window.** The meaning is clear.

Shakespeare, however, gives Romeo very different words: **"But, soft! what light through yonder window breaks?"**

Romeo does not merely report that Juliet has appeared. Through his language, the darkness seems suddenly interrupted by light.
Why choose that image?
What does it tell us about Romeo's feelings?
How does the language influence an audience?

When inquisitive readers encounter striking words, they pause long enough to investigate them.
Today, we will enter one of the most famous scenes in English literature and ask:

How can a writer use one image to make an ordinary moment feel extraordinary?

B) THEME & LEARNING OBJECTIVES

Theme: Discovering how imagery and metaphor create emotion and meaning.

By the end of this lesson, students should be able to:

- listen to or read the balcony or garden section of the Lambs' *Romeo and Juliet*
- narrate the important events and ideas from the passage
- recognise that literary language can create images in a reader's mind
- identify simple examples of metaphor and imagery
- explain how Shakespeare's image of light shapes the audience's impression of Juliet
- compare literal and figurative expressions
- experiment with creating an original image or metaphor
- explore an adverbial or prepositional opener while continuing to vary sentence beginnings naturally.

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C) INTRODUCTION & KEY TERMINOLOGY

HOME-TUTOR SAYS:

In our previous lesson, we examined conflict and tension. Today, we will slow down.
Rather than racing forward through the plot, we are going to look closely at a small part of the story and examine the language.

This is called **close reading**.

Close reading means paying careful attention to particular words, phrases and patterns.

Shakespeare could have written: **Juliet came to the window.**
Instead, Romeo speaks about light.

As you listen to today's reading, notice any words or images connected with:

- light
- darkness
- stars
- the moon
- brightness.

KEY TERMINOLOGY

Literal language: Language that communicates its ordinary or direct meaning.

Figurative language: Language used imaginatively rather than only in its direct, literal sense.

Image: A word picture created in the mind of a reader or listener.

Imagery: Language that helps a reader imagine sights, sounds, sensations or other experiences.

Metaphor: A comparison in which one thing is described as if it were another.

Simile: A comparison using words such as **like** or **as**.

Symbol: A person, object or image that may represent a larger idea.

Close reading: Careful examination of the words and language features within a text.

Effect: The response or impression created by a writer's choice.

HOME-TUTOR SAYS:

Do not worry if the difference between metaphor and imagery is not immediately obvious.
We will examine the ideas carefully and use several examples.

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D) LITERATURE READING – CHARLES AND MARY LAMB'S ROMEO AND JULIET

HOME-TUTOR INSTRUCTIONS

Return to Charles and Mary Lamb's **"Romeo and Juliet"** in *Tales from Shakespeare*.
For today's lesson, read or re-read the section in which **Romeo remains near the Capulet home and sees or hears Juliet during the garden or balcony encounter**.

Continue through the conversation in which Romeo and Juliet express their feelings and discuss the difficulty created by their family names.
Stop before the story moves substantially into later violence or the consequences involving Tybalt and Mercutio.

Because today's lesson focuses on literary language, it is useful to read this section slowly and without interruption.

After completing the Lambs' passage, read the following short extracts from Shakespeare's original play aloud.

ROMEO:

"But, soft! what light through yonder window breaks?
It is the east, and Juliet is the sun."

Then read:

JULIET:

"O Romeo, Romeo! wherefore art thou Romeo?"

Briefly remind students that **wherefore** means **why**.

Juliet is asking why Romeo must be Romeo Montague. Why couldn't he have been from some other family?

For Foundation–Year 2 students, simply allow them to hear the language.

For Years 3–4 students, ask them to listen for the picture created by the words.

For Years 5–6 students, invite them to notice that Romeo is not speaking literally. Juliet is not actually the sun.

Do not explain the complete passage yet. Move immediately into narration.

E) NARRATION – TELL THE STORY BACK

HOME-TUTOR SAYS:

Without looking at the book, tell me what happened in the section we have just read.
Tell the story in your own words.
After you have narrated the events, tell me one word, phrase or image from the reading that you remember.

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HOME-TUTOR GUIDANCE

Allow the student to complete the narration before asking additional questions.
For today's lesson, listen for two kinds of understanding:

Story understanding → Can the student explain what occurred?

Language noticing → Can the student remember or identify an image, phrase or unusual expression?

If support is needed, use one or two prompts.

FOUNDATION–YEAR 2 NARRATION PROMPTS

- Where was Romeo?
- Who did he see?
- What did Romeo and Juliet talk about?
- Why was Romeo's name a problem?
- What did Romeo call Juliet?
- What picture did the words about light make in your mind?

YEARS 3–4 NARRATION PROMPTS

- What happened during the garden or balcony scene?
- Why was Juliet troubled by Romeo's family name?
- What image does Romeo use when he sees Juliet?
- What do you imagine when you hear the words **Juliet is the sun**?
- Which words from the reading stood out to you?

YEARS 5–6 NARRATION PROMPTS

- Summarise the important events and ideas within the scene.
- How does the feud remain present even though the scene is private and quiet?
- Which image dominates Romeo's first response to Juliet?
- Why is **Juliet is the sun** not a literal statement?
- What preliminary interpretation can you make about Shakespeare's use of light?

HOME-TUTOR NOTE

The narration continues to provide useful oral comprehension evidence.
There is no need to force detailed literary analysis during the first retelling.

A student's spontaneous memory of a striking phrase or image may itself show that the language has created an effect.

F) LITERARY EXPLORATION & EXPLICIT ENGLISH TEACHING

WHEN A WINDOW BECOMES A SUNRISE

Imagine the scene without Shakespeare's imagery.
Romeo is standing outside. Juliet appears at a window.

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Romeo sees her.

Nothing in that plain sequence is difficult to understand. Yet Shakespeare does not allow the moment to remain plain.

Looking upwards, Romeo asks: **“What light through yonder window breaks?”**

Immediately, the appearance of Juliet becomes connected with brightness.

Then the image expands: **“It is the east, and Juliet is the sun.”**

A window has become the place of sunrise. Juliet has become the sun.
Of course, Romeo is not making a scientific claim. Juliet is a human being.
She is not a star at the centre of the solar system.

This is **figurative language**.

LITERAL AND FIGURATIVE LANGUAGE

Literal language means exactly what it directly says. → **Juliet stood at the window.**
The sentence gives straightforward information.

Figurative language asks the reader to imagine a connection. → **Juliet is the sun.**
Literally, this statement is impossible.

Figuratively, however, the comparison can communicate several ideas.
The sun gives light.
The sun draws attention.
At sunrise, darkness changes.
People can feel warmth from sunlight.
The arrival of the sun marks the beginning of a new day.

Which of these ideas might Romeo connect with Juliet? Perhaps several.
A metaphor does not always have only one tiny, correct answer hidden inside it.

Strong literary images can suggest a group of related ideas.

WHAT IS A METAPHOR?

A **metaphor** describes one thing as though it were another.

Consider: **The classroom was a zoo.**

Literally, the classroom is not an animal enclosure.

The metaphor may suggest:

- noise
- disorder

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- wild movement
- many people behaving chaotically.

Now consider: **Her voice was velvet.**

A voice is not literally made from fabric. This metaphor might suggest softness or smoothness.

In Shakespeare's line: **"Juliet is the sun,"** Romeo describes Juliet as though she were the sun.
He does not use **like** or **as**.

That makes the comparison a metaphor.

WHAT IS A SIMILE?

A **simile** makes a comparison using **like** or **as**.

For example: **Juliet shone like the sun.**
or: **Juliet was as bright as morning.**
These comparisons are similes.

Compare:

Metaphor: Juliet is the sun.

Simile: Juliet is like the sun.

Both compare Juliet with the sun, but the language is arranged differently.

IMAGERY – CREATING A PICTURE IN THE MIND

Imagery is language that helps a reader imagine an experience.

Read: **A bird sat in the tree.**

Now read:

Among the silver leaves, a small bird trembled on the highest branch while the evening wind stirred the tree beneath it.

The second sentence offers more material for the imagination.

We may picture:

- silver leaves
- a high branch
- movement
- evening
- wind.

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The writer has created imagery.

Shakespeare's balcony scene is filled with language that encourages the audience to imagine brightness against darkness.
Light appears more striking when surrounded by darkness; whereas a candle is barely noticeable beneath bright midday sunlight.
In a dark room, however, one small flame immediately attracts the eye.

By placing Romeo in the night and connecting Juliet with light, Shakespeare intensifies the image.

WHY DOES THE IMAGE MATTER?

An inquisitive reader asks not only: **What is the metaphor?**

but also: **What effect does the metaphor create?**

Suppose Romeo said: **I think Juliet is attractive.**
The meaning would be direct.

Instead: **"It is the east, and Juliet is the sun."**

This metaphor reveals the intensity of Romeo's perception. To him, Juliet does not merely appear pleasant. She seems to transform the scene.

Whether the audience considers Romeo deeply romantic, emotionally impulsive or both, the language is powerful.

The metaphor also tells us something about **characterisation**. Romeo experiences emotion intensely and expresses it extravagantly.

His language helps create our impression of him.

ONE IMAGE CAN REVEAL TWO THINGS

A carefully chosen literary image can reveal: **something about the subject**

and: **something about the speaker.**

When Romeo calls Juliet the sun, the metaphor shapes our image of Juliet. At the same time, it reveals how Romeo sees her.

Consider this example: **The old house was a sleeping giant.**

The metaphor may make the house seem:

- enormous
- silent
- powerful
- slightly dangerous.

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However, the metaphor also reveals something about the observer. The speaker is imagining the house as alive and potentially capable of waking.

In literature, language can reveal the mind of the character who speaks.

CAN A METAPHOR BE TOO ORDINARY?

Consider: **The sun was hot.** This is literal and unsurprising.

Now consider: **The sun was a blazing furnace above the empty road.**

The metaphor is stronger because it gives the reader a particular impression of intense heat. Writers should not add metaphors to every sentence.

Too much figurative language can overwhelm a piece of writing.

Read this:

The sun was a furnace, the road was a ribbon, the trees were soldiers, the clouds were ships, and my heart was a drum while the day was a dragon.

Each comparison competes for attention. A strong image often needs room to work.
Shakespeare's line remains memorable partly because the image is simple and bold:

Juliet is the sun.

ENGLISH WRITING SKILL – DEVELOPING AN IMAGE

A writer can begin with an ordinary statement such as… **The girl entered the room.**

Now ask: What feeling do I want to create?

Suppose the writer wants the girl to seem joyful.
A simile might be: **The girl entered like sunlight breaking through grey clouds.**
A metaphor might be: **She was a burst of sunlight in the gloomy room.**

Suppose the writer wants the same character to seem threatening. **Like a gathering storm, the girl entered the silent room.**

The character has not changed. The comparison has changed. Writers choose images according to the effect they want to create.

BUILDING A COMPARISON STEP BY STEP

Choose a subject, for example…. **The old man**

Choose a quality, for example…**quiet**

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Think of something else that possesses this quality…**snow**

Now create a simile: **The old man moved as quietly as falling snow.**
Or a metaphor: **The old man was a shadow of winter moving through the hall.**

The second example does more than simply state **quiet**. It creates a mood.

When developing figurative language, ask: **What quality am I trying to communicate?**
Then choose an image that carries that quality.

SENTENCE OPENERS – USING OUR TOOLS NATURALLY

So far, we have examined:

- subject openers
- prepositional phrase openers
- -ly adverb openers
- -ing openers.

Today, rather than adding another opener, we will practise choosing among the tools we already know.

Consider: **Romeo looked towards the window.**
A subject opener gives us a clear action.
Above the dark garden, Juliet appeared at the window. A prepositional phrase establishes place.
Suddenly, Romeo noticed a movement above him. An -ly opener emphasises the unexpected moment.
Looking towards the window, Romeo saw Juliet. An -ing opener connects two actions.

No single opener is automatically best. The writer chooses according to the sentence.

For today's writing, concentrate on **natural variety**. Do not use a sentence pattern simply because it is next on a checklist.

G) THINKING QUESTIONS – DIFFERENTIATED

FOUNDATION–YEAR 2

Answer orally or in your English Journal.

1. Who did Romeo see at the window?
2. What did Romeo call Juliet?
3. Is Juliet really the sun?
4. What does the sun give us?
5. Why might Romeo compare Juliet with something bright?
6. What picture appears in your mind when you hear **Juliet is the sun**?
7. Which sounds stronger: **Juliet is pretty** or **Juliet is the sun**? Why?
8. Think of something bright. What could you compare it with?

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YEARS 3–4

Answer in complete sentences.

1. What is the difference between literal and figurative language?
2. Why is **Juliet is the sun** a metaphor?
3. How would the line change if Shakespeare wrote **Juliet is like the sun**?
4. List three ideas associated with the sun that might help explain Romeo's metaphor.
5. How does the darkness of the setting strengthen the light imagery?
6. What does Romeo's language reveal about his character?
7. Why might a writer choose figurative language instead of a direct statement?
8. Which image from today's lesson created the strongest picture in your mind? Explain your answer.

YEARS 5–6

Use literary terminology and evidence where appropriate.

1. Explain the distinction between literal and figurative meaning in **"Juliet is the sun."**
2. Identify at least three associations carried by the image of the sun and explain how they may contribute to the metaphor.
3. How does the night setting intensify Shakespeare's light imagery?
4. Explain how Romeo's metaphor characterises both Juliet and Romeo.
5. Why is **Juliet is the sun** potentially more powerful than **Juliet is beautiful**?
6. How can one literary image suggest several related meanings without possessing one narrow interpretation?
7. Does Romeo's extravagant imagery make him seem romantic, impulsive or both? Develop a tentative interpretation.
8. Explain why excessive figurative language can weaken rather than strengthen a piece of writing.

H) ENGLISH ACTIVITIES – DIFFERENTIATED

FOUNDATION–YEAR 2 ACTIVITY – PAINTING WITH WORDS

Open your English Journal.

Write the heading: **Juliet Is the Sun**

Draw the balcony or garden scene as you imagined it.

Include:

- the dark night
- the window or balcony
- Juliet
- Romeo below.

Now add the words:

Juliet is the sun.

Tell the Home-Tutor what you think Romeo means.

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HOME-TUTOR ASKS:

Is Juliet really the sun?

What does the sun make you think about?

Why might Romeo use a bright image?

Foundation students: The Home-Tutor may write the student's explanation beneath the drawing.

Years 1–2: Write two to four sentences.

For example:

Juliet is not really the sun. Romeo thinks she is bright and beautiful. The sun brings light. Juliet seems to brighten the night for Romeo.

Now create one comparison of your own.

Choose:

- a person
- an animal
- a place
- an object.

Complete:

The _____ is like _____.

or:

The _____ is a _____.

Explain your comparison orally.

PORTFOLIO EVIDENCE

Retain the response.

The student's drawing, oral explanation and writing may provide evidence of literary comprehension, response to language and the creation of a short written or multimodal text.

YEARS 3–4 ACTIVITY – FROM ORDINARY TO IMAGINATIVE

Write the heading:

Painting with Words

Copy these ordinary sentences:

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1. The moon was bright.
2. The boy ran quickly.
3. The room was quiet.
4. The fire was warm.
5. The girl smiled.

Choose three sentences.

For each one:

Step 1 – Decide on the main quality

For example:

The room was quiet.

Quality: **silence**

Step 2 – Brainstorm an image

What else seems silent?

- snow
- an empty church
- a sleeping animal
- the deep sea.

Step 3 – Create a simile or metaphor

The room was as silent as falling snow.

or:

The room was a sleeping cave.

Now create three original figurative sentences.

Label each one:

SIMILE

or:

METAPHOR

Next, return to the line:

“Juliet is the sun.”

Write one paragraph explaining:

- why the line is a metaphor
- what the sun makes you imagine

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- what the metaphor reveals about Romeo's feelings.

As you write, vary your sentence openings naturally.

After drafting, underline:

- one subject opener
- one prepositional phrase opener, -ly opener or -ing opener.

You do not need to use every opener type.

Read the paragraph aloud.

Revise any section that sounds repetitive or awkward.

PORTFOLIO EVIDENCE

Retain the figurative language examples and explanatory paragraph.

The work may provide evidence of the student's ability to discuss the effects of literary language, identify a literary device and create original language choices for effect.

YEARS 5–6 ACTIVITY – CREATING A CENTRAL IMAGE

Write the heading:

One Image, Many Meanings

Shakespeare uses the image of the sun to communicate Romeo's intense response to Juliet.

Today, you will create a short descriptive passage built around **one central image**.

Choose one of the following subjects:

- a person entering a room
- a storm approaching
- an abandoned house
- a crowded market
- a quiet forest
- a person receiving unexpected news.

Decide what feeling or quality you want to create.

Examples include:

- joy
- danger
- loneliness
- excitement
- peace
- uncertainty.

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Complete this planning guide:

My subject is:

The feeling or quality I want to create is:

My central image is:

The qualities shared by my subject and image are:

For example:

Subject: approaching storm

Feeling: danger

Central image: an army

Shared qualities: advancing, powerful, spreading across the horizon.

Write a descriptive passage of approximately four to six paragraphs.

Use your central image deliberately.

You may create a metaphor or a connected group of images associated with the same central idea.

For example, a storm imagined as an army might include:

- clouds gathering like ranks
- thunder as distant drums
- wind advancing
- rain beginning the attack.

Keep the imagery connected.

Avoid filling every sentence with a new and unrelated comparison.

Use precise verbs and vivid vocabulary.

Vary sentence openings naturally.

After drafting, complete this close reading of your own work:

My central image is...

The main qualities it communicates are...

One sentence where the image is especially effective is...

I think this sentence influences the reader by...

Now edit the passage.

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Check:

- Is my central image clear?
- Do my comparisons contribute to the same general effect?
- Have I avoided excessive or confusing imagery?
- Have I used precise verbs?
- Have I varied sentence structures naturally?
- Have I developed the passage through purposeful paragraphs?
- Have I checked punctuation and spelling?

PORTFOLIO EVIDENCE

Retain the planning, descriptive passage and self-analysis.

This is a significant creative writing sample because the student is applying a literary technique studied in Shakespeare's language to an original text.

The work may provide evidence of the ability to create literary texts, experiment with figurative language, develop ideas through paragraphs and explain the intended effect of language choices.

I) INQUISITIVENESS REFLECTION

HOME-TUTOR SAYS:

A person could read Shakespeare's line and simply say:

Juliet is not really the sun.

That statement is correct, but it misses the purpose of figurative language.

An inquisitive reader asks what the comparison allows us to imagine.

Complete these statements orally or in your English Journal:

The image of the sun makes me think about...

I think Romeo uses this image because...

One thing the metaphor reveals about Romeo is...

Now think about your own writing.

The image I created was...

I chose it because...

The feeling or idea I wanted the reader to experience was...

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J) AUSTRALIAN CURRICULUM v9 – ENGLISH CONTENT DESCRIPTION MAPPING

Year Level	Code	Content Description	Justification
Foundation	AC9EFLA07	explore the contribution of images and words to meaning in stories and informative texts	Students examine how the words about light and the visualised balcony scene work together to create meaning.
Foundation	AC9EFLE02	respond to stories and share feelings and thoughts about their events and characters	Students respond to Romeo and Juliet and share thoughts about Romeo's image of Juliet.
Foundation	AC9EFLY05	use comprehension strategies such as visualising, predicting, connecting, summarising and questioning to understand and discuss texts listened to, viewed or read independently	Students visualise the scene, narrate events and discuss the image created by Shakespeare's words.
Year 1	AC9E1LE01	discuss how language and images are used to create characters, settings and events in literature by First Nations Australian, and wide-ranging Australian and world authors and illustrators	Students discuss how light language contributes to the presentation of Juliet and the night setting.
Year 1	AC9E1LE02	discuss literary texts and share responses by making connections with students' own experiences	Students connect the image of sunlight and brightness with familiar experiences and explain their responses.
Year 2	AC9E2LE03	discuss the characters and settings of a range of texts and identify how language is used to present these features in different ways	Students examine how figurative language presents Juliet and the balcony setting.
Year 2	AC9E2LE05	create and edit literary texts by adapting structures and language features of familiar literary texts through drawing, writing, performance and digital tools	Students create an original comparison after examining Shakespeare's figurative language.
Year 3	AC9E3LE04	discuss the effects of some literary devices used to enhance meaning and shape the reader's reaction, including rhythm and onomatopoeia in poetry and prose	Students discuss how imaginative literary language shapes a reader's response and creates a stronger effect than literal description.
Year 3	AC9E3LE05	create and edit imaginative texts, using or adapting language features, characters, settings, plot structures and ideas encountered in literary texts	Students create original similes and metaphors after studying Shakespeare's imagery.
Year 4	AC9E4LE04	examine the use of literary devices and deliberate word play in literary texts, including poetry, to shape meaning	Students examine metaphor and imagery and explain how Shakespeare's word choices shape meaning.
Year 4	AC9E4LE05	create and edit literary texts by developing storylines, characters and settings	Students create and refine imaginative descriptions using deliberate figurative language.
Year 5	AC9E5LE04	examine the effects of imagery, including simile, metaphor and personification, and sound devices in narratives, poetry and songs	Students closely examine the effect of Shakespeare's sun metaphor and create original imagery.
Year 5	AC9E5LE05	create and edit literary texts, experimenting with figurative language, storylines, characters and settings from texts students have experienced	Students create a descriptive literary passage built around a central image.
Year 6	AC9E6LA08	identify authors' use of vivid, emotive vocabulary, such as metaphors, similes, personification, idioms, imagery and hyperbole	Students identify and explain Shakespeare's use of metaphor and imagery in the balcony scene.
Year 6	AC9E6LE05	create and edit literary texts that adapt plot structure, characters, settings and/or ideas from texts students have experienced, and experiment with literary devices	Students create and edit an original descriptive passage using a deliberate central image and literary devices.

ACHIEVEMENT STANDARD EVIDENCE DEVELOPED IN THIS LESSON

This lesson contributes targeted evidence concerning **literary language, response to texts and the creation of imaginative writing**.

It does not attempt to address every element of the relevant Achievement Standards.

For Foundation–Year 2 students, the response may provide evidence of comprehension, connections between words and images and the ability to express thoughts about a literary text.

For Years 3–4 students, the figurative language activity and explanatory paragraph may provide evidence of the student's developing ability to describe how literary language contributes to meaning and to create an imaginative text using language features encountered in literature.

For Years 5–6 students, the close reading and original descriptive passage may provide evidence of the ability to explain how literary devices contribute to meaning and effect and to create a literary text using figurative language and deliberate vocabulary choices.

This evidence should be retained as part of the progressive portfolio and considered alongside literary and writing evidence gathered across this and future units.

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There is **no expectation that the entire English Achievement Standard will be demonstrated within this lesson or within this single unit**. Curriculum coverage is developed progressively across the broader sequence of units.

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Lesson 3.2 – SHAPING EMOTION WITH RHYTHM, SOUND AND FIGURATIVE LANGUAGE

A) CHARACTER FOCUS – INQUISITIVENESS

An inquisitive reader listens.

Words carry meaning, yet the sound and movement of those words can also influence us.

A sentence may rush. A line may pause.

Repeated sounds can make words memorable, while rhythm may give language a sense of calm, excitement, urgency or dignity.

When studying poetry or dramatic language, an inquisitive reader asks:

What do these words mean?

but also:

How do these words sound?

Where does the voice naturally rise, pause or slow?

Why might the writer have arranged the words in this particular way?

Today, we will listen more closely to Shakespeare's language.

Rather than treating a poem or speech as a puzzle to decode, we will investigate how sound, rhythm and imagery work together to shape emotion.

B) THEME & LEARNING OBJECTIVES

Theme: Exploring how writers use rhythm, sound and figurative language to shape emotional expression.

By the end of this lesson, students should be able to:

- listen to or read a selected section from the Lambs' *Romeo and Juliet*
- narrate the important ideas and emotional developments of the passage
- recognise that poetry and dramatic language can use rhythm and sound for effect
- identify simple examples of repetition and sound pattern
- distinguish between simile and metaphor
- explain how figurative language contributes to emotion
- explore the basic idea of iambic rhythm at an age-appropriate level
- perform a short line or passage with attention to phrasing and expression
- create an original short poetic or descriptive passage using deliberate language choices.

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C) INTRODUCTION & KEY TERMINOLOGY

HOME-TUTOR SAYS:

In our previous lesson, we investigated Shakespeare's image:

“Juliet is the sun.”

We discovered that a metaphor can carry several related ideas at once.

Today, we will look more closely at the sound of language.

Shakespeare wrote plays to be spoken aloud.

For that reason, reading his words silently can sometimes hide part of their effect.

As you listen today, notice:

- repeated words
- repeated sounds
- natural pauses
- strong beats
- images that create emotion.

KEY TERMINOLOGY

Rhythm: The pattern or movement created by stressed and unstressed sounds in language.

Beat: A stressed or emphasised sound within spoken language.

Repetition: The deliberate use of a word, phrase or sound more than once.

Sound pattern: A deliberate arrangement of sounds that contributes to the effect of language.

Alliteration: The repetition of the same or similar initial consonant sounds in nearby words.

Imagery: Language that creates a picture or sensory impression.

Metaphor: A comparison in which one thing is described as if it were another.

Simile: A comparison using words such as **like** or **as**.

Iamb: A two-part rhythmic unit that often moves from an unstressed sound to a stressed sound.

Iambic pentameter: A line of verse commonly built from five iambic units.

Phrasing: The way spoken words are grouped and expressed naturally.

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D) LITERATURE READING – CHARLES AND MARY LAMB'S ROMEO AND JULIET

HOME-TUTOR INSTRUCTIONS

Return to Charles and Mary Lamb's **"Romeo and Juliet"** in *Tales from Shakespeare*.

For today's lesson, re-read the latter part of the garden or balcony encounter and continue into the section describing **Romeo and Juliet's decision to marry secretly and Friar Laurence's involvement**.

Stop before the major conflict involving Mercutio and Tybalt develops.

The purpose of today's reading is to notice the emotional movement of the story.

Ask the student to listen for changes such as:

- uncertainty
- hope
- affection
- urgency
- concern.

Do not interrupt the reading frequently.

After the Lambs' section, read the following short Shakespearean extracts aloud.

First:

"O Romeo, Romeo! wherefore art thou Romeo?"

Then:

"Deny thy father and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet."

Finally:

"Good night, good night! parting is such sweet sorrow..."

Read each passage naturally once.

Then read the final line again more slowly.

Invite older students to listen for the repeated words and the contrast within **sweet sorrow**.

Do not yet explain every word.

Move into narration first.

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E) NARRATION – TELL THE STORY AND THE FEELING BACK

HOME-TUTOR SAYS:

Without looking at the book, tell me what happened in today's section.

Then tell me how the feelings of the characters seemed to change during the passage.

You might think about whether they seemed worried, hopeful, excited or uncertain.

HOME-TUTOR GUIDANCE

Allow the student to narrate freely.

Today's narration may include both events and emotional interpretation.

If support is needed, use one or two prompts.

FOUNDATION–YEAR 2 NARRATION PROMPTS

- What did Romeo and Juliet decide?
- Why did they have to be careful?
- Who agreed to help them?
- Did Juliet seem happy, worried or both?
- Which words from the Shakespeare lines did you remember?

YEARS 3–4 NARRATION PROMPTS

- What happened after Romeo and Juliet spoke in the garden?
- Why did their family names remain a problem?
- What decision did they make?
- How did their feelings seem to change?
- What do you think **sweet sorrow** might mean?

YEARS 5–6 NARRATION PROMPTS

- Summarise the important developments in the passage.
- How does Juliet's language reveal tension between love and family identity?
- What emotional contrasts appear in the scene?
- How does repetition contribute to the sound of **"Good night, good night"**?
- What preliminary interpretation can you make of **"sweet sorrow"**?

HOME-TUTOR NOTE

The student's narration may provide evidence of literal and inferred comprehension.

Listen for the ability to:

- recount important events
- identify emotional developments
- interpret language beyond its direct meaning
- refer to words or phrases from the text
- communicate ideas clearly.

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F) LITERARY EXPLORATION & EXPLICIT ENGLISH TEACHING

WORDS WRITTEN TO BE HEARD

Shakespeare's plays were written for voices.

Although modern students often meet them on a printed page, the language was intended to move through a theatre.

Actors breathed the words.

Audiences heard them.

A phrase could linger because of its rhythm.

Repeated sounds might make a line memorable.

A carefully placed pause could change the emotional effect of a speech.

This is why we should sometimes listen to Shakespeare before we analyse him.

Consider Juliet's words:

“O Romeo, Romeo! wherefore art thou Romeo?”

Read the sentence aloud.

The name **Romeo** is repeated.

Juliet does not simply ask:

Why are you a Montague?

Instead, Romeo's name occupies the centre of the line.

The repetition makes the question more emotional.

Her problem is connected with the very identity of the person she loves.

REPETITION CAN CREATE EMPHASIS

Writers repeat words for different reasons.

Consider:

Run.

Now compare:

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Run, run, run!

The repeated word increases urgency.

Consider:

I waited for you.

Now:

I waited and waited for you.

The repetition suggests length or frustration.

In Shakespeare's line:

“Good night, good night!”

the repeated phrase can suggest reluctance to part.

The characters say farewell, yet the repetition almost delays the departure.

The words themselves linger.

CONTRAST WITHIN TWO WORDS

Now examine:

“sweet sorrow”

At first, the words seem to disagree.

Sweet suggests pleasure.

Sorrow suggests sadness.

Why place them together?

Juliet experiences two emotions at once.

Parting from Romeo is painful.

Yet the sorrow is connected with affection and the hope of seeing him again.

The phrase compresses a complicated emotional experience into two words.

This kind of surprising combination is sometimes called an **oxymoron**.

An oxymoron brings apparently contradictory terms together.

Examples include:

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deafening silence

bittersweet

open secret

living dead

Not every unusual pair of words is effective.

The contrast should help communicate an idea.

In **sweet sorrow**, the contradiction reflects Juliet's mixed emotions.

LANGUAGE CAN HOLD TWO EMOTIONS AT ONCE

Consider a child leaving home for an exciting adventure.

The child may feel:

- eager
- nervous
- happy
- sad.

A plain statement might say:

She had mixed feelings.

That sentence is clear but general.

A writer might create a more vivid image:

Excitement pulled her towards the gate, while homesickness tugged her back towards the warm kitchen light.

The sentence gives two emotions movement.

Through figurative language, complicated feelings can become easier to imagine.

Shakespeare repeatedly uses contrasts in *Romeo and Juliet*.

Light and darkness.

Love and hatred.

Joy and sorrow.

Private affection and public conflict.

These oppositions help shape the emotional world of the story.

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LISTENING FOR RHYTHM

Now say this sentence aloud:

I WALKED aWAY to FIND the ROAD.

You may notice that some parts receive more emphasis than others.

Spoken English naturally contains stressed and unstressed sounds.

A **stressed** syllable is given greater emphasis.

An **unstressed** syllable is lighter.

One common rhythmic pattern moves like this:

da-DUM

da-DUM

da-DUM

This unstressed-stressed pattern is called an **iamb**.

Consider the word:

reTURN

The second syllable carries the stronger stress.

re-TURN

That movement resembles an iamb.

IAMBIC PENTAMETER – A FIRST INTRODUCTION

Older students may encounter the term **iambic pentameter** when studying Shakespeare.

The name sounds complicated, but we can separate it.

Iambic refers to a pattern built from iambs.

Pentameter indicates five rhythmic units or feet within a line.

A simplified pattern might sound like:

da-DUM | da-DUM | da-DUM | da-DUM | da-DUM

Shakespeare often used this rhythm, especially in verse.

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However, spoken poetry is not a drumbeat.

Actors do not need to chant every line mechanically.

Rhythm provides an underlying movement, but natural meaning and emotion remain important.

For Foundation–Year 2 students, there is no need to analyse iambic pentameter.

They may simply clap or tap the natural beat of a spoken phrase.

Years 3–4 students may notice strong and light beats.

Years 5–6 students can begin identifying the general iambic pattern without being expected to scan complex Shakespearean passages independently.

TRY THE RHYTHM

Say:

I WALK beneath the QUIET moon.

Tap gently on the stronger parts.

Now say:

The NIGHT was DARK and ALL was STILL.

The pattern may not form perfect Shakespearean pentameter, but you can hear how rhythm gives spoken language movement.

Poets choose words partly according to meaning, yet sound also matters.

A word with the right meaning may still feel awkward in a particular line.

ALLITERATION – REPEATING INITIAL SOUNDS

Listen to:

Dark dogs dashed down dusty roads.

The repeated **d** sound is noticeable.

This is **alliteration**.

Alliteration involves repeated initial consonant sounds in nearby words.

Shakespeare and other poets use sound patterns in many different ways.

Consider these original examples:

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Silver stars scattered across the sky.

Wild winds worried the window.

Bright bells broke the morning silence.

Alliteration can make language:

- memorable
- playful
- forceful
- musical.

However, excessive alliteration may sound silly unless that effect is intended.

Seven slippery silver snakes silently slid south

might suit a tongue twister.

It would be distracting in a serious description unless the writer had a particular purpose.

RHYTHM SHOULD SUPPORT MEANING

Consider two moments.

A character is resting beside a quiet river.

Longer, flowing sentences may suit the mood.

Beneath the willow branches, the river wandered lazily through the valley, carrying small islands of sunlight across its gently moving surface.

Now imagine sudden danger.

A branch snapped. Mara froze. Footsteps.

The rhythm changes.

Short sentences can be powerful when used deliberately.

Notice the important distinction.

We are not avoiding short sentences because they are always bad.

We are avoiding **habitual, repetitive choppiness**.

When a writer suddenly shortens the rhythm after a flowing paragraph, the contrast can create tension.

The technique works because it is unusual.

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ENGLISH WRITING SKILL – MATCHING RHYTHM TO EMOTION

Imagine a character waiting happily for a friend.

You might write:

Humming softly, Ella arranged the plates beside the window and glanced towards the sunlit road whenever footsteps passed the gate.

The sentence flows.

Now imagine that Ella hears something frightening.

The gate creaked.

Ella stopped.

Used after the longer sentence, the short lines create a sudden change.

The rhythm supports the emotional shift.

Good writers listen to their sentences.

After drafting a paragraph, read it aloud.

Ask:

Does the rhythm fit the mood?

Have I repeated the same sentence pattern accidentally?

Would a longer sentence allow this idea to flow?

Would one carefully placed short sentence create emphasis?

G) THINKING QUESTIONS – DIFFERENTIATED

FOUNDATION–YEAR 2

Answer orally or in your English Journal.

1. What did Romeo and Juliet decide?
2. Why were their family names a problem?
3. What word is repeated in **"Good night, good night"**?
4. How might repeating **good night** show Juliet's feelings?
5. Can a person feel happy and sad at the same time?
6. What do you think **sweet sorrow** means?
7. Say a sentence in a happy voice.
8. Say the same sentence in a worried voice. What changed?

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YEARS 3–4

Answer in complete sentences.

1. Why does Juliet repeat Romeo's name?
2. What effect does repetition create in **"Good night, good night"**?
3. Explain why **sweet sorrow** contains contrasting ideas.
4. What is an oxymoron?
5. How can rhythm influence the mood of spoken language?
6. What is alliteration?
7. Create one original example of alliteration.
8. Why should writers read their work aloud when editing?

YEARS 5–6

Use literary terminology where appropriate.

1. Explain how repetition contributes to the emotional effect of Juliet's language.
2. Analyse the phrase **"sweet sorrow."** How does the contrast reflect Juliet's emotional state?
3. Why might Shakespeare use compressed figurative language rather than a direct explanation of mixed emotions?
4. Explain the basic iambic pattern.
5. Why should iambic pentameter not be performed as a mechanical chant?
6. How can sentence length and rhythm influence an audience's emotional response?
7. Explain why a very short sentence can be more powerful when surrounded by longer prose.
8. Identify one sound or rhythm technique from today's lesson that you would like to use in your own writing. Explain why.

H) ENGLISH ACTIVITIES – DIFFERENTIATED

FOUNDATION–YEAR 2 ACTIVITY – WORDS HAVE FEELINGS

Open your English Journal.

Write the heading:

Sweet Sorrow

Draw Juliet saying goodbye to Romeo.

Show two feelings in your picture.

For example:

- happy because she loves Romeo
- sad because he must leave.

Complete orally:

Juliet feels happy because...

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Juliet feels sad because...

Foundation students: The Home-Tutor may write the student's words beneath the drawing.

Years 1–2: Write three to five sentences explaining Juliet's feelings.

Now write one repeated phrase.

For example:

Wait, wait!

Come back, come back!

Good night, good night!

Read the phrase aloud with expression.

Try changing:

- volume
- pace
- feeling.

Explain which performance sounded best and why.

PORTFOLIO EVIDENCE

Retain the response.

The activity may provide evidence of comprehension, response to character emotions and the creation and delivery of a short spoken or written text.

YEARS 3–4 ACTIVITY – SOUND AND EMOTION

Write the heading:

Making Language Memorable

Complete three short challenges.

CHALLENGE 1 – REPETITION

Write one sentence in which repetition communicates:

- excitement
- worry
- reluctance
- urgency.

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Example:

Wait, wait! I can hear someone coming.

Create your own sentence.

CHALLENGE 2 – ALLITERATION

Choose a sound.

Create a short alliterative phrase.

For example:

whispering winter winds

or:

bright bells broke the silence

Use the phrase in a complete sentence.

CHALLENGE 3 – CONTRASTING FEELINGS

Think of a situation where a person may experience two feelings at once.

Examples:

- first day at a new school
- moving house
- winning a difficult competition
- saying goodbye to a friend.

Write one paragraph describing the moment.

Try to show both emotions through the character's actions, thoughts or language.

You may use a contrasting phrase similar in idea to **sweet sorrow**, but create your own wording.

Read your paragraph aloud.

Listen to the rhythm.

Ask:

- Do all my sentences sound the same?
- Have I used any accidental repetition?
- Does a longer sentence allow one part to flow?
- Would one short sentence create useful emphasis?

Revise the rhythm where necessary.

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PORTFOLIO EVIDENCE

Retain the three challenges.

The work may provide evidence of the student's ability to discuss and create literary language using repetition, sound patterns and deliberate language choices.

YEARS 5–6 ACTIVITY – WRITING EMOTIONAL CONTRAST

Write the heading:

Two Feelings at Once

Choose a moment in which a character experiences conflicting emotions.

Possible situations include:

- leaving home for a long journey
- meeting someone after a long separation
- receiving an exciting opportunity that requires sacrifice
- finishing an important stage of life
- winning after a close friend loses
- discovering something wonderful in a dangerous place.

Plan your passage.

The situation is:

Emotion 1:

Emotion 2:

Why the emotions conflict:

One image I might use:

One sound technique I might use:

Write an imaginative passage of approximately five to seven paragraphs.

Your purpose is to allow the reader to sense both emotions.

Do not simply write:

He felt happy and sad.

Show the emotional contrast through:

- imagery
- physical actions
- internal thought

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- repetition
- sound pattern
- rhythm
- carefully chosen dialogue.

You may experiment with an oxymoron or contrasting phrase.

Do not force one into the writing if it sounds unnatural.

Pay particular attention to sentence rhythm.

A flowing sentence may suit reflection.

A sudden short sentence may create a moment of realisation or emotional shock.

Use short sentences sparingly.

Their effect should come from contrast.

After drafting, read the complete passage aloud.

Mark:

- one example of deliberate repetition
- one sound or rhythm choice
- one figurative image
- one sentence whose length contributes to the emotional effect.

Then write a short author's reflection:

The two emotions I wanted to communicate were...

The language choice I think was most effective was...

It influences the reader by...

Edit your final work.

Check:

- Have I shown both emotions?
- Have I used literary language deliberately?
- Does the rhythm suit the emotional movement?
- Have I avoided repetitive sentence structures?
- Are any short sentences used for a clear reason?
- Have I organised the passage into purposeful paragraphs?
- Have I checked punctuation and spelling?

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PORTFOLIO EVIDENCE

Retain the planning, imaginative passage and author's reflection.

This work may provide evidence of the student's ability to create literary texts, develop and elaborate ideas, use literary devices for effect and explain deliberate language choices.

I) INQUISITIVENESS REFLECTION

HOME-TUTOR SAYS:

Words can communicate more than facts.

Through rhythm, repetition and contrast, a writer can help an audience feel the movement of an idea.

Complete these statements orally or in your English Journal:

The phrase “sweet sorrow” is interesting because...

One sound or rhythm technique I noticed today was...

I think this technique affects an audience by...

Now consider your own writing.

One sentence I changed after reading it aloud was...

I changed it because...

The new version sounds...

J) AUSTRALIAN CURRICULUM v9 – ENGLISH CONTENT DESCRIPTION MAPPING

Year Level	Code	Content Description	Justification
Foundation	AC9EFLE04	explore and replicate the rhythms and sound patterns of literary texts such as poems, rhymes and songs	Students listen to repetition and rhythm in Shakespearean lines and imitate simple sound patterns in spoken language.
Foundation	AC9EFLY02	interact in informal and structured situations by listening while others speak and using features of voice including volume levels	Students perform repeated phrases using different volume, pace and emotion.
Year 1	AC9E1LA04	explore how repetition, rhyme and rhythm create cohesion in simple poems, chants and songs	Students explore repetition and rhythm as sound features that make language memorable and connected.
Year 1	AC9E1LE04	listen to and discuss poems, chants, rhymes and songs, and imitate and invent sound patterns including alliteration and rhyme	Students listen to Shakespeare's poetic language and experiment with repetition and sound patterns.
Year 2	AC9E2LE04	identify, reproduce and experiment with rhythmic sound and word patterns in poems, chants, rhymes or songs	Students identify repetition and experiment with alliteration and rhythm in original language.
Year 3	AC9E3LE04	discuss the effects of some literary devices used to enhance meaning and shape the reader's reaction, including rhythm and onomatopoeia in poetry and prose	Students discuss how rhythm and repetition influence the emotional effect of spoken and literary language.
Year 3	AC9E3LE05	create and edit imaginative texts, using or adapting language features, characters, settings, plot structures and ideas encountered in literary texts	Students create and revise an imaginative paragraph using repetition, sound and emotional contrast.
Year 4	AC9E4LE04	examine the use of literary devices and deliberate word play in literary texts, including poetry, to shape meaning	Students examine repetition, oxymoron, alliteration and rhythmic choices and explain their effects.

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Year Level	Code	Content Description	Justification
Year 5	AC9E5LE04	examine the effects of imagery, including simile, metaphor and personification, and sound devices in narratives, poetry and songs	Students examine sound devices, rhythm and figurative language in Shakespeare's dramatic verse.
Year 5	AC9E5LE05	create and edit literary texts, experimenting with figurative language, storylines, characters and settings from texts students have experienced	Students create an imaginative passage experimenting with imagery, sound and emotional contrast.
Year 6	AC9E6LE04	explain the way authors use sound and imagery to create meaning and effect in poetry	Students explain how repetition, rhythm, contrasting language and imagery shape emotional meaning and audience response.
Year 6	AC9E6LE05	create and edit literary texts that adapt plot structure, characters, settings and/or ideas from texts students have experienced, and experiment with literary devices	Students create and edit an original literary passage using sound, imagery and rhythm to communicate conflicting emotions.

ACHIEVEMENT STANDARD EVIDENCE DEVELOPED IN THIS LESSON

This lesson contributes targeted evidence in the areas of **literary language, sound devices, emotional interpretation and imaginative text creation**.

It is not intended to address every Content Description or every part of the English Achievement Standard within this unit.

For Foundation–Year 2 students, spoken performance and written response may provide evidence of the ability to listen to and respond to literary language, identify sound patterns and use features of voice when communicating.

For Years 3–4 students, the sound and emotion activities may provide evidence of the ability to describe the effects of literary devices and create an imaginative text using deliberate language features.

For Years 5–6 students, the imaginative passage and author's reflection may provide evidence of the ability to explain how sound and imagery contribute to meaning and effect and to create literary texts using figurative language, rhythm and other literary devices.

Retain the completed work as part of the progressive English portfolio.

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TOPIC 4	CHARACTERS IN CONFLICT – CHOICES & CONSEQUENCES

Lesson 4.1 – TYBALT, MERCUTIO AND ROMEO: WHEN CONFLICT ESCALATES

A) CHARACTER FOCUS – INQUISITIVENESS

Inquisitiveness is not only useful when studying ideas. It is also valuable when examining choices.

When conflict grows, people often react quickly. Anger rises, pride becomes involved and one action provokes another. In the middle of such a moment, few characters pause long enough to ask:

What is actually happening?

What choice do I have?

What might follow if I act now?

A careful reader, however, can slow the scene down.

Looking back over a sequence of events, we can investigate how one decision leads towards another. We can notice moments when a different response might have changed the direction of the story.

Today, the conflict in *Romeo and Juliet* becomes far more serious.

As you read, do not simply ask who wins the argument or fight.

Ask:

Where did the conflict escalate?

Which choices increased the danger?

At what point might events have turned in another direction?

B) THEME & LEARNING OBJECTIVES

Theme: Investigating how character choices escalate conflict and produce consequences.

By the end of this lesson, students should be able to:

- listen to or read the section of the Lambs' *Romeo and Juliet* involving Tybalt, Mercutio and Romeo

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- narrate the central events in a logical sequence
- identify character motivations and responses within a conflict
- explain how one event or decision contributes to later consequences
- compare the reactions of Romeo, Tybalt and Mercutio
- recognise how dialogue and action develop characters
- identify a turning point within a plot
- create an age-appropriate cause-and-effect response
- experiment with a **clausal sentence opener** to express time, cause or circumstance.

C) INTRODUCTION & KEY TERMINOLOGY

HOME-TUTOR SAYS:

So far, several problems in *Romeo and Juliet* have remained unresolved.

The Montagues and Capulets are still enemies.

Tybalt remains angry about Romeo's presence at the Capulet feast.

Romeo and Juliet have married secretly.

The Prince has already warned the families about further violence.

Today, these problems begin colliding.

Several characters make choices within a very short period of time, and the consequences are enormous.

As you listen, notice not only **what happens**, but also **why each character responds as he does**.

KEY TERMINOLOGY

Motivation: A reason that influences a character to act.

Consequence: A result that follows an action or decision.

Escalation: The process by which a conflict or problem becomes more serious.

Turning point: An important moment that significantly changes the direction of a story.

Characterisation: The way an author develops and reveals a character.

Cause and effect: The relationship between an event or action and the result that follows.

Impulsive: Acting quickly without fully considering the consequences.

Provocation: An action or statement that causes or encourages an angry response.

Restraint: The ability to control an immediate reaction.

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Clause: A group of words containing a subject and a verb.

Clausal opener: A dependent clause placed at the beginning of a sentence to establish time, cause, condition or another relationship.

D) LITERATURE READING – CHARLES AND MARY LAMB'S ROMEO AND JULIET

HOME-TUTOR INSTRUCTIONS

Return to Charles and Mary Lamb's **"Romeo and Juliet"** in *Tales from Shakespeare*.

Begin with the section following Romeo and Juliet's secret marriage.

Read the passage involving **Tybalt's challenge, Mercutio's involvement in the quarrel, Mercutio's death and Romeo's response**.

Continue through the death of Tybalt and the Prince's judgement that Romeo must be banished from Verona.

Stop after Romeo's banishment has been announced and the immediate consequences of the street conflict are clear.

For Foundation–Year 2 students, the Home-Tutor should read the section aloud and may briefly soften or clarify older expressions if the language becomes difficult. Do not add unnecessary graphic detail.

For Years 3–6 students, read the Lambs' retelling as written, providing only brief explanations where vocabulary prevents understanding.

For Years 5–6 students, after the Lambs' passage, read this short line from Shakespeare's original play:

"A plague o' both your houses!"

Explain that Mercutio blames the feud between the Montagues and Capulets for the events that have led to his death.

You may also read Romeo's words:

"O, I am fortune's fool!"

At this stage, invite students simply to notice Romeo's reaction after the consequences of his actions become clear.

Do not yet begin a detailed debate about fate. That question will be explored more fully in Topic 5.

Move directly into narration.

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E) NARRATION – TELL THE STORY BACK

HOME-TUTOR SAYS:

Without looking at the book, tell me what happened in today's section.

Try to explain the order of events and how one action led to another.

When you finish, tell me which moment you think changed the direction of the story most dramatically.

HOME-TUTOR GUIDANCE

Allow the student to complete the narration before asking detailed questions.

Today's passage contains several closely connected events, so listen carefully for whether the student understands the sequence.

If support is needed, use one or two prompts.

FOUNDATION–YEAR 2 NARRATION PROMPTS

- Who came looking for Romeo?
- Why was Tybalt angry?
- Who fought Tybalt?
- What happened to Mercutio?
- What did Romeo do next?
- What punishment did Romeo receive?

YEARS 3–4 NARRATION PROMPTS

- Why did Tybalt want to challenge Romeo?
- Why did Romeo not want to fight Tybalt?
- How did Mercutio respond?
- What happened during the fight?
- How did Romeo react after Mercutio died?
- What consequence followed Romeo's actions?

YEARS 5–6 NARRATION PROMPTS

- Summarise the sequence from Tybalt's challenge to Romeo's banishment.
- Explain Romeo's motivation for refusing to fight Tybalt.
- Why does Mercutio become involved?
- How does Romeo's behaviour change after Mercutio's death?
- Which event functions as the main turning point?
- How does the private feud now produce consequences beyond the two families?

HOME-TUTOR NOTE

This narration can provide useful evidence of the student's ability to:

- sequence complex events
- explain cause-and-effect relationships
- identify character motivation

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- recognise a turning point
- distinguish between an event and its consequence
- communicate ideas clearly.

F) LITERARY EXPLORATION & EXPLICIT ENGLISH TEACHING

WHEN CONFLICT BECOMES A CHAIN REACTION

A conflict can grow slowly.

It can also accelerate with frightening speed.

By the time Tybalt approaches Romeo, several earlier events have already prepared the confrontation.

Tybalt remembers Romeo's presence at the Capulet feast.

His anger remains unresolved.

Romeo, however, now possesses information Tybalt does not have.

Romeo has secretly married Juliet.

Therefore, Tybalt is no longer merely a Capulet enemy in Romeo's mind.

Through marriage, Tybalt has become connected with Romeo's new family.

The audience understands this.

Tybalt does not.

That difference changes the scene.

THE SAME EVENT CAN MEAN DIFFERENT THINGS TO DIFFERENT CHARACTERS

Tybalt sees Romeo.

To Tybalt, the Montague's presence recalls insult and family dishonour.

Romeo sees Tybalt.

Although Romeo cannot publicly explain why, he now has a reason to avoid fighting.

Mercutio watches the exchange.

Romeo's refusal may look like cowardice or submission.

One situation produces three different interpretations.

This is an important feature of literary conflict.

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Characters act according to what they know, believe and feel.

When their information differs, misunderstanding can intensify conflict.

Romeo knows about the marriage.

The audience knows about the marriage.

Tybalt and Mercutio do not.

Because Romeo cannot openly explain his new relationship with Juliet, his restraint is misunderstood.

RESTRAINT CAN BE MISREAD

Earlier in the story, Romeo has often responded emotionally and quickly.

During the confrontation with Tybalt, however, he initially refuses to fight.

This could be interpreted as restraint.

Romeo knows that violence against Juliet's relative would further complicate his secret marriage.

Yet Mercutio does not understand Romeo's motive.

To him, Romeo's behaviour appears dishonourable.

Provoked by Tybalt and frustrated by Romeo's response, Mercutio enters the conflict.

At this moment, the plot moves closer to disaster.

Was Mercutio forced to fight?

No.

Was Tybalt required to continue provoking the Montagues?

No.

Could Romeo openly explain everything?

Not easily, because the marriage is secret.

Each character operates within limitations, but choices still occur.

THE TURNING POINT

During the fight between Mercutio and Tybalt, Romeo attempts to intervene.

His intention is to stop the conflict.

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The result is disastrous.

Mercutio is fatally wounded.

Here, the story reaches a major turning point.

A **turning point** is an event after which the direction of the plot changes significantly.

Before Mercutio's death, Romeo has been trying to avoid violence.

After Mercutio's death, anger and grief overwhelm his restraint.

His motivation changes.

Previously:

Avoid fighting Tybalt.

Now:

Avenge Mercutio.

The same character responds very differently because the circumstances have changed.

This is part of **characterisation**.

Characters are revealed not only by their ordinary behaviour but also by the way they react under pressure.

ROMEO'S IMPULSIVE RESPONSE

After Mercutio's death, Romeo confronts Tybalt.

Emotion drives the action.

The young man who recently refused to fight now pursues conflict.

Tybalt is killed.

Only afterwards does Romeo fully confront the seriousness of what has occurred.

Shakespeare gives him the words:

“O, I am fortune's fool!”

Romeo seems to feel caught in forces larger than himself.

Yet an inquisitive reader may pause.

Was Romeo controlled entirely by fortune?

Or did Romeo make a choice while angry and grieving?

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Could both circumstance and choice be operating together?

We will return to that question in a later topic.

For now, notice the pattern.

Tybalt provokes Romeo.

Romeo refuses to fight.

Mercutio intervenes.

Romeo attempts to stop the fight.

Mercutio is wounded.

Mercutio dies.

Romeo responds in anger.

Romeo kills Tybalt.

The Prince banishes Romeo.

This is more than a sequence.

It is an escalating chain of cause and effect.

ONE CONSEQUENCE CREATES THE NEXT PROBLEM

Romeo's banishment changes everything.

Before the street fight, Romeo and Juliet's main problem was the feud and the secrecy surrounding their marriage.

After the fight, Romeo is banished from Verona.

Now the newly married couple face physical separation.

Juliet has lost Tybalt, her relative.

Mercutio is dead.

The Prince's warning has become a punishment.

The feud has claimed people beyond the central couple.

Each consequence creates new difficulties.

This is how a strong plot develops.

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A writer does not simply introduce a problem, solve it and begin an unrelated problem.

Instead, one conflict can create the circumstances for the next.

MERCUTIO'S ACCUSATION

As Mercutio realises the seriousness of his wound, he cries:

“A plague o' both your houses!”

Mercutio is connected with Romeo, but he is not simply repeating the Montague hatred of the Capulets.

Instead, he blames **both households**.

Why?

The feud has created the circumstances in which the quarrel occurs.

Tybalt's hostility is connected with family conflict.

Romeo's secrecy is connected with family conflict.

The street confrontation becomes another expression of family conflict.

Mercutio is caught within it.

His accusation reminds the audience that the consequences have spread beyond the people who originally maintained the feud.

Private hatred has become public destruction.

CHARACTER CHOICES AND CONSEQUENCES

When analysing a character's decision, we can ask four questions:

1. What does the character know?

Romeo knows he has married Juliet.

Mercutio does not.

2. What does the character want?

Tybalt wants to answer what he believes is an insult.

Romeo initially wants to avoid fighting.

Mercutio wants to defend honour and respond to Tybalt.

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3. What emotion influences the character?

Tybalt appears angry.

Mercutio becomes provoked.

Romeo becomes grief-stricken and furious.

4. What consequence follows?

The fight escalates.

Mercutio dies.

Romeo kills Tybalt.

Romeo is banished.

These questions help us examine a character without reducing the discussion to:

He made a bad choice.

A stronger literary response explains **why** the choice occurred and **how** it affected the plot.

ENGLISH TEACHING – WRITING CAUSE AND CONSEQUENCE

Compare:

Mercutio died. Romeo fought Tybalt. Romeo was banished.

The sequence is correct, but the relationships are weak.

Now consider:

After Mercutio is fatally wounded, Romeo's grief and anger overwhelm his earlier restraint. Because he chooses to confront Tybalt, the conflict escalates again. Tybalt's death then leads the Prince to banish Romeo from Verona.

The second passage explains the connections.

Useful language includes:

because; since; therefore; consequently; as a result; this leads to; following this; after; when; although

Good literary writing often depends on making relationships between ideas clear.

ENGLISH WRITING SKILL – THE CLAUSAL OPENER

So far, we have examined several ways to begin sentences.

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Today, we will explore a **clausal opener**.

A clausal opener begins with a dependent clause.

Consider: **Romeo attacks Tybalt after Mercutio dies.**

Now rearrange the idea: **After Mercutio dies, Romeo attacks Tybalt.**

The opener: **After Mercutio dies** contains a subject: **Mercutio** and a verb: **dies**.

It is a clause.

However, it does not express a complete thought on its own in this sentence.

After Mercutio dies... the reader expects more information.

What happens after Mercutio dies?

The main clause completes the idea: **Romeo attacks Tybalt.**

Other clausal openers include:

Because Romeo has secretly married Juliet, he refuses Tybalt's challenge.

When Mercutio enters the conflict, the danger increases.

Although Romeo tries to stop the fight, his intervention has disastrous consequences.

Since the Prince has already warned the families, further violence brings serious punishment.

Clausal openers are particularly useful when explaining:

- time
- cause
- contrast
- condition.

USING COMMAS AFTER CLAUSAL OPENERS

When a dependent clause comes before the main clause, we generally place a comma after it.

When Mercutio is wounded, Romeo's attitude changes.

Because Romeo acts in anger, he faces a serious consequence.

Although the feud began before Romeo was born, it influences his future.

The comma helps the reader see where the opening clause ends and the main idea begins.

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AVOIDING REPETITIVE EXPLANATIONS

Cause-and-effect writing can become repetitive.

Consider:

Because Mercutio dies, Romeo is angry. Because Romeo is angry, he fights Tybalt. Because he fights Tybalt, Tybalt dies. Because Tybalt dies, Romeo is banished.

The logic is clear, but the repeated opener becomes monotonous.

A stronger paragraph varies the construction:

After Mercutio's death, Romeo's grief quickly becomes anger. Abandoning his earlier restraint, he confronts Tybalt and kills him. As a result, the Prince banishes Romeo from Verona.

The relationships remain clear, but the rhythm is more natural.

Use the sentence-opening tools you have learned to support meaning, not to create a mechanical pattern.

G) THINKING QUESTIONS – DIFFERENTIATED

FOUNDATION–YEAR 2

Answer orally or in your English Journal.

1. Why was Tybalt angry with Romeo?
2. Why did Romeo first refuse to fight?
3. Who fought Tybalt instead?
4. What happened to Mercutio?
5. What did Romeo do after Mercutio died?
6. What happened to Tybalt?
7. What was Romeo's punishment?
8. Which choice made the problem much bigger? Explain your answer.

YEARS 3–4

Answer in complete sentences.

1. Why did Romeo initially refuse to fight Tybalt?
2. Why did Mercutio misunderstand Romeo's behaviour?
3. What caused Mercutio to become involved in the conflict?
4. Identify the main turning point in today's reading and explain your choice.
5. How did Romeo's motivation change after Mercutio died?
6. Explain one clear cause-and-effect chain from the scene.
7. Why does Mercutio blame both families?
8. At what moment do you think a different decision might have changed the story most? Justify your answer.

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YEARS 5–6

Use evidence and literary terminology where appropriate.

1. Explain how different levels of knowledge influence Romeo, Mercutio and Tybalt during the confrontation.
2. Why might Romeo's restraint appear dishonourable to Mercutio?
3. Analyse the change in Romeo's motivation before and after Mercutio's death.
4. Identify the major turning point in the scene and explain how it redirects the plot.
5. How does Mercutio's cry **"A plague o' both your houses!"** broaden the meaning of the family feud?
6. To what extent is Romeo's response impulsive? Support your interpretation.
7. Explain how one consequence creates the next major problem in the plot.
8. Identify one point where the conflict might have de-escalated. Which character could have acted differently, and what possible consequence might have followed?

H) ENGLISH ACTIVITIES – DIFFERENTIATED

FOUNDATION–YEAR 2 ACTIVITY – CHOICES AND WHAT HAPPENED NEXT

Open your English Journal.

Write the heading:

Choices and Consequences

Divide the page into four boxes.

In each box, draw an event from today's story.

Possible events include:

Tybalt challenges Romeo.

Mercutio fights Tybalt.

Romeo fights Tybalt.

Romeo is banished.

Under each picture, write or dictate a short sentence.

Now draw arrows from one event to the next.

HOME-TUTOR ASKS:

What happened because of this?

Foundation students: The Home-Tutor may write the student's oral explanation.

Years 1–2: Write three to five connected sentences.

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Use one of these words:

because

after

so

For example:

After Mercutio dies, Romeo becomes angry.

Try beginning one sentence with:

After...

or:

When...

Read your sentence aloud.

Check:

- Does the sentence explain what happened?
- Are the events in the correct order?
- Does my sentence begin with a capital letter?
- Have I used sentence-ending punctuation?

PORTFOLIO EVIDENCE

Retain the activity.

The sequence and oral or written explanation may provide evidence of comprehension, connections between characters and events, and the ability to report key ideas in a short written or multimodal text.

YEARS 3–4 ACTIVITY – FIND THE TURNING POINT

Write the heading:

When the Story Changes

Create a cause-and-effect chain showing at least six events from Tybalt's challenge to Romeo's banishment.

Use arrows to connect the events.

Next, place a star beside the event you believe is the main **turning point**.

Write three or four paragraphs answering:

Which event is the most important turning point in this part of Romeo and Juliet?

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Your response should:

- identify the event
- explain what happens before it
- explain how the characters or plot change afterwards
- use evidence from the story.

Use cause-and-effect language such as:

because

as a result

therefore

this leads to

consequently

Experiment with at least one clausal opener.

Examples:

After Mercutio is wounded, ...

When Romeo realises what has happened, ...

Although Romeo initially refuses to fight, ...

Remember to use a comma after the opening clause.

After drafting, underline your clausal opener.

Then read the paragraph aloud.

Check:

- Have I identified a clear turning point?
- Have I explained why it matters?
- Have I connected events rather than merely listed them?
- Have I used evidence?
- Have I varied my sentence beginnings naturally?

Edit your work.

PORTFOLIO EVIDENCE

Retain the cause-and-effect chain and turning-point explanation.

The work may provide evidence of the student's ability to describe how events develop a story, explain inferred relationships between events, organise ideas into paragraphs and use linking language and varied sentence structures.

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YEARS 5–6 ACTIVITY – THE MOMENT EVERYTHING CHANGES

Write the heading:

Choices, Escalation and Consequences

Respond to the question:

How do character choices escalate the conflict and create a major turning point in Romeo and Juliet?

Write an analytical response of approximately five to seven paragraphs.

You should consider:

- Tybalt's continuing hostility
- Romeo's secret knowledge of his marriage to Juliet
- Romeo's initial restraint
- Mercutio's interpretation of Romeo's behaviour
- Mercutio's decision to enter the conflict
- Romeo's attempt to intervene
- Romeo's emotional response to Mercutio's death
- Tybalt's death
- Romeo's banishment.

Develop a clear interpretation.

You may argue that Mercutio's death is the main turning point.

Alternatively, you may identify Romeo's decision to confront Tybalt after Mercutio dies.

Another interpretation may be possible if you support it convincingly.

Use relevant literary terminology:

motivation

characterisation

conflict

escalation

turning point

cause and effect

consequence

audience knowledge

Use the pattern:

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IDEA → EVIDENCE → EXPLANATION

As you draft, use clausal openers where they clarify relationships.

For example:

Because Romeo has secretly married Juliet, he has a motive for avoiding conflict with Tybalt.

Although Romeo initially shows restraint, his response changes dramatically after Mercutio's death.

When grief becomes anger, Romeo abandons his earlier attempt to preserve peace.

Do not begin every sentence with a dependent clause.

Aim for natural variety.

After completing your draft, identify:

- one subject opener
- one prepositional phrase opener
- one -ly adverb opener, if naturally used
- one -ing opener, if naturally used
- one clausal opener.

You are **not required to force all five into the final response**.

The purpose of the review is to notice your sentence construction.

Now read the response aloud.

Listen for:

- repetitive openings
- choppy explanation
- unclear cause-and-effect relationships
- overly long sentences containing too many ideas.

Revise where necessary.

Finally, edit your response.

Check:

- Have I answered the analytical question?
- Have I identified and justified a turning point?
- Have I explained character motivation?
- Have I used evidence from the story?
- Have I explained how choices produce consequences?
- Have I organised ideas into purposeful paragraphs?
- Have I used literary terminology accurately?
- Have I varied sentences naturally?
- Have I used commas after opening dependent clauses?
- Have I checked spelling and punctuation?

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PORTFOLIO EVIDENCE

Retain the analytical response.

It may provide evidence of the student's ability to explain how characters and events develop ideas, analyse plot development, support an interpretation with evidence and create an organised written response using paragraphs, complex sentences and literary terminology.

I) INQUISITIVENESS REFLECTION

HOME-TUTOR SAYS:

Looking back, the street conflict does not seem to have one single cause.

Old family hostility is present.

Tybalt carries anger from the feast.

Romeo keeps his marriage secret.

Mercutio misunderstands Romeo's restraint.

Several characters act while emotions are strong.

An inquisitive person examines the chain rather than looking only at the final event.

Complete these statements orally or in your English Journal:

One choice that escalated the conflict was...

The consequence of that choice was...

A moment when someone could have acted differently was...

If that person had chosen differently, perhaps...

Now think about the story as a reader.

The event I consider the turning point is...

I chose it because...

J) AUSTRALIAN CURRICULUM v9 – ENGLISH CONTENT DESCRIPTION MAPPING

Year Level	Code	Content Description	Justification
Foundation	AC9EFLE02	respond to stories and share feelings and thoughts about their events and characters	Students respond to the choices of Romeo, Tybalt and Mercutio and share thoughts about the consequences.

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Year Level	Code	Content Description	Justification
Foundation	AC9EFLY05	use comprehension strategies such as visualising, predicting, connecting, summarising and questioning to understand and discuss texts listened to, viewed or read independently	Students narrate and connect events in the conflict and identify what happens because of character actions.
Year 1	AC9E1LE03	discuss plot, character and setting, which are features of stories	Students discuss the characters and sequence of events that create a major change in the plot.
Year 1	AC9E1LY05	use comprehension strategies such as visualising, predicting, connecting, summarising and questioning when listening, viewing and reading to build literal and inferred meaning by drawing on vocabulary and growing knowledge of context and text structures	Students connect character decisions with consequences and explain important story events.
Year 2	AC9E2LE03	discuss the characters and settings of a range of texts and identify how language is used to present these features in different ways	Students compare character responses within the same conflict and discuss how actions present Romeo, Mercutio and Tybalt.
Year 2	AC9E2LY05	use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning	Students identify cause-and-effect relationships and infer why characters act as they do.
Year 3	AC9E3LA04	understand that paragraphs are a key organisational feature of the stages of written texts, grouping related information together	Students organise their turning-point explanation into paragraphs containing related ideas.
Year 3	AC9E3LE03	discuss how an author uses language and illustrations to portray characters and settings in texts, and explore how the settings and events influence the mood of the narrative	Students examine how actions and responses reveal character and intensify the conflict.
Year 3	AC9E3LY05	use comprehension strategies when listening and viewing to build literal and inferred meaning, and begin to evaluate texts by drawing on a growing knowledge of context, text structures and language features	Students infer motivation, connect consequences and evaluate the importance of a turning point.
Year 4	AC9E4LA06	understand that complex sentences contain one independent clause and at least one dependent clause typically joined by a subordinating conjunction to create relationships, such as time and causality	Students explicitly examine and use dependent clause openers to communicate time, cause and contrast.
Year 4	AC9E4LE03	discuss how authors and illustrators make stories engaging by the way they develop character, setting and plot tensions	Students examine how character choices escalate conflict and create a major turning point.
Year 4	AC9E4LY05	use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning, to expand topic knowledge and ideas, and evaluate texts	Students connect events, infer motivations and evaluate which event most significantly changes the plot.
Year 5	AC9E5LE02	present an opinion on a literary text using specific terms about literary devices, text structures and language features, and reflect on the viewpoints of others	Students present and justify an interpretation of the main turning point using literary terminology and evidence.
Year 5	AC9E5LY05	use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning to evaluate information and ideas	Students evaluate character motivation, causality and the significance of connected events.
Year 6	AC9E6LY03	analyse how text structures and language features work together to meet the purpose of a text, and engage and influence audiences	Students analyse how plot escalation, audience knowledge and a turning point shape the developing tragedy.
Year 6	AC9E6LY06	plan, create, edit and publish written and multimodal texts whose purposes may be imaginative, informative and persuasive, using paragraphs, a variety of complex sentences, expanded verb groups, tense, topic-specific and vivid vocabulary, punctuation, spelling and visual features	Students create and edit a structured analytical response using literary terminology, paragraphs and complex sentence structures.

ACHIEVEMENT STANDARD EVIDENCE DEVELOPED IN THIS LESSON

This lesson contributes targeted evidence concerning **literary comprehension, character motivation, plot development, cause and effect, and written analysis**.

It does not attempt to address every element of the English Achievement Standards.

For Foundation–Year 2 students, the narration and illustrated cause-and-effect sequence may provide evidence of the ability to connect characters with events, retell important story developments and communicate key ideas using spoken, written and visual forms.

For Years 3–4 students, the cause-and-effect chain and turning-point response may provide evidence of the ability to describe how a story develops through characters and events, identify literal and inferred meaning and organise related ideas in paragraphs.

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For Years 5–6 students, the analytical response may provide evidence of the ability to explain how characters and events develop ideas, interpret a major turning point, support an opinion with details from a literary text and create an organised written response using paragraphs and varied sentence structures.

Retain the student's narration observation and differentiated activity as part of the progressive English portfolio.

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LESSON 4.2 – AFTER THE TURNING POINT: HOW CONSEQUENCES DRIVE THE PLOT

A) CHARACTER FOCUS – INQUISITIVENESS

An inquisitive reader does not stop at the moment of crisis.

When a major event changes a story, careful attention shifts towards the consequences.

What has changed?

Who now faces a new problem?

Which earlier decision has created a later difficulty?

How might the characters respond?

In *Romeo and Juliet*, Mercutio and Tybalt are dead, while Romeo has been banished from Verona. The street conflict has ended, but the consequences are only beginning.

Today, we will examine how Shakespeare's story moves forward after a turning point.

Rather than asking only:

What happened next?

we will ask:

Why did this happen next?

That small change in questioning leads us towards deeper literary understanding.

B) THEME & LEARNING OBJECTIVES

Theme: Understanding how consequences create new problems and drive a plot forward.

By the end of this lesson, students should be able to:

- listen to or read the next section of the Lambs' *Romeo and Juliet*
- narrate the important events following Romeo's banishment
- identify how earlier choices produce later consequences
- explain how a turning point can change character circumstances
- examine Juliet's conflicting loyalties and emotions
- recognise how authors create new plot problems from earlier events
- distinguish between retelling events and explaining plot development
- create an age-appropriate consequence chain or literary explanation
- use sentence variety and cohesive language to connect ideas clearly.

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C) INTRODUCTION & KEY TERMINOLOGY

HOME-TUTOR SAYS:

In Lesson 4.1, the conflict escalated rapidly.

Mercutio died.

Romeo killed Tybalt.

The Prince banished Romeo from Verona.

A major turning point has occurred.

Now the story must deal with the consequences.

Writers often use consequences to drive a plot forward.

An action creates a problem.

The character responds to the problem.

That response creates another situation.

Before long, the story has moved far from where it began.

As you listen to today's reading, ask:

Which earlier event caused this new problem?

KEY TERMINOLOGY

Consequence: A result that follows an action or event.

Turning point: An important event that significantly changes the direction of a story.

Plot development: The way connected events cause a story to progress and change.

Loyalty: Faithfulness or commitment to a person, group or cause.

Dilemma: A difficult situation involving competing choices or concerns.

Internal conflict: A struggle within a character's thoughts, emotions or desires.

Cause and effect: The relationship between an action or event and the result that follows.

Cohesion: The way ideas within a text are linked and connected.

Text connective: A word or phrase that helps show the relationship between ideas or events.

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HOME-TUTOR SAYS:

Pay particular attention to Juliet.

She now faces several conflicting emotions and loyalties.

The story is becoming more complicated because the characters' problems are becoming connected.

D) LITERATURE READING – CHARLES AND MARY LAMB'S ROMEO AND JULIET

HOME-TUTOR INSTRUCTIONS

Return to Charles and Mary Lamb's **"Romeo and Juliet"** in *Tales from Shakespeare*.

Begin after the death of Tybalt and the announcement of Romeo's banishment.

Read the section describing **Juliet learning about Tybalt's death and Romeo's banishment**, including her conflicting response to the news.

Continue through **Romeo and Juliet's brief time together before Romeo must leave Verona**.

Then read into the section in which **Juliet's parents begin arranging her marriage to Paris**, stopping once it is clear that Juliet now faces a new and serious problem.

The precise stopping point may vary slightly between editions.

The important progression for today's reading is:

- Juliet learns what has happened
- Romeo has been banished
- Romeo and Juliet must separate
- Juliet's family plans her marriage to Paris
- Juliet is now trapped between her secret marriage and her family's expectations.

For Foundation–Year 2 students, the Home-Tutor should read aloud.

For Years 3–6, the passage may be read aloud or shared according to the student's reading ability.

For Years 5–6 students, after the Lambs' reading, the Home-Tutor may read Juliet's short line from Shakespeare's original play:

"Beautiful tyrant! fiend angelical!"

Do not complete a lengthy line-by-line analysis.

Ask only:

What do you notice about these descriptions?

Allow students to hear the contradiction in Juliet's language before moving into narration.

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E) NARRATION – TELL THE STORY BACK

HOME-TUTOR SAYS:

Close the book or turn it face down.

Tell me what happened after Romeo was banished.

As you narrate, try to explain how the consequences of the street fight created new problems.

HOME-TUTOR GUIDANCE

Allow the student to give a complete narration before prompting.

If support is needed, use one or two prompts.

FOUNDATION–YEAR 2 NARRATION PROMPTS

- What happened to Romeo?
- How did Juliet feel when she heard the news?
- Did Romeo stay in Verona?
- What did Juliet's parents want her to do?
- Why was marrying Paris a problem?
- What secret did Juliet's parents not know?

YEARS 3–4 NARRATION PROMPTS

- How did Juliet react to Tybalt's death and Romeo's banishment?
- Why did Romeo have to leave Verona?
- What new problem did Juliet's parents create?
- Why could Juliet not simply agree to marry Paris?
- Which earlier event caused this new situation?

YEARS 5–6 NARRATION PROMPTS

- Summarise the consequences of the street conflict.
- Explain Juliet's internal conflict when she hears the news.
- How does Romeo's banishment alter the circumstances of the secret marriage?
- Why does the proposed marriage to Paris create a dilemma?
- Trace the connection between the feud, Tybalt's death, Romeo's banishment and Juliet's new problem.

HOME-TUTOR NOTE

Today's narration may provide evidence of the student's ability to:

- explain consequences
- identify changing character circumstances
- connect earlier and later events
- recognise internal conflict
- communicate a coherent explanation rather than merely list events.

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F) LITERARY EXPLORATION & EXPLICIT ENGLISH TEACHING

AFTER THE TURNING POINT

Before Mercutio and Tybalt died, Romeo and Juliet already faced serious difficulties.

Their families were enemies.

Their marriage was secret.

The Prince had warned Verona against further violence.

Yet the young couple still possessed some hope that their circumstances might improve.

After the street conflict, everything changes.

Romeo cannot remain safely in Verona.

Juliet has lost a relative.

The Capulet household is grieving.

Tybalt's death has deepened the conflict between the families.

Most dangerously, Romeo and Juliet's secret marriage now leaves Juliet alone with information her parents do not possess.

The turning point does not simply produce one consequence.

It rearranges the whole story.

HOW AUTHORS USE CONSEQUENCES

Suppose a character breaks a window.

The writer has several choices.

Perhaps the window is repaired immediately and the story moves elsewhere.

Alternatively, the broken window might begin a chain of consequences.

The character hides what happened.

Because of the lie, another person is blamed.

The accused person becomes angry.

A friendship is damaged.

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Later, the truth is discovered.

One event has generated multiple plot developments.

In *Romeo and Juliet*, the street conflict works in a similar way.

The death of Mercutio contributes to Romeo's angry response.

Romeo kills Tybalt.

Because Tybalt dies, Romeo is banished.

Because Romeo is banished, he and Juliet are separated.

Because Juliet's parents do not know about the secret marriage, they believe she is free to marry Paris.

Because Juliet is already married, the proposed marriage creates a serious dilemma.

One consequence becomes the cause of the next problem.

JULIET'S CONFLICTING LOYALTIES

When Juliet learns of Tybalt's death and Romeo's banishment, her response is complicated.

Tybalt is her relative.

Romeo is her husband.

The family feud tells Juliet that Romeo belongs to the enemy household.

Her marriage tells her that Romeo is now the person to whom she has made a commitment.

These loyalties collide.

Shakespeare's original language captures this emotional contradiction.

Juliet describes Romeo with opposing terms:

“Beautiful tyrant! fiend angelical!”

A **tyrant** is a cruel or oppressive ruler.

Angelical is connected with an angel.

The words pull in opposite directions.

Juliet is struggling to understand how the person she loves could have killed her relative.

Her language becomes contradictory because her emotions are contradictory.

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A CHARACTER CAN HOLD COMPETING FEELINGS

Literary characters become more believable when their emotions are not always simple.

Juliet may experience:

- grief for Tybalt
- shock
- love for Romeo
- anger
- loyalty
- fear
- confusion.

A weak response to the scene might say:

Juliet was sad.

That statement is not entirely wrong.

It is simply incomplete.

A stronger response asks:

What is Juliet sad about?

What other feelings exist at the same time?

Why do those feelings conflict?

This is internal conflict.

Juliet's struggle occurs within her own thoughts and emotions.

THE PROBLEM OF SECRET INFORMATION

Now another difficulty develops.

Juliet's parents do not know she is married.

From their perspective, arranging a marriage with Paris may appear reasonable.

They are responding to the information available to them.

Juliet, however, knows something they do not.

This creates **dramatic tension**.

The audience knows about the secret marriage.

Juliet knows.

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Romeo knows.

Friar Laurence knows.

Juliet's parents do not.

Therefore, when the Capulets plan Juliet's marriage to Paris, the audience immediately recognises the problem.

The same conversation may mean different things to different characters.

To Juliet's parents:

We are arranging our daughter's future.

To Juliet:

You are asking me to marry someone when I am already married.

To the audience:

This secret is becoming increasingly dangerous.

DRAMATIC IRONY – WHEN THE AUDIENCE KNOWS MORE

When an audience knows important information that one or more characters do not know, the situation may create **dramatic irony**.

Dramatic irony can produce:

- tension
- humour
- fear
- frustration.

Imagine a story in which the audience knows a character has accidentally placed an important letter in the wrong bag.

The character spends the next chapter searching everywhere.

The audience understands the mistake.

The character does not.

That difference in knowledge shapes the audience's response.

In *Romeo and Juliet*, the secret marriage creates a growing difference between what the audience knows and what the Capulet family knows.

The audience can see the problem approaching.

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THE STORY IS CLOSING IN ON JULIET

Notice how Juliet's choices are becoming restricted.

Earlier, she could speak privately with Romeo.

Then they married secretly.

Now Romeo is banished.

Her family plans another marriage.

The secrecy that once protected the relationship has created a new danger.

If Juliet tells the truth, she must reveal that she married a Montague without her family's knowledge.

If she remains silent, her parents may continue arranging the marriage to Paris.

The plot is narrowing her options.

Writers sometimes increase tension by reducing the number of easy choices available to a character.

At the beginning of a problem, a character may have several possible responses.

As consequences develop, those options disappear.

The reader begins wondering:

What can Juliet possibly do now?

That question drives the plot forward.

RETELLING IS NOT THE SAME AS EXPLAINING

Consider this response:

Romeo was banished. Juliet was sad. Her parents wanted her to marry Paris. Juliet did not want to marry him.

The student has correctly retold several events.

Now consider:

Romeo's banishment creates a new plot problem because Juliet is left in Verona while her husband must leave the city. Since her parents do not know about the secret marriage, they begin arranging her marriage to Paris. Consequently, the secrecy that originally protected Romeo and Juliet now traps Juliet in a difficult dilemma.

The second response explains how the plot develops.

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It uses cause and effect.

It connects events.

It identifies the significance of secrecy.

Literary analysis moves beyond **what happened** towards **how and why the events matter**.

ENGLISH TEACHING – CREATING COHESION BETWEEN IDEAS

A paragraph should not feel like a pile of separate sentences.

Writers create **cohesion** by helping ideas connect.

Consider:

Romeo was banished. Juliet was married to Romeo. Her parents did not know. Paris wanted to marry Juliet. Juliet had a problem.

Every sentence relates to the same story, but the connections are weak.

Now compare:

After Romeo is banished, Juliet remains secretly married to a man who can no longer stay in Verona. Her parents, unaware of the marriage, begin arranging a union with Paris. As a result, Juliet faces a dilemma that grows directly from the secrecy surrounding her relationship with Romeo.

The ideas flow because the writer uses:

- pronouns
- repeated topic words
- text connectives
- cause-and-effect relationships.

Useful cohesive connectives include:

however

therefore

consequently

as a result

meanwhile

although

because

for this reason

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in contrast

later

following this

Do not insert connectives randomly.

Choose the word according to the relationship between the ideas.

CHOOSING THE RIGHT CONNECTIVE

Consider:

Juliet loves Romeo. _____, Romeo killed Tybalt.

Possible answer:

However,

The second idea creates contrast.

Romeo killed Tybalt. _____, he was banished.

Possible answer:

Consequently,

The second event is a result.

Juliet's parents do not know about her marriage. _____, they arrange for her to marry Paris.

Possible answer:

Therefore,

or:

As a result,

The relationship is cause and effect.

Accurate connectives make a writer's reasoning clearer.

SENTENCE OPENERS – VARIETY WITH PURPOSE

We have now explored several sentence-opening patterns.

Rather than adding a new opener today, we will use our existing tools to strengthen cohesion.

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Consider:

After Romeo is banished, Juliet faces a new problem.

The clausal opener connects the sentence with an earlier event.

Within the Capulet household, her parents begin planning a marriage to Paris.

The prepositional phrase establishes place.

Unknowingly, the Capulets create an even greater problem for their daughter.

The -ly opener highlights their lack of knowledge.

Struggling with conflicting loyalties, Juliet tries to decide what to do.

The -ing opener connects Juliet's internal state with her action.

Juliet is trapped by secrecy.

The subject opener gives the central idea direct emphasis.

Variety works best when each structure suits the meaning.

G) THINKING QUESTIONS – DIFFERENTIATED

FOUNDATION–YEAR 2

Answer orally or in your English Journal.

1. What happened to Romeo after Tybalt died?
2. Why was Juliet upset?
3. Where did Romeo have to go?
4. Who did Juliet's parents want her to marry?
5. Why could Juliet not simply marry Paris?
6. What secret did Juliet's parents not know?
7. What new problem has begun?
8. Which earlier event caused this problem?

YEARS 3–4

Answer in complete sentences.

1. What consequences follow the death of Tybalt?
2. Why does Juliet experience conflicting feelings?
3. Explain Juliet's internal conflict.
4. How does Romeo's banishment change the secret marriage?
5. Why do Juliet's parents arrange a marriage to Paris?
6. Why does the audience immediately recognise a problem?
7. What is dramatic irony?
8. Explain how secrecy changes from a form of protection into a source of danger.

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YEARS 5–6

Use evidence and literary terminology where appropriate.

1. Explain how the consequences of the street conflict drive the plot forward.
2. Analyse Juliet's conflicting loyalties after Tybalt's death.
3. How do the contradictory expressions **“Beautiful tyrant”** and **“fiend angelical”** reflect Juliet's internal conflict?
4. Why is the Capulets' decision to arrange a marriage with Paris understandable from their limited perspective?
5. Explain how the secret marriage creates dramatic irony.
6. How does the difference between audience knowledge and character knowledge increase tension?
7. Explain how the plot progressively reduces Juliet's easy options.
8. Why is **Juliet has a problem** an inadequate analysis of this stage of the story? Develop a more precise explanation.

H) ENGLISH ACTIVITIES – DIFFERENTIATED

FOUNDATION–YEAR 2 ACTIVITY – WHAT HAPPENED BECAUSE OF THE FIGHT?

Open your English Journal.

Write the heading:

What Happened Next?

Draw three or four connected pictures.

You might show:

Tybalt dies.

↓

Romeo is banished.

↓

Romeo leaves Verona.

↓

Juliet's parents plan for her to marry Paris.

Tell the story using your pictures.

HOME-TUTOR ASKS:

What happened because of this?

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Foundation students: The Home-Tutor may write the student's spoken sentence.

Years 1–2: Write one sentence beneath each picture.

Use some of these words:

after

because

so

then

For example:

After Tybalt dies, Romeo is banished.

Juliet is already married, so she cannot marry Paris.

Read your complete sequence aloud.

PORTFOLIO EVIDENCE

Retain the activity.

The student's narration, visual sequence and short written explanations may provide evidence of comprehension and the ability to connect characters and events.

YEARS 3–4 ACTIVITY – THE CONSEQUENCE LADDER

Write the heading:

One Problem Leads to Another

Draw a ladder with at least six steps.

On the first step, write:

Mercutio dies.

On the final step, write:

Juliet is expected to marry Paris.

Complete the steps between them.

Each step should show how one event contributes to the next.

Now write three or four paragraphs answering:

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How do earlier events create Juliet's new problem?

Use:

because

therefore

as a result

however

consequently

You do not need to use every connective.

Choose words that accurately show the relationship between ideas.

Include at least one sentence explaining Juliet's internal conflict.

After drafting, draw a box around your text connectives.

Ask:

- Does each connective accurately show the relationship between the ideas?
- Have I explained how the plot develops?
- Have I moved beyond simply retelling events?
- Are my paragraphs cohesive?

Read the response aloud and edit it.

PORTFOLIO EVIDENCE

Retain the consequence ladder and written explanation.

The work may provide evidence of the student's ability to explain how characters and events develop a story, connect literal and inferred information and organise linked ideas in paragraphs.

YEARS 5–6 ACTIVITY – WHEN SECRECY BECOMES A TRAP

Write the heading:

How Does Secrecy Drive the Plot of Romeo and Juliet?

Write an analytical response of approximately five to seven paragraphs.

Your response should answer:

How does the secret marriage create new consequences after Romeo's banishment?

Consider:

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- what Romeo and Juliet know
- what Friar Laurence knows
- what Juliet's parents do not know
- Romeo's banishment
- Juliet's conflicting loyalties
- the proposed marriage to Paris
- dramatic irony
- Juliet's diminishing choices.

Develop a clear interpretation.

You may argue that secrecy initially protects Romeo and Juliet but later traps them.

Alternatively, you may focus on how unequal knowledge between characters drives the plot.

Use relevant terminology:

consequence

internal conflict

dilemma

dramatic irony

audience knowledge

plot development

cohesion

Support your ideas with details from the literary text.

Use cohesive connectives accurately.

Examples include:

however

consequently

as a result

although

because

therefore

After drafting, choose one paragraph and examine how its sentences connect.

Underline:

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- a repeated key idea or topic word
- a pronoun referring back to an earlier noun
- a connective showing the relationship between ideas.

Ask:

Does the paragraph flow as one developed idea, or does it sound like several disconnected statements?

Revise where necessary.

Now review your sentence openings.

Use variety naturally.

Do not turn the editing process into a requirement to include every opener previously studied.

Finally, edit your response.

Check:

- Have I answered the analytical question?
- Have I explained consequences rather than merely listed events?
- Have I discussed Juliet's dilemma?
- Have I explained dramatic irony accurately?
- Have I used evidence?
- Are my paragraphs cohesive?
- Have I used connectives according to meaning?
- Have I varied sentence structures naturally?
- Have I checked punctuation and spelling?

PORTFOLIO EVIDENCE

Retain the analytical response.

It may provide evidence of the student's ability to explain how characters and events develop ideas, analyse the relationship between audience knowledge and plot tension, and create a cohesive written response using paragraphs and relevant literary terminology.

I) INQUISITIVENESS REFLECTION

HOME-TUTOR SAYS:

At first, Romeo and Juliet may have believed secrecy would protect their relationship.

Now the secret marriage has created another problem.

Juliet's parents act without important information.

Juliet faces competing loyalties.

Romeo is far away.

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An inquisitive reader watches how circumstances change.

Complete these statements orally or in your English Journal:

A consequence I did not expect was...

It happened because...

Juliet's most difficult conflict is...

I think her choices are becoming limited because...

Now look ahead.

The problem I think will become most important next is...

My reason is...

J) AUSTRALIAN CURRICULUM v9 – ENGLISH CONTENT DESCRIPTION MAPPING

Year Level	Code	Content Description	Justification
Foundation	AC9EFLE02	respond to stories and share feelings and thoughts about their events and characters	Students respond to Juliet's situation and share thoughts about the consequences affecting the characters.
Foundation	AC9EFLY05	use comprehension strategies such as visualising, predicting, connecting, summarising and questioning to understand and discuss texts listened to, viewed or read independently	Students connect earlier events with later consequences and predict developing problems.
Year 1	AC9E1LE03	discuss plot, character and setting, which are features of stories	Students discuss how Romeo's banishment and Juliet's family circumstances change the developing plot.
Year 1	AC9E1LY05	use comprehension strategies such as visualising, predicting, connecting, summarising and questioning when listening, viewing and reading to build literal and inferred meaning by drawing on vocabulary and growing knowledge of context and text structures	Students connect events, identify problems and infer Juliet's feelings.
Year 2	AC9E2LE03	discuss the characters and settings of a range of texts and identify how language is used to present these features in different ways	Students discuss Juliet's conflicting responses and the changing circumstances surrounding her.
Year 2	AC9E2LY05	use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning	Students identify cause-and-effect relationships and explain the developing dilemma.
Year 3	AC9E3LA04	understand that paragraphs are a key organisational feature of the stages of written texts, grouping related information together	Students organise cause-and-effect explanations into paragraphs containing related ideas.
Year 3	AC9E3LY05	use comprehension strategies when listening and viewing to build literal and inferred meaning, and begin to evaluate texts by drawing on a growing knowledge of context, text structures and language features	Students infer Juliet's internal conflict and evaluate the significance of connected consequences.
Year 3	AC9E3LY06	plan, create, edit and publish imaginative, informative and persuasive written and multimodal texts, using visual features, appropriate form and layout, with ideas grouped in simple paragraphs, mostly correct tense, topic-specific vocabulary and correct spelling of most high-frequency and phonetically regular words	Students create an organised explanation using paragraphs and cause-and-effect vocabulary.
Year 4	AC9E4LA04	identify how text connectives including temporal and conditional words, and topic word associations are used to sequence and connect ideas	Students explicitly examine and use text connectives to show cause, consequence, contrast and sequence.
Year 4	AC9E4LE03	discuss how authors and illustrators make stories engaging by the way they develop character, setting and plot tensions	Students examine how consequences and diminishing character options increase plot tension.
Year 4	AC9E4LY05	use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning, to expand topic knowledge and ideas, and evaluate texts	Students connect earlier and later events and evaluate the significance of Juliet's developing dilemma.
Year 5	AC9E5LA04	understand how texts can be made cohesive by using the starting point of a sentence or paragraph to give prominence to the message and to guide the reader through the text	Students examine how connected sentence and paragraph beginnings can guide a reader through an analytical explanation.

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Year Level	Code	Content Description	Justification
Year 5	AC9E5LE03	recognise that the point of view in a literary text influences how readers interpret and respond to events and characters	Students examine the difference between Juliet's knowledge, her parents' knowledge and the audience's knowledge.
Year 5	AC9E5LY05	use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning to evaluate information and ideas	Students evaluate consequences, conflicting loyalties and the significance of secret information.
Year 6	AC9E6LA04	understand that cohesion can be created by the intentional use of repetition, and the use of word associations	Students examine how repeated topic ideas and word associations create cohesion within analytical paragraphs.
Year 6	AC9E6LY03	analyse how text structures and language features work together to meet the purpose of a text, and engage and influence audiences	Students analyse how connected consequences and differences in character knowledge create dramatic tension and drive the plot.
Year 6	AC9E6LY06	plan, create, edit and publish written and multimodal texts whose purposes may be imaginative, informative and persuasive, using paragraphs, a variety of complex sentences, expanded verb groups, tense, topic-specific and vivid vocabulary, punctuation, spelling and visual features	Students create and edit a cohesive analytical response using paragraphs, varied sentences and relevant literary terminology.

ACHIEVEMENT STANDARD EVIDENCE DEVELOPED IN THIS LESSON

This lesson contributes targeted evidence concerning **literary comprehension, plot development, inferred character emotion, cohesion and analytical writing**.

It does not attempt to address every element of the relevant English Achievement Standards.

For Foundation–Year 2 students, the narration and visual consequence sequence may provide evidence of the ability to connect characters and events, retell important ideas and communicate using spoken, written and visual forms.

For Years 3–4 students, the consequence ladder and explanation may provide evidence of the ability to describe how events develop a story, explain literal and inferred connections and organise linked ideas into paragraphs.

For Years 5–6 students, the analytical response may provide evidence of the ability to explain how characters and events develop ideas, examine how differences in character knowledge influence the audience and create a cohesive written text using paragraphs, connectives and literary terminology.

Retain the narration observation and differentiated activity as part of the progressive English portfolio.

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TOPIC 5	THEMES – LOVE, FATE & FAMILY

Lesson 5.1 – THE BIG IDEAS BEHIND THE STORY

A) CHARACTER FOCUS – INQUISITIVENESS

An inquisitive reader does more than follow events.

After enough of a story has unfolded, larger ideas begin to emerge. Certain conflicts return. Similar questions appear in different scenes. Characters make choices that seem connected by a deeper concern.

At this point, a thoughtful reader begins to ask:

What is this story really exploring?

A story may contain fighting without being only about fighting.

It may contain romance without being only about love.

It may include families without being only about family life.

Behind the events of *Romeo and Juliet* lie larger ideas about love, loyalty, conflict, choice and the influence of family.

These larger ideas are called **themes**.

Today, we will begin identifying them.

B) THEME & LEARNING OBJECTIVES

Theme: Discovering how repeated ideas and conflicts develop themes in literature.

By the end of this lesson, students should be able to:

- listen to or read the next section of the Lambs' *Romeo and Juliet*
- narrate important events and ideas from the passage
- distinguish between a story topic and a literary theme
- identify repeated ideas connected with love, family, loyalty and conflict
- explain how characters and events contribute to a theme
- support a simple thematic interpretation with evidence

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- create an age-appropriate thematic response
- practise using topic sentences and paragraphs to develop one main idea clearly.

C) INTRODUCTION & KEY TERMINOLOGY

HOME-TUTOR SAYS:

So far, we have examined:

- characters
- setting
- conflict
- plot
- tension
- imagery
- rhythm
- choices and consequences.

Today, we begin drawing some of these ideas together.

One of the words we will use is **theme**.

A theme is not simply the subject of a story.

For example:

Love is a topic.

Family is a topic.

Conflict is a topic.

A theme develops when a story explores an idea about one of those topics.

For example: **Inherited conflict can damage people who did not create it.**

That is a thematic idea.

As you listen today, ask: **Which big ideas keep appearing in the story?**

KEY TERMINOLOGY

Topic: The general subject or area a text concerns.

Theme: A larger idea explored through characters, events, conflicts or language.

Thematic idea: A statement expressing an idea developed through a text.

Evidence: Details from a text used to support an interpretation.

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Interpretation: An explanation of what a reader thinks a text may mean or explore.

Loyalty: Faithfulness or commitment to a person, family, group or cause.

Expectation: A belief about how someone should behave or what should occur.

Conflict: A struggle between people, ideas, desires or circumstances.

Topic sentence: A sentence that introduces the main idea of a paragraph.

Supporting detail: Information, evidence or explanation that develops a main idea.

D) LITERATURE READING – CHARLES AND MARY LAMB'S ROMEO AND JULIET

HOME-TUTOR INSTRUCTIONS

Return to Charles and Mary Lamb's **"Romeo and Juliet"** in *Tales from Shakespeare*.

Begin after Juliet's family has begun arranging her marriage to Paris.

Read the section in which **Juliet faces pressure to marry Paris and seeks help because she is already secretly married to Romeo**.

Continue through her consultation with **Friar Laurence** and the development of the plan involving the sleeping potion.

Stop once the plan has been clearly established and Juliet has agreed to carry it out.

For Foundation–Year 2 students, the Home-Tutor should read the section aloud.

For Years 3–6, the passage may be read independently, aloud or as shared reading according to the student's ability.

Do not interrupt repeatedly.

After the Lambs' reading, ask older students to recall the family pressures surrounding Juliet.

For Years 5–6 students, briefly revisit Mercutio's words:

"A plague o' both your houses!"

Then ask:

Does the feud affect only the people who began it?

Do not turn this into a full discussion yet.

Move directly into narration.

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E) NARRATION – TELL THE STORY BACK

HOME-TUTOR SAYS:

Without looking at the book, tell me what happened in today's section.

Then tell me which big problem or idea seemed most important.

HOME-TUTOR GUIDANCE

Allow the student to complete the narration before prompting.

If support is needed, use one or two questions.

FOUNDATION–YEAR 2 NARRATION PROMPTS

- Who did Juliet's parents want her to marry?
- Why was this a problem?
- Who did Juliet ask for help?
- What plan was made?
- Was the plan simple or dangerous?
- What big problem keeps causing trouble in the story?

YEARS 3–4 NARRATION PROMPTS

- Why did Juliet refuse to marry Paris?
- Why could she not easily explain the truth?
- What help did Friar Laurence offer?
- How did family expectations affect Juliet?
- Which big idea keeps appearing in the story?

YEARS 5–6 NARRATION PROMPTS

- Summarise Juliet's dilemma and Friar Laurence's plan.
- How do family expectations restrict Juliet's choices?
- How does secrecy continue to influence the plot?
- Which recurring ideas are becoming themes?
- What evidence supports your interpretation?

HOME-TUTOR NOTE

Today's narration may provide evidence of the student's ability to:

- identify important events
- explain a dilemma
- connect events with larger ideas
- move from literal comprehension towards thematic interpretation.

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F) LITERARY EXPLORATION & EXPLICIT ENGLISH TEACHING

WHAT IS A THEME?

Consider a story about a boy who lies.

The topic might be:

dishonesty

Yet the theme might be:

Repeated dishonesty can destroy trust.

Or:

Telling the truth becomes more difficult when lies are allowed to grow.

The same topic can produce different thematic ideas.

A theme is not usually one isolated word.

It is an idea the story explores.

TOPIC OR THEME?

Look at these examples:

Family = Topic.

Family loyalty can influence people to make difficult choices. = Theme.

Conflict = Topic.

Old conflicts can continue damaging later generations. = Theme.

Love = Topic.

Strong emotions can influence people to act quickly. = Theme.

Choice = Topic.

One impulsive choice can create consequences far beyond the original moment. = Theme.

Thematic statements express an idea.

HOW DO READERS FIND THEMES?

Readers look for patterns.

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Ask:

What problems keep returning?

Which ideas affect several characters?

What kinds of choices repeatedly create consequences?

What does the story keep making me think about?

In *Romeo and Juliet*, several ideas return again and again.

THEME 1 – INHERITED CONFLICT CAN HARM THE NEXT GENERATION

Romeo did not begin the Montague-Capulet feud.

Juliet did not begin it either.

Mercutio certainly did not begin it.

Yet all three suffer because of it.

The older conflict shapes the lives of younger people.

It influences:

- who may safely speak to whom
- how family names are judged
- why Romeo and Juliet hide their relationship
- why Tybalt reacts violently
- why public fighting continues
- why Romeo is banished
- why Juliet's parents remain unaware of her marriage.

The feud spreads consequences beyond its original cause.

A possible thematic statement is:

Inherited conflict can damage people who did not create it.

THEME 2 – FAMILY LOYALTY CAN BECOME COMPLICATED

Juliet belongs to the Capulet family.

Romeo becomes her husband.

After Tybalt's death, Juliet feels pulled between family loyalty and loyalty to Romeo.

Her parents expect obedience.

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Juliet possesses secret knowledge they do not have.

The theme is not simply: **family**

A stronger thematic idea might be:

Loyalty becomes difficult when important relationships pull a person in opposing directions.

Juliet's situation develops this idea.

THEME 3 – STRONG EMOTIONS CAN INFLUENCE CHOICES

Romeo responds intensely throughout the story.

He grieves dramatically over Rosaline.

He becomes fascinated by Juliet almost immediately.

After Mercutio dies, grief turns rapidly into anger.

Juliet also experiences powerful emotions.

Tybalt acts from anger and wounded family pride.

Mercutio becomes involved in conflict after interpreting Romeo's restraint negatively.

A possible theme is:

Strong emotions can narrow a person's judgement and influence impulsive choices.

Notice that the theme does not say:

Emotions are bad.

Instead, it explores the effect emotion may have on judgement.

THEME 4 – SECRECY CAN SOLVE ONE PROBLEM AND CREATE ANOTHER

Romeo and Juliet hide their relationship because of the feud.

The secrecy initially allows them to meet and marry.

Later, however, the same secrecy creates serious complications.

Juliet's parents do not know she is married.

Therefore, they arrange her marriage to Paris.

Juliet cannot easily explain the truth.

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Friar Laurence now proposes another secret plan.

This suggests a thematic idea:

A secret used to avoid one conflict may create new and more complicated problems.

THEME IS DEVELOPED THROUGH STORY, NOT ATTACHED AT THE END

A writer does not need to finish a story by announcing:

The lesson is that family conflict is dangerous.

Themes are often developed through:

- character choices
- consequences
- repeated conflicts
- contrasting characters
- images
- dialogue
- plot development.

Readers interpret these patterns.

Different readers may express a theme in slightly different words.

That is acceptable if the interpretation is supported by the text.

A THEME NEEDS EVIDENCE

Suppose a student writes:

The theme is love.

This identifies a topic.

Now consider:

One theme is that powerful feelings can influence people to make rapid decisions. Romeo's sudden change from Rosaline to Juliet and his angry response after Mercutio's death both show how quickly emotion shapes his actions.

The idea is supported.

A thematic response usually includes: **THEMATIC IDEA**

What larger idea does the text explore?

EVIDENCE - Which events or characters support this idea?

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EXPLANATION - How does the evidence develop the theme?

MORE THAN ONE THEME

A complex literary text can explore several themes at once.

Romeo and Juliet may lead readers to think about:

- love
- family
- loyalty
- conflict
- hatred
- haste
- secrecy
- choice
- fate.

These themes can also overlap.

The feud creates secrecy.

Secrecy affects family relationships.

Family conflict shapes choices.

Choices produce consequences.

Literary themes often connect.

ENGLISH TEACHING – WRITING A STRONG TOPIC SENTENCE

When writing about a theme, each paragraph should have a clear main idea.

A **topic sentence** introduces the focus of a paragraph.

Weak topic sentence:

There are many things about family in Romeo and Juliet.

Stronger topic sentence:

Family loyalty becomes complicated when Juliet's commitment to Romeo conflicts with the expectations of the Capulet household.

The second sentence tells the reader exactly what the paragraph will discuss.

Supporting sentences should then develop that idea.

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For example:

Family loyalty becomes complicated when Juliet's commitment to Romeo conflicts with the expectations of the Capulet household. After secretly marrying Romeo, Juliet remains unable to explain her situation openly to her parents. Consequently, their plan for her to marry Paris places her loyalty to her family against her commitment to her husband.

The paragraph stays focused.

KEEPING A PARAGRAPH ON ONE MAIN IDEA

Consider:

The feud affects Romeo and Juliet. Shakespeare lived in England. Juliet is a Capulet. Metaphors compare things. Tybalt is angry.

All the sentences relate somehow to our unit.

They do not form a cohesive paragraph.

A paragraph should develop one central idea.

Before writing, ask:

What is this paragraph about?

If a sentence does not help develop that idea, it may belong elsewhere.

SENTENCE VARIETY WITHIN A FOCUSED PARAGRAPH

A clear paragraph does not need repetitive sentence structures.

Consider:

The feud affects Romeo. The feud affects Juliet. The feud affects Mercutio. The feud affects Verona.

The idea is understandable, but the rhythm is dull.

A stronger version might say:

The feud reaches far beyond the two households that maintain it. Romeo and Juliet are forced into secrecy, while Mercutio becomes caught in a quarrel he did not begin. Across Verona, repeated violence disturbs public peace.

One main idea remains, but the sentences vary.

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G) THINKING QUESTIONS – DIFFERENTIATED

FOUNDATION–YEAR 2

Answer orally or in your English Journal.

1. Why was Juliet worried about marrying Paris?
2. Who did Juliet ask for help?
3. What dangerous plan was made?
4. What big problem keeps causing trouble in the story?
5. Does the feud only hurt the people who began it?
6. Name one person harmed by the feud.
7. What is a big idea you notice in the story?
8. What do you think the story is making us think about?

YEARS 3–4

Answer in complete sentences.

1. What is the difference between a topic and a theme?
2. Give one topic from *Romeo and Juliet*.
3. Turn that topic into a thematic statement.
4. How does the feud affect people who did not begin it?
5. Why is Juliet's loyalty complicated?
6. How does secrecy create new problems?
7. Which theme seems strongest in the story so far?
8. Give two pieces of evidence supporting your choice.

YEARS 5–6

Use evidence and literary terminology where appropriate.

1. Explain the difference between a topic and a thematic idea.
2. Develop a thematic statement concerning inherited conflict.
3. Which characters provide the strongest evidence for this theme?
4. How does Juliet's dilemma develop the idea of competing loyalties?
5. Explain how secrecy develops from a solution into a source of further conflict.
6. What thematic idea might be developed through Romeo's repeated emotional intensity?
7. How can one event contribute to more than one theme?
8. Which theme do you consider most significant at this stage of the story? Justify your interpretation with evidence.

H) ENGLISH ACTIVITIES – DIFFERENTIATED

FOUNDATION–YEAR 2 ACTIVITY – BIG IDEAS IN THE STORY

Open your English Journal.

Write the heading: **Big Ideas in Romeo and Juliet**

Draw three large circles.

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Label them:

FAMILY

LOVE

CONFLICT

In each circle, draw or write one person or event connected with the idea.

For example:

FAMILY - Juliet and her parents

LOVE - Romeo and Juliet

CONFLICT - The feud

Choose one circle.

Complete orally:

The story makes me think about _____ because...

Foundation students: The Home-Tutor may record the student's sentence.

Years 1–2: Write two to four sentences explaining one big idea.

For example:

Conflict is a big idea in the story. The Montagues and Capulets keep fighting. Their feud causes trouble for Romeo and Juliet.

Re-read your writing.

Check that your sentences stay focused on the same big idea.

PORTFOLIO EVIDENCE

Retain the response.

The student's oral and written ideas may provide evidence of comprehension and the ability to identify important ideas developed through characters and events.

YEARS 3–4 ACTIVITY – FROM TOPIC TO THEME

Write the heading: **Finding a Theme**

Choose one topic:

- family

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- love
- conflict
- secrecy
- loyalty
- choice.

Write the topic at the top of the page.

Now complete: **The story shows that...**

Turn your topic into a full thematic statement.

For example:

Topic: conflict

Thematic statement: Old conflicts can harm people who did not begin them.

Now create an **Evidence Triangle**.

At each corner, write one character or event that supports your thematic statement.

Then write three or four paragraphs.

Paragraph 1

Introduce your thematic idea.

Paragraphs 2–3

Use evidence from characters or events.

Final Paragraph

Explain why this theme is important in the story.

Begin each paragraph with a clear topic sentence.

After drafting, underline the topic sentence in each paragraph.

Ask:

- Does it clearly introduce the paragraph's main idea?
- Do the supporting sentences develop that idea?
- Have I wandered into an unrelated topic?
- Have I used evidence?

Edit your response.

PORTFOLIO EVIDENCE

Retain the Evidence Triangle and thematic response.

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The work may provide evidence of the student's ability to identify and explain ideas developed through characters and events and organise related ideas into focused paragraphs.

YEARS 5–6 ACTIVITY – DEVELOPING A THEMATIC INTERPRETATION

Write the heading:

What Big Idea Does Romeo and Juliet Develop?

Choose one of the following thematic areas:

- inherited conflict
- family loyalty
- emotional impulsiveness
- secrecy
- choices and consequences.

Develop your own thematic statement.

Do not use only one word.

For example:

Inherited conflict can harm later generations who did not create the original quarrel.

You may use this idea as a model, but develop your own wording.

Next, plan three pieces of evidence.

Evidence	How It Supports the Theme

Write an analytical response of approximately five to seven paragraphs.

Your response should:

- introduce the thematic interpretation
- use evidence from different parts of the story
- explain how characters and events develop the theme
- avoid simply retelling the plot
- conclude by explaining why the idea matters within the story.

Use topic sentences deliberately.

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Each paragraph should develop one main idea.

After drafting, write a two- or three-word label beside each paragraph.

For example:

Feud begins conflict

Mercutio affected

Juliet trapped

If you cannot label a paragraph with one clear idea, the paragraph may be unfocused.

Revise where necessary.

Now read the response aloud.

Listen for repetitive sentence beginnings and monotonous rhythm.

Use the sentence-opening techniques studied earlier only where they improve clarity and flow.

Finally, edit your response.

Check:

- Is my theme expressed as an idea rather than a topic word?
- Have I used at least three relevant pieces of evidence?
- Have I explained how the evidence supports my interpretation?
- Does each paragraph contain a clear main idea?
- Are my topic sentences effective?
- Have I avoided unnecessary plot summary?
- Have I used literary terminology accurately?
- Have I varied sentences naturally?
- Have I checked punctuation and spelling?

PORTFOLIO EVIDENCE

Retain the planning table and thematic analysis.

This work may provide evidence of the student's ability to explain how characters and events develop ideas, present a supported literary interpretation and create a cohesive analytical response using paragraphs and relevant evidence.

I) INQUISITIVENESS REFLECTION

HOME-TUTOR SAYS:

An inquisitive reader looks for patterns.

When an idea appears once, it may be interesting.

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When similar problems, choices or conflicts return again and again, a larger theme may be developing.

Complete these statements orally or in your English Journal:

One idea that keeps returning in Romeo and Juliet is...

I noticed this idea in...

Another event that develops the same idea is...

I think the story may be suggesting that...

Remember, a thoughtful interpretation should remain open to further evidence.

As the story continues, your understanding of a theme may deepen or change.

J) AUSTRALIAN CURRICULUM v9 – ENGLISH CONTENT DESCRIPTION MAPPING

Year Level	Code	Content Description	Justification
Foundation	AC9EFLE02	respond to stories and share feelings and thoughts about their events and characters	Students respond to the major ideas emerging through characters and events.
Foundation	AC9EFLY05	use comprehension strategies such as visualising, predicting, connecting, summarising and questioning to understand and discuss texts listened to, viewed or read independently	Students connect repeated events and ideas across the story and discuss a developing big idea.
Year 1	AC9E1LE03	discuss plot, character and setting, which are features of stories	Students discuss how recurring character problems and events contribute to big ideas in the story.
Year 1	AC9E1LY05	use comprehension strategies such as visualising, predicting, connecting, summarising and questioning when listening, viewing and reading to build literal and inferred meaning by drawing on vocabulary and growing knowledge of context and text structures	Students connect events across the story and infer simple larger ideas.
Year 2	AC9E2LE02	identify features of literary texts, such as characters and settings, and give reasons for personal preferences	Students identify important characters and events and explain which big ideas they consider significant.
Year 2	AC9E2LY05	use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning	Students connect recurring events and infer simple thematic ideas.
Year 3	AC9E3LE02	discuss connections between personal experiences and character experiences in literary texts and share personal preferences	Students discuss themes such as family, loyalty and conflict and may connect these ideas with broader human experiences.
Year 3	AC9E3LY05	use comprehension strategies when listening and viewing to build literal and inferred meaning, and begin to evaluate texts by drawing on a growing knowledge of context, text structures and language features	Students identify recurring patterns and develop supported thematic interpretations.
Year 3	AC9E3LY06	plan, create, edit and publish imaginative, informative and persuasive written and multimodal texts, using visual features, appropriate form and layout, with ideas grouped in simple paragraphs, mostly correct tense, topic-specific vocabulary and correct spelling of most high-frequency and phonetically regular words	Students create a paragraph-organised thematic response using relevant evidence.
Year 4	AC9E4LE02	describe the effects of text structures and language features in literary texts when responding to and sharing opinions	Students form and support opinions concerning the larger ideas developed through the literary text.
Year 4	AC9E4LY05	use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning, to expand topic knowledge and ideas, and evaluate texts	Students connect characters and events across the text to infer and evaluate themes.
Year 5	AC9E5LE02	present an opinion on a literary text using specific terms about literary devices, text structures and language features, and reflect on the viewpoints of others	Students present and support a thematic interpretation using literary evidence and terminology.
Year 5	AC9E5LY05	use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning to evaluate information and ideas	Students compare recurring story evidence and evaluate the significance of thematic ideas.
Year 6	AC9E6LE02	identify similarities and differences in literary texts on similar topics, themes or plots	Students begin identifying theme as a literary concept and articulating thematic ideas that may later be compared across texts.

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Year Level	Code	Content Description	Justification
Year 6	AC9E6LY05	use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning, and to connect and compare content from a variety of sources	Students connect evidence from multiple parts of the story to develop a thematic interpretation.
Year 6	AC9E6LY06	plan, create, edit and publish written and multimodal texts whose purposes may be imaginative, informative and persuasive, using paragraphs, a variety of complex sentences, expanded verb groups, tense, topic-specific and vivid vocabulary, punctuation, spelling and visual features	Students plan, create and edit a cohesive analytical response organised through purposeful paragraphs.

ACHIEVEMENT STANDARD EVIDENCE DEVELOPED IN THIS LESSON

This lesson contributes targeted evidence concerning **literary comprehension, inferred meaning, thematic interpretation and analytical paragraph writing**.

It does not attempt to address every part of the relevant English Achievement Standards.

For Foundation–Year 2 students, the big-ideas response may provide evidence of the ability to connect characters and events and communicate a simple idea about a literary text.

For Years 3–4 students, the thematic response may provide evidence of the ability to describe or explain ideas developed through characters and events and organise relevant details into focused paragraphs.

For Years 5–6 students, the thematic analysis may provide evidence of the ability to explain how characters and events develop ideas, present a supported interpretation of a literary text and organise developed ideas using purposeful paragraphs and evidence.

Retain the student's narration observation and differentiated activity as part of the progressive English portfolio.

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Lesson 5.2 – FATE OR CHOICE? LEARNING TO SUPPORT AN OPINION

A) CHARACTER FOCUS – INQUISITIVENESS

An inquisitive reader does not assume that every difficult question has one obvious answer.

Some literary questions invite debate.

Was Romeo simply trapped by circumstances?

Did Juliet have any real choice?

Were the characters controlled by fate, or did their decisions create the tragedy?

Different readers may answer these questions differently.

The important skill is not merely choosing a side.

A thoughtful reader must learn to:

form an opinion

find evidence

consider another viewpoint

explain why the evidence supports the conclusion

Today, we will investigate one of the largest questions in *Romeo and Juliet*:

Are the characters victims of fate, or do their choices drive the tragedy?

B) THEME & LEARNING OBJECTIVES

Theme: Forming and supporting an interpretation about fate, choice and responsibility.

By the end of this lesson, students should be able to:

- listen to or read the next section of the Lambs' *Romeo and Juliet*
- narrate important events and decisions from the passage
- distinguish between a fact and an opinion or interpretation
- identify evidence that may support different viewpoints
- explain how character choices contribute to consequences
- consider whether circumstances limit a character's options
- present an age-appropriate opinion using reasons and evidence
- acknowledge that another reader may hold a different interpretation
- use persuasive and evaluative language carefully.

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C) INTRODUCTION & KEY TERMINOLOGY

HOME-TUTOR SAYS:

Earlier, Romeo cried:

“O, I am fortune's fool!”

In other words, Romeo felt that fortune, chance or fate had made a fool of him.

Yet we have also seen Romeo make choices.

He entered the Capulet feast.

He married Juliet secretly.

He fought Tybalt.

Juliet also makes choices.

Friar Laurence makes choices.

Other characters act, react and decide.

So what is really driving the tragedy?

Today, we will consider different interpretations.

KEY TERMINOLOGY

Fate: The idea that events are determined by forces beyond a person's control.

Choice: A decision made between possible actions.

Consequence: A result that follows an action or event.

Circumstance: A condition or situation affecting what happens.

Responsibility: Accountability for a choice or action.

Opinion: A personal view or judgement.

Interpretation: An explanation of what a reader thinks a text means or suggests.

Evidence: Details from a text used to support an idea.

Argument: A developed position supported by reasons and evidence.

Counterargument: A different or opposing viewpoint.

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Evaluative language: Language used to express a judgement, degree of certainty or assessment.

D) LITERATURE READING – CHARLES AND MARY LAMB'S ROMEO AND JULIET

HOME-TUTOR INSTRUCTIONS

Return to Charles and Mary Lamb's **"Romeo and Juliet"** in *Tales from Shakespeare*.

Begin after Friar Laurence has developed the sleeping-potion plan.

Read the section describing:

- Juliet taking the potion
- the Capulet household believing that Juliet is dead
- Romeo receiving incorrect or incomplete news about Juliet
- Romeo returning towards Verona or Juliet's tomb.

Continue until Romeo has acted on the belief that Juliet is truly dead, but **stop before completing the final deaths and conclusion of the story**.

The precise stopping point will vary slightly between editions.

The purpose of today's reading is to notice:

- chance events
- incomplete information
- character decisions
- moments when another action might have been possible.

For Foundation–Year 2 students, the Home-Tutor should read aloud.

For Years 3–6, the passage may be read aloud, independently or as shared reading according to ability.

For Years 5–6 students, after the Lambs' reading, briefly revisit Shakespeare's line:

"O, I am fortune's fool!"

Then read the opening description from Shakespeare's Prologue:

"A pair of star-cross'd lovers..."

Explain that **star-cross'd** suggests lovers whose lives are troubled by fate or ill fortune.

Do not tell students which interpretation is correct.

Move directly into narration.

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E) NARRATION – TELL THE STORY BACK

HOME-TUTOR SAYS:

Without looking at the book, tell me what happened in today's section.

As you narrate, notice both the events that seem outside the characters' control and the decisions characters make.

HOME-TUTOR GUIDANCE

Allow the narration to develop naturally.

If support is needed, use one or two prompts.

FOUNDATION–YEAR 2 NARRATION PROMPTS

- What did Juliet do?
- What did her family think had happened?
- What did Romeo hear?
- Did Romeo know the whole truth?
- What did Romeo decide to do?
- Was there a mistake or misunderstanding?

YEARS 3–4 NARRATION PROMPTS

- What was Friar Laurence's plan?
- What did people believe when Juliet took the potion?
- What information did Romeo receive?
- What information did Romeo not have?
- What decision did Romeo make?
- Which event seemed like bad luck or chance?

YEARS 5–6 NARRATION PROMPTS

- Summarise the sequence from Juliet taking the potion to Romeo's return.
- Which events appear to arise from chance or circumstance?
- Which events arise from deliberate choices?
- How does incomplete information affect Romeo?
- At what point could another decision possibly have changed the direction of events?
- Does the passage make fate or choice seem more powerful? Give a preliminary response.

HOME-TUTOR NOTE

Today's narration may provide evidence of the student's ability to:

- sequence complex events
- distinguish circumstances from choices
- identify incomplete information
- infer motivations
- begin forming a supported interpretation.

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F) LITERARY EXPLORATION & EXPLICIT ENGLISH TEACHING

A STORY OF FATE?

Shakespeare's original play introduces Romeo and Juliet as:

“star-cross'd lovers”

From the beginning, the audience is encouraged to think about fate.

The phrase suggests that the stars, fortune or forces beyond the lovers' control are against them.

Several events seem to support this interpretation.

Romeo and Juliet are born into enemy families.

Neither chose the feud.

They meet unexpectedly.

The message explaining Friar Laurence's plan does not reach Romeo in time.

Romeo receives false or incomplete information.

By the time the truth becomes clear, events have moved terribly far.

A reader might argue:

Romeo and Juliet are victims of circumstances beyond their control.

That is one interpretation.

A STORY OF CHOICES?

Yet the characters also make decisions.

Romeo chooses to enter the Capulet feast.

Romeo and Juliet choose to marry quickly and secretly.

Friar Laurence chooses to assist them.

Mercutio chooses to fight Tybalt.

Romeo chooses to attack Tybalt after Mercutio's death.

Juliet chooses to take the potion.

Romeo chooses to act immediately after hearing that Juliet is dead.

A reader might therefore argue:

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The tragedy grows because characters repeatedly make hasty or secretive choices.

That is another interpretation.

CAN BOTH IDEAS BE TRUE?

Literary questions are not always simple opposites.

Perhaps circumstances limit the characters.

Perhaps choices still matter within those circumstances.

Consider a person caught in a storm.

The person did not choose the storm.

That is circumstance.

However, the person may still choose whether to seek shelter, continue walking, ignore a warning or help someone else.

Circumstances influence choices.

Choices influence consequences.

In *Romeo and Juliet*, the feud creates a dangerous situation.

Romeo and Juliet did not create the feud.

Yet the way they respond to the feud becomes part of the story.

A strong literary interpretation may recognise both forces.

ROMEO AND INCOMPLETE INFORMATION

Romeo believes Juliet is dead.

From his point of view, the news is true.

He does not know that she has taken a potion.

The audience knows more.

This creates intense dramatic irony.

What should we say about Romeo's decision?

One reader might argue:

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Romeo cannot be blamed for believing the information he receives.

Another reader might answer:

Even though Romeo receives false information, he still acts with extreme haste instead of investigating further.

Both arguments refer to the same event.

The difference lies in interpretation.

EVIDENCE DOES NOT SPEAK FOR ITSELF

Suppose two students use this evidence:

Romeo immediately acts after hearing that Juliet is dead.

Student A says:

This proves Romeo is a victim of fate because he receives false information at the worst possible time.

Student B says:

This shows Romeo's impulsiveness because he acts before checking whether the information is complete.

The evidence is the same.

The explanations differ.

This is why literary writing requires reasoning.

A student must explain:

How does this evidence support my idea?

FACT, OPINION AND INTERPRETATION

Consider:

Romeo is banished from Verona.

This is a fact within the story.

Romeo is the most foolish character.

This is an opinion.

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Romeo's repeated tendency to act rapidly under strong emotion contributes significantly to the tragic plot.

This is an interpretation.

A strong interpretation should be supported with evidence.

MOVING BEYOND "I THINK"

Students often begin an opinion with:

I think...

There is nothing grammatically wrong with this phrase.

However, literary writing can become stronger when the interpretation itself is stated clearly.

Instead of:

I think Romeo makes bad choices.

write:

Romeo's impulsive decisions contribute significantly to the developing tragedy.

Then support the claim.

After Mercutio's death, Romeo acts in anger and kills Tybalt. Later, when he hears that Juliet is dead, he again responds quickly to powerful emotion. These repeated actions suggest that haste is an important part of his characterisation.

The argument now has a clear position and evidence.

ACKNOWLEDGING ANOTHER VIEWPOINT

Strong argument does not require pretending that no other interpretation is possible.

Consider:

Although Romeo is strongly affected by circumstances beyond his control, his repeated impulsiveness also contributes to the tragic consequences.

The sentence acknowledges one viewpoint and presents another.

Useful phrases include:

Some readers may argue that...

Another interpretation is...

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Although...

While it is true that...

However...

On the other hand...

This evidence may also suggest...

For Years 5–6, learning to acknowledge another viewpoint can strengthen literary argument.

EVALUATIVE LANGUAGE AND DEGREE OF CERTAINTY

Compare:

Romeo definitely causes everything.

with:

Romeo's choices contribute significantly to the tragedy.

The second statement is more careful.

Useful evaluative words include:

possibly; perhaps; likely; strongly; significantly; partly; largely; primarily

These words help writers express the degree of a judgement.

Consider:

The feud partly explains the danger surrounding Romeo and Juliet, but their secretive and hasty decisions also contribute significantly to the consequences.

The writer is making a measured interpretation.

ENGLISH WRITING SKILL – BUILDING AN ARGUMENT PARAGRAPH

A useful analytical paragraph can follow this structure:

CLAIM - State the main idea.

EVIDENCE - Refer to an event, character action or language choice.

EXPLANATION - Explain how the evidence supports the claim.

CONNECTION - Link the paragraph back to the larger question.

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For example:

Romeo's impulsiveness contributes to the tragedy. After Mercutio dies, Romeo immediately pursues Tybalt and kills him in anger. This action results in his banishment, which separates him from Juliet and creates further secrecy. Therefore, Romeo's rapid emotional decisions play an important role in the consequences that follow.

Not every paragraph must follow this structure mechanically.

It is a useful framework for developing reasoning.

SENTENCE VARIETY IN ARGUMENT

Argumentative writing can become repetitive:

Romeo makes a choice. Romeo fights Tybalt. Romeo is banished. Romeo causes problems.

A stronger paragraph varies structure:

After Mercutio's death, Romeo abandons his earlier restraint and pursues Tybalt. His angry decision results in banishment, separating him from Juliet at a critical point in the story. Consequently, Romeo's own actions contribute to the difficult circumstances he later faces.

Variety should support the argument.

G) THINKING QUESTIONS – DIFFERENTIATED

FOUNDATION–YEAR 2

Answer orally or in your English Journal.

1. Did Romeo know Juliet had taken a sleeping potion?
2. What did Romeo believe?
3. Was Romeo given the correct information?
4. What choice did Romeo make after hearing the news?
5. What is a choice?
6. What is something Romeo could not control?
7. What is something Romeo chose to do?
8. Do you think bad luck or choices caused more trouble? Give one reason.

YEARS 3–4

Answer in complete sentences.

1. What does **fate** mean?
2. Name one event Romeo or Juliet could not control.
3. Name one important choice made by Romeo.
4. How does incomplete information affect Romeo?
5. Why might one reader say the characters are victims of fate?

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6. Why might another reader say their choices create the tragedy?
7. Which viewpoint do you find more convincing at this stage?
8. Give two pieces of evidence supporting your opinion.

YEARS 5–6

Use evidence and literary terminology where appropriate.

1. Explain how the term **"star-cross'd lovers"** encourages the audience to consider fate.
2. Identify three circumstances beyond Romeo and Juliet's control.
3. Identify three deliberate choices that contribute to later consequences.
4. Analyse Romeo's response to incomplete information about Juliet.
5. How could the same event be used as evidence for both a fate interpretation and a choice interpretation?
6. To what extent do circumstances limit Romeo and Juliet's choices?
7. Which contributes more strongly to the tragedy at this stage: fate, circumstance or character choice? Defend your interpretation.
8. Develop one counterargument against your own position.

H) ENGLISH ACTIVITIES – DIFFERENTIATED

FOUNDATION–YEAR 2 ACTIVITY – COULD THEY CHOOSE?

Open your English Journal.

Write the heading: **Fate or Choice?**

Divide the page into two sections.

Write: **THEY COULD NOT CHOOSE**

and:

THEY CHOSE TO DO THIS

Draw or write events under each heading.

Possible examples:

They could not choose:

- the families were enemies
- Romeo received wrong information.

They chose:

- Romeo went to the feast
- Romeo and Juliet married secretly
- Juliet took the potion.

Choose one event.

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Complete orally:

I think this caused trouble because...

Foundation students: The Home-Tutor may record the student's response.

Years 1–2: Write three to five sentences answering:

Did bad luck or choices cause more trouble?

Begin with:

I think _____ caused more trouble because...

Give at least one example from the story.

PORTFOLIO EVIDENCE

Retain the response.

The activity may provide evidence of comprehension, the ability to express an opinion and the use of story details as simple reasons.

YEARS 3–4 ACTIVITY – BUILDING A SUPPORTED OPINION

Write the heading:

Fate or Choice?

Create two columns.

Fate or Circumstances	Character Choices

Add at least four examples from the story.

Now answer:

Which has caused more trouble so far: circumstances beyond the characters' control or the choices they make?

Write four or five paragraphs.

Paragraph 1… State your opinion clearly.

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Paragraphs 2–3 … Give evidence supporting your opinion.

Paragraph 4 … Mention one piece of evidence for the other viewpoint.

Final Paragraph …Explain why your original opinion is still more convincing.

Use phrases such as:

because

for example

this shows

however

although

therefore

After drafting, underline your main opinion.

Circle each piece of story evidence.

Ask:

- Have I given reasons?
- Have I used evidence?
- Have I explained how the evidence supports my opinion?
- Have I considered another viewpoint?

Edit your response.

PORTFOLIO EVIDENCE

Retain the planning table and written opinion.

The work may provide evidence of the student's ability to express and support an opinion about a literary text using relevant details and organised paragraphs.

YEARS 5–6 ACTIVITY – FATE, CIRCUMSTANCE OR CHOICE?

Write the heading:

What Drives the Tragedy of Romeo and Juliet?

Respond to the question:

To what extent is the tragedy driven by fate or circumstance, and to what extent is it driven by character choices?

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Write an analytical argument of approximately six to eight paragraphs.

Before writing, prepare a brief evidence table.

Evidence	Supports Fate/Circumstance	Supports Choice	Could Support Both
The feud			
Romeo attends the feast			
Secret marriage			
Romeo kills Tybalt			
Message fails to reach Romeo			
Romeo acts on the news of Juliet's death			

Add another event if useful.

Develop a clear position.

Your argument may be:

- fate or circumstance is the stronger force
- character choice is the stronger force
- the tragedy develops through an interaction between circumstances and choices.

There is no single prescribed answer.

Your interpretation must be supported.

Use relevant terminology:

fate

circumstance

choice

consequence

characterisation

dramatic irony

interpretation

counterargument

Each major paragraph should contain:

- a clear claim
- relevant evidence
- explanation.

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Acknowledge at least one alternative interpretation.

For example:

Some readers may argue that Romeo is primarily a victim of circumstance because the message explaining Juliet's plan fails to reach him. However, his immediate decision to act without further investigation also reflects the impulsiveness established earlier in the play.

Develop your own wording.

Use evaluative language carefully.

Instead of: **This completely proves...** consider these alternatives:

This strongly suggests...

This contributes significantly to...

This partly explains...

This may indicate...

After drafting, choose your strongest paragraph.

Label:

CLAIM

EVIDENCE

EXPLANATION

CONNECTION

If one part is missing, revise the paragraph.

Now read the entire argument aloud.

Listen for:

- repeated sentence openings
- unsupported assertions
- excessive plot summary
- vague phrases such as **this shows** without explanation.

Edit your final response.

Check:

- Have I answered the exact question?
- Is my position clear?
- Have I used relevant evidence from across the story?
- Have I explained my evidence?

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- Have I acknowledged another interpretation?
- Have I used evaluative language carefully?
- Are my paragraphs purposeful and cohesive?
- Have I varied sentence structures naturally?
- Have I checked punctuation and spelling?

PORTFOLIO EVIDENCE

Retain the evidence table and analytical argument.

This is an important portfolio item because it may demonstrate the student's ability to present and justify an interpretation of a literary text, consider differing viewpoints and develop a structured written argument using supporting details.

I) INQUISITIVENESS REFLECTION

HOME-TUTOR SAYS:

An inquisitive person can hold a question open long enough to examine more than one possible answer.

Perhaps Romeo and Juliet face circumstances they did not choose.

Perhaps their decisions also matter.

Perhaps the tragedy grows where difficult circumstances and impulsive choices meet.

Complete these statements orally or in your English Journal:

One event that seems like fate or bad luck is...

One choice that clearly affects the story is...

The argument I currently find most convincing is...

My strongest evidence is...

A reader who disagrees with me might say...

That viewpoint makes me reconsider...

You do not need to change your opinion merely because another interpretation exists.

The purpose is to understand the question more deeply.

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J) AUSTRALIAN CURRICULUM v9 – ENGLISH CONTENT DESCRIPTION MAPPING

Year Level	Code	Content Description	Justification
Foundation	AC9EFLA02	explore different ways of using language to express preferences, likes and dislikes	Students express a simple preference or opinion concerning whether choice or bad luck caused greater trouble.
Foundation	AC9EFLE02	respond to stories and share feelings and thoughts about their events and characters	Students share thoughts about Romeo's decisions and the circumstances affecting the characters.
Foundation	AC9EFLY05	use comprehension strategies such as visualising, predicting, connecting, summarising and questioning to understand and discuss texts listened to, viewed or read independently	Students connect events with choices and circumstances and discuss simple reasons.
Year 1	AC9E1LA02	explore language to provide reasons for likes, dislikes and preferences	Students state an opinion and give reasons using details from the story.
Year 1	AC9E1LY06	create and re-read to edit short written and/or multimodal texts to report on a topic, express an opinion or recount a real or imagined event, using grammatically correct simple sentences, some topic-specific vocabulary, sentence boundary punctuation and correct spelling of some one- and two-syllable words	Students create a short written opinion supported by a story example.
Year 2	AC9E2LA02	explore how language can be used for appreciating texts and providing reasons for preferences	Students express and support an opinion about competing interpretations of story events.
Year 2	AC9E2LY06	create and edit short imaginative, informative and persuasive written and/or multimodal texts for familiar audiences, using text structure appropriate to purpose, simple and compound sentences, noun groups and verb groups, topic-specific vocabulary, simple punctuation and common 2-syllable words	Students create and edit a short opinion text using reasons and relevant story details.
Year 3	AC9E3LA02	understand how the language of evaluation and emotion, such as modal verbs, can be varied to be more or less forceful	Students use evaluative language to express degrees of certainty when presenting an interpretation.
Year 3	AC9E3LY06	plan, create, edit and publish imaginative, informative and persuasive written and multimodal texts, using visual features, appropriate form and layout, with ideas grouped in simple paragraphs, mostly correct tense, topic-specific vocabulary and correct spelling of most high-frequency and phonetically regular words	Students plan and create a supported opinion organised into paragraphs.
Year 4	AC9E4LA02	identify the subjective language of opinion and feeling, and the objective language of factual reporting	Students distinguish story facts from personal opinions and literary interpretations.
Year 4	AC9E4LY02	listen for key points and information to carry out tasks and contribute to discussions, acknowledging another opinion, linking a response to the topic, and sharing and extending ideas and information	Students consider and respond to differing interpretations of fate and choice.
Year 5	AC9E5LA02	understand how to move beyond making bare assertions by taking account of differing ideas or opinions and authoritative sources	Students support interpretations with textual evidence and consider a counterargument.
Year 5	AC9E5LE02	present an opinion on a literary text using specific terms about literary devices, text structures and language features, and reflect on the viewpoints of others	Students present a supported interpretation of the literary text and consider an alternative viewpoint.
Year 5	AC9E5LY02	use appropriate interaction skills including paraphrasing and questioning to clarify meaning, make connections to own experience, and present and justify an opinion or idea	Students discuss and justify interpretations and engage with an alternative position.
Year 6	AC9E6LA02	understand the uses of objective and subjective language, and identify bias	Students distinguish factual story evidence from evaluative claims and use measured language when arguing an interpretation.
Year 6	AC9E6LY02	use interaction skills and awareness of formality when paraphrasing, questioning, clarifying and interrogating ideas, developing and supporting arguments, and sharing and evaluating information, experiences and opinions	Students interrogate competing interpretations and develop and support an argument concerning fate and choice.
Year 6	AC9E6LY06	plan, create, edit and publish written and multimodal texts whose purposes may be imaginative, informative and persuasive, using paragraphs, a variety of complex sentences, expanded verb groups, tense, topic-specific and vivid vocabulary, punctuation, spelling and visual features	Students plan, draft and edit a structured analytical argument using purposeful paragraphs and varied sentence structures.

ACHIEVEMENT STANDARD EVIDENCE DEVELOPED IN THIS LESSON

This lesson contributes targeted evidence concerning **literary interpretation, expression of opinion, use of evidence and argumentative writing**.

It does not attempt to address every part of the relevant English Achievement Standards.

For Foundation–Year 2 students, the activity may provide evidence of the ability to share thoughts about a literary text, express a simple opinion and give a relevant reason.

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For Years 3–4 students, the supported opinion may provide evidence of the ability to relate and organise ideas, express an opinion and use relevant details from a literary text to develop that opinion.

For Years 5–6 students, the analytical argument may provide evidence of the ability to present and justify an interpretation, consider differing viewpoints, develop ideas with supporting details and organise a written response through purposeful paragraphs and varied language features.

Retain the student's narration observation, planning work and final written response as part of the progressive English portfolio.

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TOPIC 6	TRANSFORMING LANGUAGE – FROM SHAKESPEARE TO MODERN ENGLISH

Lesson 6.1 – WHAT DID SHAKESPEARE MEAN? PARAPHRASING DIFFICULT LANGUAGE

A) CHARACTER FOCUS – INQUISITIVENESS

An inquisitive reader does not give up simply because a sentence is difficult.

Older literature can contain unfamiliar vocabulary, unusual word order and expressions that no longer sound natural in everyday English. At first, the meaning may seem hidden.

Careful readers slow down.

They look at individual words.

They examine the surrounding sentence.

They notice what is happening in the story.

Then, rather than guessing wildly, they begin rebuilding the meaning.

Today, we will practise **paraphrasing**.

Paraphrasing is not replacing every old word with a modern one.

It is the skill of understanding an idea and expressing that idea clearly in your own words.

The better question is not:

How can I make Shakespeare sound easier?

Instead, ask:

What does this line mean, and how can I preserve that meaning in different words?

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B) THEME & LEARNING OBJECTIVES

Theme: Understanding difficult language by investigating meaning and paraphrasing accurately.

By the end of this lesson, students should be able to:

- listen to or read the concluding section of the Lambs' *Romeo and Juliet*
- narrate the final events of the story in their own words
- recognise that older texts may use unfamiliar vocabulary and sentence structures
- use context to help infer the meaning of an unfamiliar expression
- distinguish between quoting, paraphrasing and summarising
- paraphrase selected Shakespearean lines at an age-appropriate level
- preserve the central meaning of a line while changing its wording
- compare an original expression with a modern paraphrase
- experiment with rearranging sentence structure without losing meaning.

C) INTRODUCTION & KEY TERMINOLOGY

HOME-TUTOR SAYS:

Throughout this unit, we have heard several Shakespearean expressions.

Some sound beautiful.

Others sound strange.

Consider:

“Wherefore art thou Romeo?”

A modern reader may think Juliet is asking:

Where are you, Romeo?

Yet **wherefore** means **why**.

Juliet is asking why Romeo must be Romeo Montague.

Understanding one old word changes the meaning of the line.

Today, we will practise investigating difficult expressions and putting their meaning into our own words.

KEY TERMINOLOGY

Paraphrase: To express the meaning of a text in different words while preserving the main idea.

Summary: A shortened account containing the most important ideas.

Quotation: The exact words taken from a text.

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Context: The words, events and circumstances surrounding a particular expression.

Archaic language: Words or expressions associated with an earlier period and no longer common in everyday use.

Word order: The arrangement of words within a sentence.

Meaning: The idea communicated by words or a text.

Literal meaning: The direct or ordinary meaning of words.

Figurative meaning: An imaginative meaning created through comparison or another literary technique.

Interpretation: An explanation of what a reader understands a text to mean.

D) LITERATURE READING – CHARLES AND MARY LAMB'S ROMEO AND JULIET

HOME-TUTOR INSTRUCTIONS

Return to Charles and Mary Lamb's **"Romeo and Juliet"** in *Tales from Shakespeare*.

Begin where the previous lesson stopped, with Romeo believing that Juliet has died and returning towards her tomb.

Read the **remainder of the Romeo and Juliet retelling**, including:

- Romeo's arrival at the tomb
- Romeo acting on the belief that Juliet is dead
- Juliet awakening
- Juliet discovering what has happened
- the tragic conclusion
- the families discovering the consequences of the feud
- the reconciliation of the Montagues and Capulets.

For Foundation–Year 2 students, the Home-Tutor should read aloud.

Because the ending involves death, read calmly and matter-of-factly. There is no need to add graphic description beyond the literary text.

For Years 3–6, the passage may be read independently, aloud or as shared reading according to ability.

Allow the conclusion to be heard as a complete literary passage.

After finishing the Lambs' retelling, pause briefly.

Then read Shakespeare's final lines spoken by the Prince:

"For never was a story of more woe
Than this of Juliet and her Romeo."

Do not explain the words yet.

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Move immediately into narration.

E) NARRATION – TELL THE STORY BACK

HOME-TUTOR SAYS:

Without looking at the book, tell me how the story ends.

Use your own words.

When you finish, tell me what finally happens between the Montagues and Capulets.

HOME-TUTOR GUIDANCE

Allow the student to complete the narration before prompting.

The ending contains several closely connected events, so listen for whether the student understands the sequence and final consequence of the feud.

If support is needed, use one or two prompts.

FOUNDATION–YEAR 2 NARRATION PROMPTS

- What did Romeo believe had happened to Juliet?
- Did Romeo know about the sleeping potion?
- What happened when Juliet woke?
- How did the story end?
- What did the two families finally do?
- What caused them to stop fighting?

YEARS 3–4 NARRATION PROMPTS

- Why did Romeo return to Juliet?
- What information did Romeo still not know?
- What happened when Juliet awoke?
- How did the tragedy affect the two families?
- Why did the feud finally end?
- What do you think is the most important consequence at the end?

YEARS 5–6 NARRATION PROMPTS

- Summarise the final chain of events.
- Explain how incomplete information contributes to the conclusion.
- What is tragically ironic about Juliet awakening when she does?
- How do the deaths of Romeo and Juliet finally affect the Montagues and Capulets?
- Which themes reach their conclusion in the final section?
- What interpretation do you now have of the Prince's final words?

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HOME-TUTOR NOTE

The narration contributes to the student's progressive portfolio.

Listen for the ability to:

- sequence final events
- identify cause and consequence
- explain the resolution of the feud
- communicate a complete summary in original words.

Today's narration is also a natural example of paraphrasing. The student has heard or read a literary passage and retold its meaning without repeating the exact wording.

F) LITERARY EXPLORATION & EXPLICIT ENGLISH TEACHING

THE STORY ENDS – BUT WHAT DO THE WORDS MEAN?

At the end of the tragedy, the Prince speaks:

“For never was a story of more woe
Than this of Juliet and her Romeo.”

A modern student may recognise **story** and the names **Juliet** and **Romeo**.

The word **woe**, however, may be less familiar.

What should a reader do?

We could immediately look up the word.

Sometimes that is sensible.

Before reaching for a dictionary, however, an inquisitive reader may examine the context.

Romeo and Juliet are dead.

The families are grieving.

The feud has produced terrible consequences.

The Prince is describing the story.

Would **woe** probably mean:

celebration

confusion

great sorrow

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or:

a noisy argument?

Context strongly suggests **great sorrow or distress**.

Therefore, we might paraphrase the lines:

There has never been a sadder story than the story of Romeo and Juliet.

The wording has changed.

The central meaning remains.

WHAT IS PARAPHRASING?

To paraphrase means to express an idea in different words.

Original:

“For never was a story of more woe
Than this of Juliet and her Romeo.”

Paraphrase:

No story has been more sorrowful than the story of Romeo and Juliet.

Another paraphrase:

The Prince says that Romeo and Juliet's tragedy is a story of extraordinary sadness.

Both preserve the central idea.

A paraphrase should not copy most of the original sentence and replace only one word.

For example:

For never was a story of more sadness than this of Juliet and her Romeo

has changed **woe** to **sadness**, but most of the line remains the same.

That is closer to word substitution than genuine paraphrasing.

A strong paraphrase shows that the reader understands the idea.

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QUOTATION, PARAPHRASE OR SUMMARY?

These three forms are different.

QUOTATION

Uses the exact words of the text.

"Juliet is the sun."

PARAPHRASE

Expresses the same idea in different words.

Romeo describes Juliet as a source of extraordinary brightness and importance in his world.

SUMMARY

Gives a shortened account of the most important information.

During the balcony scene, Romeo uses images of light to express his admiration for Juliet.

A quotation preserves exact wording.

A paraphrase preserves meaning.

A summary condenses the main idea.

WHY PARAPHRASE SHAKESPEARE?

Paraphrasing helps a reader test understanding.

Suppose a student says: **I understand "Juliet is the sun."**

Then Ask: **What does Romeo mean?**

If the student can explain the image in different words, understanding is becoming visible.

If the student merely repeats: **It means Juliet is the sun,** the meaning may not yet be clear.

Paraphrasing requires the reader to move through a process:

READ - What does the text say?

INVESTIGATE - Which words or structures are difficult?

UNDERSTAND - What idea is being communicated?

RESTATE - How can I express that idea accurately in my own words?

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START WITH THE CONTEXT

Consider Juliet's line:

“O Romeo, Romeo! wherefore art thou Romeo?”

An unfamiliar reader might guess that **wherefore** means **where**.

Now examine the context.

Juliet knows Romeo is nearby.

Her problem is his family identity.

Immediately afterwards, she speaks about his father and his name.

The context helps us interpret the question.

A reasonable paraphrase is:

Romeo, why do you have to be Romeo Montague?

Or:

Why must the man I love belong to the enemy family?

The second version is more interpretive, yet it preserves the central problem.

UNUSUAL WORD ORDER

Older literature may arrange words differently from modern everyday English.

Consider: **“Wherefore art thou Romeo?”**

Modern word order might be: **Why are you Romeo?**

Other older expressions may place words in an order that feels unfamiliar.

When paraphrasing, identify:

Who or what is the sentence about?

What is happening?

What idea connects the words?

Then rebuild the idea naturally.

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ARCHAIC WORDS

Some older words have disappeared from ordinary speech.

Examples include:

thou – you

thee – you

thy – your

hath – has

doth – does

wherefore – why

ere – before

hither – to this place or here

hence – away from here or from this place

These words are not random decorations.

They carried meaning for earlier audiences.

Learning a few common archaic forms can help readers approach Shakespeare with greater confidence.

DO NOT DESTROY THE MEANING

Consider: **“Parting is such sweet sorrow.”**

Weak paraphrase: **Leaving is sad.**

The general idea is present, but the emotional contrast has been flattened.

A stronger paraphrase might be:

Saying goodbye is painful, yet Juliet's love and expectation of seeing Romeo again make the sadness strangely sweet.

The paraphrase explains the contradiction.

Paraphrasing does not mean making a line dull.

The goal is to preserve the meaning as accurately as possible.

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FIGURATIVE LANGUAGE REQUIRES INTERPRETATION

Consider: **“Juliet is the sun.”**

Literal word replacement will not help.

Juliet equals a large star at the centre of the solar system.

That misunderstands the metaphor.

Instead, ask: **What qualities of the sun matter in this context?**

Brightness.

Light.

Warmth.

The ending of darkness.

Romeo's attention.

A paraphrase might say:

Romeo feels that Juliet brings brightness into the darkness and has become the centre of his attention.

Because metaphor carries associations, two strong paraphrases may use slightly different wording.

Both should remain grounded in the text.

ENGLISH TEACHING – A FOUR-STEP PARAPHRASING METHOD

Use this method when a line seems difficult.

STEP 1 – FIND THE KNOWN WORDS

What do you already understand?

“A plague o' both your houses!”

Known:

both

your

houses

From the story, we know **houses** refers to the two families.

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STEP 2 – FIND THE DIFFICULT WORD OR EXPRESSION

plague

In context, Mercutio is not calmly discussing a disease.

He is cursing or condemning the two families.

STEP 3 – USE THE CONTEXT

Mercutio has been fatally wounded because the family feud has produced another violent quarrel.

STEP 4 – RESTATE THE IDEA

Possible paraphrase:

Mercutio angrily curses both the Montague and Capulet families for the conflict that has led to his death.

Notice that the paraphrase explains the line rather than imitating the old wording.

PARAPHRASING IS NOT MODERN SLANG TRANSLATION

Sometimes students transform Shakespeare into exaggerated modern slang:

Yo, Romeo, why'd you have to be a Montague, bro?

This may be amusing.

It can also be a useful creative activity later.

However, it is not necessarily an accurate paraphrase.

Tone matters.

Juliet's speech is private and emotional.

A paraphrase should first preserve meaning.

After the meaning is understood, writers can deliberately transform tone or style.

That will be our next lesson.

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ENGLISH WRITING SKILL – REARRANGING A SENTENCE WITHOUT LOSING MEANING

Paraphrasing often requires changing sentence structure.

Original idea: **Because Romeo believes Juliet is dead, he returns to Verona in despair.**

Possible paraphrase: **Romeo returns desperately to Verona after receiving the false news of Juliet's death.**

Another: **The mistaken report that Juliet has died causes Romeo to return to Verona in despair.**

The structures differ.

The central relationship remains:

false belief about Juliet's death → Romeo returns in despair.

When paraphrasing, check:

Have I preserved the person or idea?

Have I preserved the action?

Have I preserved the important relationship between ideas?

G) THINKING QUESTIONS – DIFFERENTIATED

FOUNDATION–YEAR 2

Answer orally or in your English Journal.

1. What did Romeo believe about Juliet?
2. Was Romeo's information correct?
3. How does the story end?
4. What do the two families finally do?
5. What does **woe** mean in the Prince's final words?
6. What is a paraphrase?
7. Say **Romeo was very sad** in a different way.
8. Why is it useful to tell an idea in your own words?

YEARS 3–4

Answer in complete sentences.

1. What is the difference between a quotation and a paraphrase?
2. What is the difference between a paraphrase and a summary?
3. How can context help a reader understand the word **woe**?
4. Paraphrase **"Wherefore art thou Romeo?"**
5. Why is **Juliet is a giant star in space** not an accurate explanation of Romeo's metaphor?
6. Paraphrase **"Juliet is the sun"** while preserving the figurative meaning.

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7. Why should a paraphrase use different sentence structures rather than simply replace one or two words?
8. Which Shakespearean line from the unit was most difficult to understand at first? Explain how you would investigate its meaning.

YEARS 5–6

Use literary terminology where appropriate.

1. Distinguish between quotation, paraphrase and summary.
2. Explain how context assists readers when interpreting archaic language.
3. Create two accurate paraphrases of **"For never was a story of more woe / Than this of Juliet and her Romeo."**
4. Why may two paraphrases use different wording while both remaining accurate?
5. Explain why figurative language cannot always be paraphrased through direct word substitution.
6. Compare a weak and strong paraphrase of **"Parting is such sweet sorrow."**
7. How can sentence structure be transformed while preserving the logical relationship between ideas?
8. Why should accurate paraphrasing generally come before creative modernisation of an older text?

H) ENGLISH ACTIVITIES – DIFFERENTIATED

FOUNDATION–YEAR 2 ACTIVITY – SAY IT ANOTHER WAY

Open your English Journal.

Write the heading: **Say It Another Way**

The Home-Tutor reads each sentence.

The student says the same main idea in different words.

The boy was very tired.

Possible idea:

The boy needed to rest.

Juliet was sad.

Possible idea:

Juliet felt full of sorrow.

Romeo hurried back.

Possible idea:

Romeo returned quickly.

Now consider:

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Juliet is the sun.

HOME-TUTOR ASKS:

Is Juliet really the sun?

What does Romeo mean?

The student explains the idea orally.

Foundation students: The Home-Tutor may write one of the student's paraphrases.

Years 1–2: Write three original sentences and then write each idea a second way.

Example:

The dog ran quickly.

The dog raced across the yard.

Keep the meaning similar.

Read both sentences aloud.

PORTFOLIO EVIDENCE

Retain the activity.

The student's oral and written responses may provide evidence of comprehension, vocabulary development and the ability to restate simple ideas.

YEARS 3–4 ACTIVITY – SHAKESPEARE IN MY OWN WORDS

Write the heading:

Paraphrasing Shakespeare

Create a table.

Original Words	Difficult Part	My Paraphrase
"Wherefore art thou Romeo?"		
"Juliet is the sun."		
"Parting is such sweet sorrow."		

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Original Words	Difficult Part	My Paraphrase

“A plague o' both your houses!”

“Never was a story of more woe...”

For each line:

1. identify the difficult word, image or expression
2. think about the context
3. explain the meaning in your own words.

Do not copy most of the original sentence.

Next, choose one paraphrase.

Write a paragraph explaining:

- what the original line means
- which part was difficult
- how context helped
- why your paraphrase preserves the meaning.

After drafting, compare your sentence openings.

Revise any unnecessary repetition.

Edit your work.

PORTFOLIO EVIDENCE

Retain the paraphrasing table and explanation.

The work may provide evidence of comprehension, interpretation of language features and the creation of a clear informative explanation.

YEARS 5–6 ACTIVITY – THE PARAPHRASE WORKSHOP

Write the heading:

Understanding Shakespeare Through Paraphrase

Paraphrase each of the following lines:

1. “Wherefore art thou Romeo?”

2. “It is the east, and Juliet is the sun.”

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3. “Parting is such sweet sorrow.”

4. “A plague o' both your houses!”

5. “O, I am fortune's fool!”

6. “For never was a story of more woe / Than this of Juliet and her Romeo.”

For each line, complete:

Original meaning or context:

Difficult word, structure or literary device:

My paraphrase:

What I tried to preserve:

Remember that figurative lines may require interpretation rather than direct substitution.

After completing the six paraphrases, choose two.

For each chosen line, create: **A CLOSE PARAPHRASE**

Preserve the meaning as precisely as possible. **A CLEAR MODERN EXPLANATION**

Explain the idea naturally for a modern reader.

For example:

Original: **“O, I am fortune's fool!”**

Close paraphrase: **Oh, I have become the plaything of fortune.**

Modern explanation: **Romeo feels that bad fortune has trapped and humiliated him.**

Now write a short reflection of three to five paragraphs:

Why is paraphrasing useful when reading older literature?

Discuss:

- archaic vocabulary
- unusual word order
- context
- figurative language
- the need to preserve meaning.

After drafting, read the reflection aloud.

Check for:

- monotonous sentence openings

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- overly short explanatory sentences
- vague wording
- accidental copying of original lines instead of paraphrasing.

Edit the final response.

PORTFOLIO EVIDENCE

Retain the paraphrasing workshop and reflection.

The work may provide evidence of the student's ability to comprehend literary language, explain how language features contribute to meaning and create a clear written explanation using relevant examples.

I) INQUISITIVENESS REFLECTION

HOME-TUTOR SAYS:

Difficult language can tempt a reader to stop.

An inquisitive reader investigates.

Complete these statements orally or in your English Journal:

One Shakespearean word or phrase that once confused me was...

I now understand that it means...

The context helped me because...

One thing I must preserve when paraphrasing is...

Now consider the complete story.

In my own words, one big idea from Romeo and Juliet is...

Explain your idea in one or two sentences.

J) AUSTRALIAN CURRICULUM v9 – ENGLISH CONTENT DESCRIPTION MAPPING

Year Level	Code	Content Description	Justification
Foundation	AC9EFLA08	recognise and develop awareness of vocabulary used in familiar contexts related to everyday experiences, personal interests and topics taught at school	Students explore unfamiliar literary vocabulary and restate simple meanings using familiar words.
Foundation	AC9EFLY05	use comprehension strategies such as visualising, predicting, connecting, summarising and questioning to understand and discuss texts listened to, viewed or read independently	Students use story context and oral discussion to understand and retell literary ideas.
Year 1	AC9E1LA09	recognise the vocabulary of learning area topics	Students use English terminology including quotation, paraphrase and meaning.
Year 1	AC9E1LY05	use comprehension strategies such as visualising, predicting, connecting, summarising and questioning when listening, viewing and reading to build literal and inferred meaning by drawing on vocabulary and growing knowledge of context and text structures	Students use context to understand unfamiliar expressions and restate story ideas.

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Year Level	Code	Content Description	Justification
Year 2	AC9E2LA09	experiment with and begin to make conscious choices of vocabulary to suit the topic	Students select alternative words and expressions when restating ideas in their own language.
Year 2	AC9E2LY05	use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning	Students use context and questioning to infer the meaning of unfamiliar literary language.
Year 3	AC9E3LA10	extend topic-specific and technical vocabulary and know that words can have different meanings in different contexts	Students examine archaic vocabulary and use context to determine meanings.
Year 3	AC9E3LY05	use comprehension strategies when listening and viewing to build literal and inferred meaning, and begin to evaluate texts by drawing on a growing knowledge of context, text structures and language features	Students interpret unfamiliar expressions and figurative language through contextual reading.
Year 4	AC9E4LA11	expand vocabulary by exploring a range of synonyms and antonyms, and using words encountered in a range of sources	Students consider alternative vocabulary when paraphrasing literary ideas.
Year 4	AC9E4LY05	use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning, to expand topic knowledge and ideas, and evaluate texts	Students monitor understanding and use context to interpret and restate Shakespearean expressions.
Year 5	AC9E5LA08	understand how vocabulary is used to express greater precision of meaning, including through the use of specialist and technical terms, and explore the history of words	Students examine archaic vocabulary and consider how older word forms and precise literary choices affect meaning.
Year 5	AC9E5LY04	navigate and read texts for specific purposes, monitoring meaning using strategies such as skimming, scanning and confirming	Students return to particular lines and contexts to confirm interpretations before paraphrasing.
Year 5	AC9E5LY05	use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning to evaluate information and ideas	Students interpret figurative and archaic language and explain meaning in original words.
Year 6	AC9E6LA08	identify authors' use of vivid, emotive vocabulary, such as metaphors, similes, personification, idioms, imagery and hyperbole	Students recognise when figurative language requires interpretation rather than direct word substitution.
Year 6	AC9E6LY05	use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning, and to connect and compare content from a variety of sources	Students compare the Lambs' retelling with Shakespearean lines and use context to build and confirm meaning.

ACHIEVEMENT STANDARD EVIDENCE DEVELOPED IN THIS LESSON

This lesson contributes targeted evidence concerning **reading comprehension, vocabulary, interpretation and paraphrasing**.

It does not attempt to address every part of the relevant English Achievement Standards.

For Foundation–Year 2 students, the oral and written paraphrasing activities may provide evidence of the ability to comprehend a text, report key ideas and use words and phrases from learning to communicate meaning.

For Years 3–4 students, the paraphrasing table and explanation may provide evidence of the ability to identify literal and inferred meaning, discuss language features and create a clear written explanation using topic-specific vocabulary.

For Years 5–6 students, the paraphrasing workshop may provide evidence of the ability to comprehend literary language, explain the contribution of vocabulary and literary devices to meaning and develop a written explanation using relevant examples.

Retain the narration observation and differentiated activity as part of the progressive English portfolio.

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LESSON 6.2 – SAME MEANING, DIFFERENT WORDS: WRITING FOR A MODERN AUDIENCE

A) CHARACTER FOCUS – INQUISITIVENESS

An inquisitive writer does not only ask what a text means.

Once the meaning is understood, another question becomes possible:

How might this idea be expressed for a different audience?

A message written for a friend may sound different from a formal speech.

A story told to a young child may use simpler words than a speech written for adults.

A modern text message will not sound like a Renaissance play.

Yet the central idea may remain the same.

Today, we will move from **paraphrasing** into **transformation**.

Paraphrasing asks: **What does this mean?**

Transformation asks: **How could I express this meaning in a different form, style or voice?**

Careful writers understand the original before they begin changing it.

B) THEME & LEARNING OBJECTIVES

Theme: Transforming language for a new audience while preserving important meaning.

By the end of this lesson, students should be able to:

- review important events and lines from *Romeo and Juliet*
- explain the difference between paraphrasing and creative transformation
- identify audience and purpose in a text
- recognise how vocabulary, sentence structure and tone can change for different audiences
- compare an original Shakespearean expression with a modern version
- transform a short scene or line into age-appropriate modern language
- explain which ideas have been preserved and which language choices have changed
- experiment with dialogue punctuation and character voice where appropriate.

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C) INTRODUCTION & KEY TERMINOLOGY

HOME-TUTOR SAYS:

In our previous lesson, we practised paraphrasing Shakespeare.

We tried to preserve the meaning of a line while expressing the idea in our own words.

Today, we will take the next step.

Imagine Romeo and Juliet lived now.

Would Juliet say: **"O Romeo, Romeo! wherefore art thou Romeo?"**

Probably not.

She might say: **Why did you have to be a Montague?**

Perhaps she would write: **Seriously? Out of everyone in Verona, you had to be a Montague?**

The exact words change.

The tone changes.

The form may change.

Yet the central problem remains:

Juliet cares about Romeo, but his family identity makes the relationship dangerous.

This is transformation.

KEY TERMINOLOGY

Audience: The people for whom a text is created.

Purpose: The reason a text is created.

Tone: The attitude or feeling communicated through language.

Voice: The distinctive way a character or writer sounds through language.

Paraphrase: Expressing the meaning of a text in different words.

Transformation: Changing the form, style, language or context of a text while retaining important ideas.

Adaptation: A new version of an existing story or text.

Dialogue: Spoken words between characters.

Register: The level or style of language chosen for a particular audience or situation.

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Contemporary language: Language used in the present time.

D) LITERATURE READING – RETURNING TO KEY MOMENTS

HOME-TUTOR INSTRUCTIONS

The Lambs' retelling of *Romeo and Juliet* has now been completed.

For today's lesson, do not begin a new extended section of the story.

Instead, return to **three short moments** from the Lambs' retelling.

Briefly re-read or review:

1. **Romeo and Juliet's first meeting at the Capulet feast**
2. **the balcony or garden scene**
3. **Juliet facing the expectation that she should marry Paris**

The purpose is to revisit scenes that contain strong character emotion and clear conflict.

After reviewing the Lambs' account, read these Shakespearean lines aloud:

ROMEO:

“It is the east, and Juliet is the sun.”

JULIET:

“O Romeo, Romeo! wherefore art thou Romeo?”

and:

“Deny thy father and refuse thy name...”

Allow the student to hear the original language again.

Then ask:

How might a person express the same ideas today?

Do not analyse the lines in detail before narration.

E) NARRATION – RECALLING THE IMPORTANT MOMENTS

HOME-TUTOR SAYS:

Choose one of the three scenes we reviewed.

Tell me what happened in that scene in your own words.

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Then explain the main feeling or problem within the scene.

HOME-TUTOR GUIDANCE

Today's narration is shorter and more selective.

The student should focus on one scene rather than retelling the entire play.

If support is needed, use one or two prompts.

FOUNDATION–YEAR 2 NARRATION PROMPTS

- Who was in the scene?
- What happened?
- Was someone happy, worried, angry or sad?
- What was the main problem?

YEARS 3–4 NARRATION PROMPTS

- Which scene did you choose?
- What are the most important events?
- What does one character want?
- What problem prevents the character from getting what they want?
- How would you explain the scene to someone who has never read the story?

YEARS 5–6 NARRATION PROMPTS

- Summarise the scene clearly.
- Identify the central conflict or emotional tension.
- What does the character want?
- Which original line or image communicates the scene particularly well?
- Which meaning would need to be preserved in a modern transformation?

HOME-TUTOR NOTE

Listen for whether the student can identify the **essential meaning** of a scene.

This is important before transformation.

A student who does not understand the original scene may change its language while accidentally losing the central conflict, character motivation or meaning.

F) LITERARY EXPLORATION & EXPLICIT ENGLISH TEACHING

PARAPHRASE FIRST – TRANSFORM SECOND

Suppose we begin with Juliet's question: **“O Romeo, Romeo! wherefore art thou Romeo?”**

A paraphrase might be: **Romeo, why do you have to be Romeo Montague?**

The purpose of the paraphrase is accuracy.

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Now we can transform the idea.

A modern Juliet might say: **Why did you have to be a Montague?**

A more frustrated Juliet might say: **Of all the people I could have met, why did you have to belong to that family?**

A teenage Juliet sending a private message might write: **I still can't believe you're a Montague. Why you?**

These versions are not identical.

Tone and voice have changed.

Yet the central meaning remains.

Juliet is troubled because Romeo's family identity creates a barrier between them.

WHAT MUST A TRANSFORMATION PRESERVE?

Not every detail needs to remain unchanged.

A writer may change:

- setting
- vocabulary
- sentence structure
- form
- technology
- clothing
- methods of communication.

However, an effective transformation usually preserves important elements such as:

- character motivation
- central conflict
- relationships
- key events
- important themes.

Suppose we transform the balcony scene into text messages.

This is a very weak transformation:

ROMEO: Hi.

JULIET: Hi.

ROMEO: What are you doing?

JULIET: Nothing.

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The characters have modern technology, but the important meaning has disappeared.

A stronger version might be:

ROMEO: I know I shouldn't message you.

JULIET: If my family finds out, this becomes a disaster.

ROMEO: I don't care what my surname is supposed to mean.

JULIET: That's easy for you to say. Both our families have been fighting forever.

The form has changed.

The family conflict remains.

AUDIENCE CHANGES LANGUAGE

Imagine explaining the same event to three audiences.

To a young child: Romeo and Juliet cared about each other, but their families were enemies.

To a friend: Romeo and Juliet finally meet someone they really like, only to discover that their families absolutely hate each other.

In a formal literary response: The relationship between Romeo and Juliet is immediately complicated by the inherited hostility of the Montague-Capulet feud.

The information overlaps.

The language changes.

Writers make choices according to audience and purpose.

TONE CHANGES MEANING

Consider the sentence: **You came.**

Now imagine different tones.

Relieved: **You came! I thought you wouldn't make it.**

Angry: **You came. After everything I said, you still came.**

Surprised: **You came?**

Affectionate: **You came. I knew you would.**

Words, punctuation and sentence structure can influence tone.

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When transforming dialogue, ask: **How does this character feel?**

Then choose language that suits the emotion.

CHARACTER VOICE

Characters should not all sound identical.

Imagine Tybalt and Benvolio responding to a disagreement.

Benvolio might say: **Let's slow down. Nobody needs another fight.**

Tybalt might say: **Step aside. I'm not walking away from this.**

The vocabulary and sentence structure create different voices.

A character's voice may be influenced by:

- personality
- emotion
- age
- relationship
- social context
- purpose.

When transforming a scene, preserve the character's essential qualities.

A modern Tybalt should not suddenly sound calm and conciliatory unless the transformation deliberately changes his character.

FORM CAN CHANGE

A transformation may turn a scene into:

- text messages
- emails
- diary entries
- a news report
- a modern script
- a comic
- a social media exchange
- a voice message transcript.

Each form has different conventions.

A text message exchange usually uses:

- short turns
- names or message bubbles

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- informal language
- rapid interaction.

A news report may use:

- a headline
- factual language
- third-person narration
- quotations
- information about who, what, when and where.

A diary entry uses:

- first person
- personal reflection
- private thoughts
- emotional language.

Choosing a form changes the way the story is told.

TRANSFORMING "JULIET IS THE SUN"

Consider: **"It is the east, and Juliet is the sun."**

Paraphrase: **Romeo describes Juliet as a source of light and brightness in his world.**

Now transform the idea.

Modern romantic dialogue: **When you walked in, I forgot everyone else was there.**

Text message: **Honestly, the whole room disappeared when I saw you.**

Diary entry: **The moment I saw her, everyone else seemed to fade into the background.**

The sun metaphor has disappeared.

Yet the idea of Juliet dominating Romeo's attention remains.

Another transformation might preserve the image:

She was the only light in the whole place.

Transformation involves choice.

WHAT HAPPENS WHEN MEANING SHIFTS?

Imagine Romeo says: **Juliet is the sun.**

Now transform it into: **Juliet is pretty cool.**

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The tone has changed enormously.

The intensity has been reduced.

Romeo's extravagant character voice is weakened.

This may be deliberate in a parody.

However, if the goal is to preserve Romeo's emotional intensity, the transformation is not successful.

A writer should be able to explain:

What did I keep?

What did I change?

How did the change affect the meaning or tone?

ENGLISH TEACHING – DIALOGUE PUNCTUATION

When writing a modern narrative scene, dialogue should be punctuated clearly.

Direct speech uses quotation marks.

“You shouldn't be here,” Juliet whispered.

Notice:

- opening quotation mark
- spoken words
- comma before the closing quotation mark
- closing quotation mark
- speaker information.

If the spoken sentence ends with a question mark: **“Why did you come?” Juliet asked…** the question mark remains inside the quotation marks.

If the speaker information comes first, write it like this: **Romeo replied, “I had to see you.”**

When a new person speaks, begin a new paragraph.

“You shouldn't be here,” Juliet whispered.

“I know,” Romeo replied. “But I had to see you.”

“My family will never accept this.”

The new paragraph helps the reader follow the conversation.

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DIALOGUE SHOULD DO SOMETHING

Weak dialogue:

“Hello,” Romeo said.

“Hello,” Juliet said.

“How are you?” Romeo asked.

“Fine,” Juliet replied.

The dialogue is realistic enough, but it contributes little to the story.

Strong dialogue may:

- reveal character
- develop conflict
- provide important information
- create tension
- change a relationship.

In a transformed *Romeo and Juliet* scene, the dialogue should retain the central problem.

SENTENCE VARIETY AND CHARACTER VOICE

Modern language does not need to become choppy.

Consider:

Juliet looked at her phone. She saw Romeo's name. She felt worried. She opened the message. She read it.

The subject-opener pattern quickly becomes monotonous.

A more natural version might be:

Romeo's name appeared on the screen just as Juliet heard footsteps outside her room. For a moment, she stared at the message without opening it. Nervously, she glanced towards the door before reading his words.

The modern setting has changed.

Good sentence craft still matters.

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G) THINKING QUESTIONS – DIFFERENTIATED

FOUNDATION–YEAR 2

Answer orally or in your English Journal.

1. What is a paraphrase?
2. What is a transformation?
3. Can a writer change the words but keep the same main idea?
4. How might Juliet say **"Wherefore art thou Romeo?"** today?
5. Which sounds more formal: **Why must you be Romeo?** or **Why did it have to be you?**
6. What feeling should Juliet's words show?
7. What might happen if a transformed scene changes the main problem?
8. Choose one character. How do you think that character should sound?

YEARS 3–4

Answer in complete sentences.

1. Explain the difference between paraphrasing and transforming a text.
2. What parts of a story should usually be preserved in a transformation?
3. How can audience influence vocabulary?
4. How can tone change the meaning of the same basic words?
5. Why should Tybalt and Benvolio have different character voices?
6. Compare a text message with a diary entry. How do their forms differ?
7. Why is **Juliet is pretty cool** a weak transformation of **Juliet is the sun** if Romeo's emotional intensity must be preserved?
8. Which scene from *Romeo and Juliet* would be easiest to transform into a modern form? Explain your choice.

YEARS 5–6

Use literary terminology where appropriate.

1. Explain why accurate comprehension should generally come before creative transformation.
2. Distinguish between meaning, tone and form.
3. Which elements of a literary scene may be changed without destroying its central meaning?
4. How can register and audience influence a modern adaptation?
5. Analyse how transforming **"Juliet is the sun"** into **"The whole room disappeared when I saw you"** preserves some meaning while changing the imagery.
6. How can character voice be preserved when vocabulary and historical setting are modernised?
7. Explain how a change in form may alter the way information is revealed to an audience.
8. When does a transformation become so different that it no longer meaningfully adapts the original scene? Develop a reasoned response.

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H) ENGLISH ACTIVITIES – DIFFERENTIATED

FOUNDATION–YEAR 2 ACTIVITY – SAY IT TODAY

Open your English Journal.

Write the heading: **How Would They Say It Today?**

The Home-Tutor reads each line.

The student explains the meaning and says the idea in modern words.

“Wherefore art thou Romeo?”

Possible idea:

Why do you have to be a Montague?

“Juliet is the sun.”

Possible idea:

Juliet seems bright and wonderful to Romeo.

“Good night, good night!”

Possible idea:

I don't want to say goodbye yet.

Now choose one line.

Draw the character saying the modern version.

Add a speech bubble.

Foundation students: The Home-Tutor may write the student's words.

Years 1–2: Write three short pairs.

OLD IDEA

MODERN WORDS

For example:

Old idea: Romeo thinks Juliet is very special.

Modern words: Everyone else disappeared when I saw her.

Explain orally which meaning you tried to keep.

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PORTFOLIO EVIDENCE

Retain the activity.

The student's oral explanation and transformed language may provide evidence of comprehension and the ability to create a short written or multimodal response for a familiar audience.

YEARS 3–4 ACTIVITY – TRANSFORM A CONVERSATION

Write the heading:

Romeo and Juliet Today

Choose one scene:

- the first meeting
- the balcony conversation
- Juliet learning that Romeo is a Montague
- Juliet facing the proposed marriage to Paris.

Transform the scene into one of these forms:

- text messages
- an email exchange
- a diary entry
- a modern conversation.

Before writing, complete:

The original problem is:

The character wants:

The important feeling is:

The meaning I must preserve is:

Write the transformed scene.

Include enough detail for a reader who knows the original story to recognise the moment.

Use language appropriate to the chosen form.

If you write dialogue:

- use quotation marks
- begin a new paragraph for each speaker.

After drafting, write a short explanation:

I changed...

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I kept...

The tone of my version is...

The main meaning remains because...

Read your work aloud.

Listen for repetitive sentence openings and unnatural dialogue.

Edit your final version.

PORTFOLIO EVIDENCE

Retain the planning, transformed scene and explanation.

The work may provide evidence of the student's ability to adapt a literary text, create for a particular purpose and audience and explain language choices.

YEARS 5–6 ACTIVITY – TRANSFORMING A SHAKESPEAREAN SCENE

Write the heading:

Same Conflict, New Form

Choose one scene from *Romeo and Juliet*:

- Romeo and Juliet's first meeting
- the balcony or garden scene
- Tybalt confronting Romeo
- Juliet learning of Romeo's banishment
- Juliet being told she must marry Paris.

Transform the scene into one of the following:

- contemporary script
- text message thread
- email conversation
- diary entries from two characters
- podcast transcript
- news interview
- another clearly structured modern communication form.

Before writing, complete this transformation plan:

Original scene:

Central conflict:

Character 1 wants:

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Character 2 wants:

Important theme or idea:

Original tone:

New form:

Intended audience:

What I will preserve:

What I will change:

Create the transformed text.

Your work should preserve the central conflict and recognisable character motivations.

Consider character voice carefully.

A modern Romeo may use contemporary vocabulary, but his emotional intensity should remain recognisable if you intend to preserve Shakespeare's characterisation.

A transformed Tybalt should sound different from Benvolio.

Juliet's language should reveal her particular situation and emotional conflict.

Where direct dialogue is used, apply dialogue punctuation accurately.

Vary sentence structures naturally.

After drafting, complete a **Transformation Commentary** of approximately three to five paragraphs.

Answer:

How did changing the form and language affect the scene?

Discuss:

- audience
- purpose
- tone
- character voice
- meaning
- one important language choice.

You may explain a deliberate loss as well as a gain.

For example:

Transforming the balcony scene into text messages made the exchange more immediate and private; however, the original light imagery was difficult to preserve without making the messages sound unnatural.

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An honest explanation of this kind demonstrates literary understanding.

Edit both the transformed scene and commentary.

Check:

- Is the original scene recognisable?
- Have I preserved the central conflict?
- Are character motivations clear?
- Does each character have an appropriate voice?
- Does the language suit the chosen form and audience?
- Have I used dialogue punctuation accurately where required?
- Have I avoided habitual choppy sentences?
- Have I explained how transformation affected meaning or tone?
- Have I checked punctuation and spelling?

PORTFOLIO EVIDENCE

Retain the transformation plan, transformed scene and commentary.

This is a significant portfolio item because it begins preparing the student for the final creative transformation component of the unit assessment.

I) INQUISITIVENESS REFLECTION

HOME-TUTOR SAYS:

Changing a text can reveal how carefully the original was constructed.

A metaphor that seems easy to replace may carry more meaning than expected.

A character's voice may disappear when the vocabulary changes.

A modern form may make one idea clearer while weakening another.

Complete these statements orally or in your English Journal:

The most important meaning I tried to preserve was...

One thing I changed was...

That change affected the tone by...

One part of Shakespeare's original language that was difficult to replace was...

I think this was difficult because...

An inquisitive writer learns from both the successful and difficult parts of transformation.

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J) AUSTRALIAN CURRICULUM v9 – ENGLISH CONTENT DESCRIPTION MAPPING

Year Level	Code	Content Description	Justification
Foundation	AC9EFLE05	retell and adapt familiar literary texts through play, performance, images or writing	Students adapt familiar lines and story moments into modern words and images.
Foundation	AC9EFLY06	create and participate in shared editing of short written texts to record and report ideas and events using some learnt vocabulary, basic sentence boundary punctuation and spelling some consonant–vowel–consonant words correctly	Students create short transformed written or multimodal responses with shared editing support.
Year 1	AC9E1LE05	orally retell or adapt a familiar story using plot and characters, language features including vocabulary, and structure of a familiar text, through role-play, writing, drawing or digital tools	Students adapt familiar story moments using modern character language.
Year 1	AC9E1LY06	create and re-read to edit short written and/or multimodal texts to report on a topic, express an opinion or recount a real or imagined event, using grammatically correct simple sentences, some topic-specific vocabulary, sentence boundary punctuation and correct spelling of some one- and two-syllable words	Students create and re-read short transformed texts.
Year 2	AC9E2LE05	create and edit literary texts by adapting structures and language features of familiar literary texts through drawing, writing, performance and digital tools	Students deliberately adapt a familiar scene into a new form or contemporary language.
Year 2	AC9E2LY06	create and edit short imaginative, informative and persuasive written and/or multimodal texts for familiar audiences, using text structure appropriate to purpose, simple and compound sentences, noun groups and verb groups, topic-specific vocabulary, simple punctuation and common 2-syllable words	Students create and edit a transformed text suited to a chosen familiar audience and purpose.
Year 3	AC9E3LE05	create and edit imaginative texts, using or adapting language features, characters, settings, plot structures and ideas encountered in literary texts	Students transform a scene while preserving characters, conflict and important ideas from the literary text.
Year 3	AC9E3LY06	plan, create, edit and publish imaginative, informative and persuasive written and multimodal texts, using visual features, appropriate form and layout, with ideas grouped in simple paragraphs, mostly correct tense, topic-specific vocabulary and correct spelling of most high-frequency and phonetically regular words	Students plan, create and edit a transformed text using a form appropriate to purpose.
Year 4	AC9E4LA07	investigate how quoted (direct) and reported (indirect) speech are used	Students create modern dialogue and examine how direct speech communicates character voice and interaction.
Year 4	AC9E4LA12	understand that punctuation signals dialogue through quotation marks and that dialogue follows conventions for the use of capital letters, commas and boundary punctuation	Students explicitly review and apply dialogue punctuation when creating transformed scenes.
Year 4	AC9E4LE05	create and edit literary texts by developing storylines, characters and settings	Students create and edit a modernised literary scene with recognisable characters and conflict.
Year 5	AC9E5LE05	create and edit literary texts, experimenting with figurative language, storylines, characters and settings from texts students have experienced	Students adapt scenes, characters and ideas from *Romeo and Juliet* into a modern form and reflect on language choices.
Year 5	AC9E5LY06	plan, create, edit and publish written and multimodal texts whose purposes may be imaginative, informative and persuasive, developing ideas using visual features, text structure appropriate to the topic and purpose, text connectives, expanded noun groups, specialist and technical vocabulary, and punctuation including dialogue punctuation	Students create a purposeful transformed text and commentary using form and language suited to audience.
Year 6	AC9E6LE05	create and edit literary texts that adapt plot structure, characters, settings and/or ideas from texts students have experienced, and experiment with literary devices	Students deliberately adapt a Shakespearean scene while preserving selected plot, character and thematic elements.
Year 6	AC9E6LY03	analyse how text structures and language features work together to meet the purpose of a text, and engage and influence audiences	Students explain how changing form, tone and language affects the way a transformed scene engages an audience.
Year 6	AC9E6LY06	plan, create, edit and publish written and multimodal texts whose purposes may be imaginative, informative and persuasive, using paragraphs, a variety of complex sentences, expanded verb groups, tense, topic-specific and vivid vocabulary, punctuation, spelling and visual features	Students create and edit a modern transformation and accompanying commentary using purposeful structure and varied language features.

ACHIEVEMENT STANDARD EVIDENCE DEVELOPED IN THIS LESSON

This lesson contributes targeted evidence concerning **literary adaptation, audience, purpose, character voice and creative text construction**.

It does not attempt to address every part of the relevant English Achievement Standards.

For Foundation–Year 2 students, the transformed speech or scene may provide evidence of the ability to adapt a familiar literary text and communicate ideas using words, images and short written texts.

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For Years 3–4 students, the transformed conversation and explanation may provide evidence of the ability to create an imaginative text for a purpose, adapt characters and ideas from literature and use appropriate text structures and language features.

For Years 5–6 students, the transformation plan, scene and commentary may provide evidence of the ability to create and edit a literary text that adapts characters, conflict and ideas from an experienced text and explain how language and form influence audience response.

Retain the completed transformation work as part of the progressive English portfolio.

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TOPIC 7	PERFORMANCE – VOICES, MOVEMENT & DRAMATIC TECHNIQUES

LESSON 7.1 – WORDS WRITTEN TO BE SPOKEN

A) CHARACTER FOCUS – INQUISITIVENESS

An inquisitive performer asks more than:

What are the words?

A dramatic text has another layer.

How should the words sound?

Where should the speaker pause?

Which word carries the strongest emotion?

Should the voice rise, soften or become faster?

What does the character want at this moment?

Shakespeare wrote plays for performance. His words were not created merely to remain silent on a printed page. Actors speak them, move through scenes and respond to other characters.

Today, we will begin treating Shakespeare's language as performance.

Instead of asking only: **What does this line mean?**

we will also ask: **How can a speaker make the meaning clear to an audience?**

B) THEME & LEARNING OBJECTIVES

Theme: Exploring how voice, phrasing and dramatic choices communicate meaning.

By the end of this lesson, students should be able to:

- revisit selected Shakespearean lines from *Romeo and Juliet*
- explain why a play is written to be performed

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- identify character motivation within a short dramatic passage
- use phrasing, pace, volume and tone to communicate meaning
- recognise that the same line can be performed in different ways
- experiment with emphasis and pauses
- rehearse a short dramatic passage
- reflect on how performance choices influence an audience.

C) INTRODUCTION & KEY TERMINOLOGY

HOME-TUTOR SAYS:

Until now, much of our work has focused on reading and writing.

Today, we turn towards performance.

A play is different from a novel.

In a novel, the author may directly tell the reader: **Romeo was nervous.**

In a play, the actor often needs to help the audience recognise the character's feelings.

The actor uses:

- voice
- facial expression
- movement
- timing.

As you work today, remember that dramatic performance is not simply loud reading.

The performer is communicating a character's thoughts, emotions and intentions.

KEY TERMINOLOGY

Performance: The presentation of a dramatic, spoken or musical work before an audience.

Actor: A person who performs a character.

Script: The written text of a play or performance.

Dialogue: Spoken words exchanged between characters.

Monologue: An extended speech spoken by one character.

Phrasing: The grouping of words into natural units when speaking.

Pace: The speed at which words are spoken.

Volume: The loudness or softness of the voice.

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Tone: The attitude or emotion communicated through the voice.

Pitch: How high or low a voice sounds.

Emphasis: Extra stress placed on a word or phrase.

Pause: A deliberate moment of silence.

Motivation: The reason a character acts or speaks.

D) LITERATURE READING – RETURNING TO SHAKESPEARE'S WORDS

HOME-TUTOR INSTRUCTIONS

The full Lambs' retelling has now been completed.

For today's lesson, return to several short moments from the story.

Briefly remind the student of the context surrounding each passage before reading the original Shakespearean words aloud.

Read each extract once naturally.

PASSAGE 1 – ROMEO SEES JULIET

Romeo has entered the Capulet feast and sees Juliet.

"O, she doth teach the torches to burn bright!"

Then read:

"Did my heart love till now? Forswear it, sight!
For I ne'er saw true beauty till this night."

PASSAGE 2 – ROMEO IN THE GARDEN

Romeo sees Juliet at the window.

"But, soft! what light through yonder window breaks?
It is the east, and Juliet is the sun."

PASSAGE 3 – JULIET QUESTIONS ROMEO'S IDENTITY

Juliet speaks privately, believing herself to be alone.

"O Romeo, Romeo! wherefore art thou Romeo?"

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PASSAGE 4 – MERCUTIO BLAMES THE FEUD

Mercutio has been fatally wounded.

“A plague o' both your houses!”

PASSAGE 5 – THE PRINCE CONCLUDES THE STORY

“For never was a story of more woe
Than this of Juliet and her Romeo.”

For Foundation–Year 2 students, one or two passages are sufficient.

For Years 3–4, use three passages.

For Years 5–6, use all five.

Do not begin by asking the student to perform.

First, allow the language to be heard.

E) NARRATION – RECALL THE MOMENT

HOME-TUTOR SAYS:

Choose one of the passages.

Tell me what is happening in the story when the character speaks these words.

Then explain what the character is feeling or trying to communicate.

HOME-TUTOR GUIDANCE

Today's narration focuses on dramatic context.

If support is needed, ask one or two prompts.

FOUNDATION–YEAR 2 NARRATION PROMPTS

- Who is speaking?
- What is happening?
- Is the character happy, sad, angry or worried?
- What does the character want us to understand?

YEARS 3–4 NARRATION PROMPTS

- Who is speaking?
- What has just happened?
- What does the character feel?
- What does the character want or believe?
- Which word or phrase seems especially important?

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YEARS 5–6 NARRATION PROMPTS

- Explain the dramatic context of the passage.
- What is the character's motivation?
- Which emotions appear within the speech?
- What does the character want an audience or another character to understand?
- Which words should receive particular emphasis? Give a preliminary reason.

HOME-TUTOR NOTE

A student should understand the scene before attempting an expressive performance.

If the student cannot explain the basic dramatic context, briefly revisit the relevant part of the Lambs' retelling.

F) LITERARY EXPLORATION & EXPLICIT ENGLISH TEACHING

A SCRIPT IS NOT A COMPLETE PERFORMANCE

Consider the words: **“You came.”**

On the page, the words remain the same.

Now imagine four different situations.

A mother sees a lost child return home. **You came!**

A character is furious that an enemy ignored a warning. **You came.**

A lonely person sees an old friend. **You came...**

A frightened guard sees reinforcements arrive. **You came!**

The words do not change. The performance does.

Voice, pause, volume and expression help communicate meaning.

BEGIN WITH CHARACTER MOTIVATION

Before deciding how to speak a line, ask: **What does the character want?**

Consider Romeo:

“O, she doth teach the torches to burn bright!”

Romeo is not giving a scientific explanation of light.

He has seen Juliet and is overwhelmed by her appearance.

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His language expresses amazement.

A performer might ask: **Does Romeo want someone else to hear him?** Perhaps not.

Is he thinking aloud? Possibly.

Is he calm and analytical? Certainly not.

His motivation and emotion influence the performance.

PHRASING – SPEAKING IN MEANINGFUL GROUPS

Poor phrasing can make a line difficult to understand.

Consider: **For never was a story of more woe than this of Juliet and her Romeo.**

A student might rush through the whole sentence without any natural grouping.

Instead, look for units of meaning:

For never was a story of more woe /
Than this / of Juliet and her Romeo.

The slashes are not necessarily part of Shakespeare's punctuation.

They simply help us think about phrasing.

Another example:

But, soft! / what light / through yonder window breaks?

Grouping the words can help the performer communicate the thought.

Phrasing should follow meaning.

THE PAUSE

A pause is not always a mistake.

Sometimes silence gives the audience time to think.

Consider Romeo's words:

“But, soft! what light through yonder window breaks?”

The phrase **But, soft!** means something like:

Wait. Quiet.

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A performer who rushes directly into the next words may lose the effect.

Try:

But, soft!

Pause.

What light through yonder window breaks?

The pause allows Romeo to notice.

PACE

Pace is the speed of speaking.

Fast speech can suggest:

- excitement
- panic
- anger
- urgency.

Slow speech may suggest:

- thoughtfulness
- sadness
- wonder
- importance.

Yet these are not fixed rules.

A dangerous character may speak very slowly.

A joyful person may speak quickly.

The performer must consider the scene.

Mercutio's: **“A plague o' both your houses!”** could be spoken with sudden anger.

It might also be delivered slowly through pain and bitterness.

Different choices create different effects.

VOLUME

Volume means loudness or softness. A loud voice may communicate:

- anger

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- command
- excitement.

A soft voice may communicate:

- secrecy
- tenderness
- fear
- exhaustion.

Again, context matters.

Juliet's private words: **“O Romeo, Romeo! wherefore art thou Romeo?”** may be more believable when spoken as a private thought than shouted across the garden.

The actor should remember that Juliet initially believes herself to be alone.

TONE

Tone is the attitude or emotion carried by the voice.

Try saying: **I knew you would come.**

Say it with:

- relief
- anger
- sadness
- confidence
- fear.

The words remain unchanged.

The tone changes the interpretation.

When performing Shakespeare, identify the main emotion.

Then ask whether another emotion is also present.

Juliet may feel love and frustration.

Mercutio may feel pain and anger.

The Prince may feel grief and condemnation.

Complex emotions often create richer performances.

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EMPHASIS – WHICH WORD MATTERS?

Say: **I never said Romeo was foolish.**

Now place emphasis on different words.

I never said Romeo was foolish.

Perhaps someone else said it.

I **never** said Romeo was foolish.

Strong denial.

I never said **Romeo** was foolish.

Perhaps another character was.

I never said Romeo was **foolish**.

Perhaps a different description was used.

Emphasis can influence meaning.

Consider: **"Juliet is the sun."**

Emphasise:

Juliet is the sun. Attention rests on Juliet.

Juliet **is** the sun. The metaphor becomes forceful.

Juliet is the **sun**. The image receives greatest emphasis.

Actors make decisions.

PUNCTUATION GIVES CLUES

Punctuation can help performers.

Question marks indicate questions.

Exclamation marks may suggest strong feeling.

Commas may indicate phrasing.

Full stops close thoughts.

Consider: **"O Romeo, Romeo! wherefore art thou Romeo?"**

The exclamation mark follows the repeated name.

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Then comes a question.

The punctuation suggests an emotional call followed by a troubled question.

Do not treat punctuation as an automatic set of acting instructions.

It is one clue among several.

PERFORMANCE IS INTERPRETATION

Suppose two students perform: **“A plague o' both your houses!”**

Student A shouts the line furiously.

Student B speaks it slowly, with bitterness and pain.

Which performance is correct?

Both may be defensible.

The performers should explain their choices.

Student A might say:

Mercutio is angry that the feud has led to his death, so I used a loud voice and strong emphasis on “both.”

Student B might say:

Mercutio is badly wounded, so I used a slower pace. His anger appears through bitterness rather than shouting.

Performance becomes a form of literary interpretation.

DO NOT PERFORM EVERY LINE AT MAXIMUM INTENSITY

Young performers sometimes believe drama means:

- shouting
- enormous gestures
- exaggerated facial expressions.

Intensity loses its effect when every moment is intense.

If Romeo shouts every line, the audience cannot hear a change when he becomes angry.

If Juliet speaks every sentence with enormous sadness, quieter emotional changes disappear.

Variation matters.

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A performance needs contrast.

READING ALOUD VERSUS PERFORMING

A clear oral reading focuses on:

- accuracy
- phrasing
- appropriate pace
- audible volume.

A dramatic performance adds:

- character motivation
- emotional interpretation
- deliberate emphasis
- movement or gesture.

Both are valuable.

Students do not need to become professional actors.

The goal is to understand that spoken language communicates meaning through more than vocabulary alone.

ENGLISH TEACHING – MARKING A SCRIPT FOR PERFORMANCE

Actors sometimes mark a script to remember performance choices.

Take: **“But, soft! what light through yonder window breaks?”**

A student might mark:

But, soft! / what LIGHT / through yonder window breaks?

The slash indicates a possible pause.

Capital letters show a word chosen for emphasis.

Another student might choose:

But, SOFT! / what light through yonder WINDOW breaks?

The choices differ.

After performing, the student should ask:

Did my performance communicate the meaning I intended?

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A SIMPLE REHEARSAL PROCESS

Use these steps.

STEP 1 – UNDERSTAND

What does the line mean?

STEP 2 – IDENTIFY THE CONTEXT

What is happening?

STEP 3 – FIND THE MOTIVATION

What does the character want or feel?

STEP 4 – MARK THE TEXT

Choose pauses, emphasis and phrasing.

STEP 5 – SPEAK ALOUD

Try the line.

STEP 6 – CHANGE ONE THING

Alter pace, volume, tone or emphasis.

STEP 7 – COMPARE

Which version communicates the character more effectively?

Rehearsal is experimentation.

G) THINKING QUESTIONS – DIFFERENTIATED

FOUNDATION–YEAR 2

Answer orally.

1. What is an actor?
2. Why are plays spoken aloud?
3. What is volume?
4. What is pace?
5. How might Juliet speak if she is worried?
6. How might Mercutio speak if he is angry?
7. Can the same words sound different when the voice changes?
8. Which Shakespeare line would you like to perform?

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YEARS 3–4

Answer in complete sentences.

1. Why is reading a play silently different from hearing it performed?
2. What is character motivation?
3. How can pace influence a performance?
4. How can volume influence meaning?
5. What is emphasis?
6. Choose one Shakespearean line and identify a word you would emphasise.
7. Explain why you chose that word.
8. Why might two performers present the same line differently?

YEARS 5–6

Use dramatic and literary terminology where appropriate.

1. Explain why understanding character motivation should come before deciding how to perform a line.
2. How does phrasing help communicate meaning?
3. Analyse the possible effect of a pause after **"But, soft!"**
4. How might two different tones change the interpretation of **"A plague o' both your houses!"**?
5. Explain how emphasis can shift the meaning or focus of a sentence.
6. What clues can punctuation provide to a performer?
7. Why can excessive volume and exaggerated emotion weaken a performance?
8. Explain why dramatic performance can be considered a form of literary interpretation.

H) ENGLISH ACTIVITIES – DIFFERENTIATED

FOUNDATION–YEAR 2 ACTIVITY – SAY IT WITH FEELING

Choose one short line:

"Good night, good night!"

"O Romeo, Romeo!"

"Juliet is the sun."

The Home-Tutor explains the scene briefly.

Say the line in three different ways.

Try:

- happy
- worried
- angry
- sad
- amazed
- quiet and secretive.

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HOME-TUTOR ASKS:

Which performance best suits the character?

Why?

Now practise the line again.

Think about:

- volume
- pace
- expression.

Years 1–2: Write or dictate:

I performed the line _____.

I used a _____ voice because _____.

PORTFOLIO EVIDENCE

The Home-Tutor may retain a brief observation of the student's spoken performance.

The activity may provide evidence of the student's ability to create or deliver a short spoken text using features of voice to communicate an idea or feeling.

YEARS 3–4 ACTIVITY – THREE WAYS TO SPEAK A LINE

Choose one passage:

“But, soft! what light through yonder window breaks?”

or:

“A plague o' both your houses!”

or:

“Good night, good night! parting is such sweet sorrow...”

Write the line in your English Journal.

Complete:

Who is speaking?

What has happened?

The character feels:

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The character wants:

Now create three different performance versions.

VERSION 1

Choose a tone.

VERSION 2

Change the pace.

VERSION 3

Change emphasis or pause.

Perform all three versions.

Ask the Home-Tutor to describe the difference they heard.

Choose the strongest version.

Mark the line with:

/ for a pause

UNDERLINING for emphasis.

Then write one paragraph explaining:

I chose this performance because...

Discuss:

- tone
- pace
- volume
- emphasis.

Rehearse the final version twice.

PORTFOLIO EVIDENCE

Retain the marked script and explanation.

The Home-Tutor may also record a brief observation of the performance.

The work may provide evidence of the student's ability to create and deliver spoken texts using appropriate features of voice and to explain deliberate performance choices.

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YEARS 5–6 ACTIVITY – PERFORMANCE INTERPRETATION WORKSHOP

Choose one Shakespearean passage from today's lesson.

Alternatively, choose another short passage from *Romeo and Juliet* that has been studied during the unit.

Your selected extract should contain approximately four to eight lines.

Write the heading:

Performance Interpretation

Complete the following analysis.

Character:

Dramatic context:

What has just happened?

What does the character want?

Primary emotion:

Secondary emotion, if any:

Important image or idea:

Most important word or phrase:

Now copy or print the passage.

Mark the text.

Use:

/ for short pauses

// for longer pauses

underline words for emphasis

write brief notes such as:

slower

quieter

faster

stronger

beside particular sections.

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Perform the passage once.

Then change one major interpretation.

For example:

- change the primary tone
- alter the pace
- shift the main word of emphasis
- use a longer pause.

Perform the passage again.

Compare the versions.

Write a short **Performance Commentary** of three to five paragraphs.

Answer:

How did my performance choices influence the meaning or emotional effect of the passage?

Discuss at least three of the following:

- motivation
- phrasing
- pace
- volume
- tone
- pitch
- emphasis
- pause.

Explain which version you consider stronger and why.

Rehearse the selected version several times.

The goal is not to memorise the passage today.

Instead, develop a thoughtful interpretation that can later support the final performance assessment.

PORTFOLIO EVIDENCE

Retain the marked script and Performance Commentary.

Where practical, the Home-Tutor, parent or teacher may also record a brief video or audio sample of the student's rehearsal.

This is useful progressive evidence leading towards the final performance component of the unit assessment.

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I) INQUISITIVENESS REFLECTION

HOME-TUTOR SAYS:

A written line does not automatically tell an actor exactly how to perform it.

The performer investigates.

What does the character know?

What does the character want?

What emotion lies beneath the words?

Complete these statements orally or in your English Journal:

The line I performed was...

The character was feeling...

The performance choice that made the greatest difference was...

It changed the line by...

One thing I would like to improve before performing again is...

Rehearsal is a form of inquiry.

A performer tries, listens, adjusts and tries again.

J) AUSTRALIAN CURRICULUM v9 – ENGLISH CONTENT DESCRIPTION MAPPING

Year Level	Code	Content Description	Justification
Foundation	AC9EFLY02	interact in informal and structured situations by listening while others speak and using features of voice including volume levels	Students perform short lines and experiment with volume and other vocal choices.
Foundation	AC9EFLY07	create and deliver short spoken texts to report ideas and events to peers, using features of voice such as appropriate volume	Students prepare and deliver a short spoken performance with attention to voice.
Year 1	AC9E1LY02	use interaction skills including turn-taking, speaking clearly, using active listening behaviours and responding to the contributions of others, and contributing ideas and questions	Students listen to performance feedback and discuss how vocal choices affect a line.
Year 1	AC9E1LY07	create and deliver short oral and/or multimodal presentations on personal and learnt topics, which include an opening, middle and concluding statement; some topic-specific vocabulary and appropriate gesture, volume and pace	Students practise delivering a short dramatic passage using gesture, volume and pace.
Year 2	AC9E2LY07	create, rehearse and deliver short oral and/or multimodal presentations for familiar audiences and purposes, using text structure appropriate to purpose and topic-specific vocabulary, and varying tone, volume and pace	Students rehearse and deliver short dramatic lines using deliberate tone, volume and pace.
Year 3	AC9E3LY07	plan, create, rehearse and deliver short oral and/or multimodal presentations to inform, express opinions or tell stories, using a clear structure, details to elaborate ideas, topic-specific and precise vocabulary, visual features, and appropriate tone, pace, pitch and volume	Students plan and rehearse a dramatic presentation using tone, pace, pitch and volume deliberately.
Year 4	AC9E4LY07	plan, create, rehearse and deliver structured oral and/or multimodal presentations to report on a topic, tell a story, recount events or present an argument using subjective and objective language, complex sentences, visual features, tone, pace, pitch and volume	Students rehearse and explain dramatic performance choices involving tone, pace, pitch and volume.
Year 5	AC9E5LY07	plan, create, rehearse and deliver spoken and multimodal presentations that include relevant, elaborated ideas, sequencing ideas and using complex sentences, specialist and technical vocabulary, pitch, tone, pace, volume, and visual and digital features	Students analyse, rehearse and discuss a dramatic passage using specialist performance vocabulary and features of voice.

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Year Level	Code	Content Description	Justification
Year 6	AC9E6LY07	plan, create, rehearse and deliver spoken and multimodal presentations that include information, arguments and details that develop a theme or idea, organising ideas using precise topic-specific and technical vocabulary, pitch, tone, pace, volume, and visual and digital features	Students develop and rehearse an interpreted dramatic performance and explain deliberate choices using precise performance terminology.

ACHIEVEMENT STANDARD EVIDENCE DEVELOPED IN THIS LESSON

This lesson contributes targeted evidence concerning **spoken language, literary interpretation and performance skills**.

It does not attempt to address every part of the relevant English Achievement Standards.

For Foundation–Year 2 students, the short dramatic reading may provide evidence of the ability to listen, interact and create or deliver a short spoken text using features of voice.

For Years 3–4 students, the marked script, spoken performance and explanation may provide evidence of the ability to create and deliver spoken texts using appropriate tone, pace, pitch and volume and to communicate an interpretation of a literary character.

For Years 5–6 students, the Performance Interpretation and Commentary may provide evidence of the ability to plan, rehearse and deliver a spoken presentation using deliberate features of voice and to explain how performance choices influence meaning and audience response.

Retain the marked script, written reflection and any brief performance observation or recording as part of the progressive English portfolio.

This lesson begins direct preparation for the final performance component of the unit assessment. The student should continue refining a selected passage during Lesson 7.2 and the final assessment process.

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Lesson 7.2 – FROM READING TO PERFORMANCE: VOICE, MOVEMENT AND STAGE CHOICES

A) CHARACTER FOCUS – INQUISITIVENESS

An inquisitive performer experiments.

A first attempt is rarely the final performance.

One version may be too fast. Another may sound flat. A gesture that seemed useful in rehearsal might distract from the words, while a well-placed pause may suddenly make the meaning clearer.

Rather than asking: **Was that good or bad?** … an inquisitive performer asks more precise questions:

What did the audience understand?

Which choice helped the meaning?

Where did the performance lose energy or clarity?

What could I change and test again?

Today, you will move beyond reading a line aloud and begin shaping a short dramatic performance.

The aim is not exaggerated acting.

The aim is purposeful communication.

B) THEME & LEARNING OBJECTIVES

Theme: Using voice, movement and rehearsal to communicate character and meaning.

By the end of this lesson, students should be able to:

- revisit a selected scene or speech from *Romeo and Juliet*
- identify the dramatic context and motivation of a character
- use voice, movement and gesture deliberately
- recognise how stage position and physical choices influence an audience
- distinguish between natural expression and unnecessary exaggeration
- rehearse a short performance through repeated experimentation
- respond to simple feedback
- explain how particular performance choices support an interpretation
- prepare performance evidence for the progressive English portfolio.

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C) INTRODUCTION & KEY TERMINOLOGY

HOME-TUTOR SAYS:

In Lesson 7.1, we explored the voice.

We considered:

- phrasing
- pace
- volume
- tone
- pitch
- emphasis
- pause.

Today, we will add the physical elements of performance.

An actor does not perform with the voice alone.

The audience can also see:

- posture
- facial expression
- gesture
- movement
- position.

These physical choices should help communicate the character and scene.

They should not become a collection of random movements.

As you rehearse, ask:

Why am I moving?

Why am I standing here?

What does this gesture communicate?

KEY TERMINOLOGY

Gesture: A movement of the body, especially the hands or head, used to communicate an idea or feeling.

Posture: The way a person holds their body.

Facial expression: The way the face communicates emotion or reaction.

Movement: A deliberate change of physical position during a performance.

Stage position: The place where a performer stands or moves within the performance space.

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Blocking: Planning where performers move and stand during a scene.

Focus: The point towards which a performer directs attention.

Stillness: Deliberately remaining physically still.

Rehearsal: Practising and refining a performance.

Feedback: Information given to help a performer recognise strengths and areas for improvement.

Dramatic choice: A deliberate decision made about voice, movement or presentation.

D) LITERATURE READING – RETURNING TO A PERFORMANCE PASSAGE

HOME-TUTOR INSTRUCTIONS

Today, the student should select a short passage from *Romeo and Juliet* for focused rehearsal.

The passage may be the same one used in Lesson 7.1 or a different short extract.

Suitable passages include:

ROMEO SEEING JULIET

"O, she doth teach the torches to burn bright!"

and the surrounding short passage.

ROMEO IN THE GARDEN

"But, soft! what light through yonder window breaks?
It is the east, and Juliet is the sun."

JULIET QUESTIONING ROMEO'S NAME

"O Romeo, Romeo! wherefore art thou Romeo?"

and a few following lines concerning Romeo's name.

MERCUTIO AFTER THE FIGHT

"A plague o' both your houses!"

with a short surrounding extract.

THE PRINCE AT THE CONCLUSION

"For never was a story of more woe
Than this of Juliet and her Romeo."

For Foundation–Year 2 students, use one or two short lines.

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For Years 3–4 students, select approximately two to six lines.

For Years 5–6 students, select approximately six to twelve lines where practical.

The passage should be short enough for thoughtful rehearsal.

Before any acting begins, read the passage once from the text.

Then briefly revisit the relevant section of the Lambs' retelling to restore the dramatic context.

Do not begin performance work until the student can explain:

- who is speaking
- what has happened
- what the character wants or feels.

E) NARRATION – THE CHARACTER'S MOMENT

HOME-TUTOR SAYS:

Before you perform, tell me about this moment in the story.

Explain:

- who you are performing
- what has just happened
- what the character is thinking or feeling
- what the character wants at this moment.

HOME-TUTOR GUIDANCE

The student should answer in their own words.

If support is needed, ask:

FOUNDATION–YEAR 2

- Who are you pretending to be?
- What happened?
- How does the character feel?

YEARS 3–4

- Who is speaking?
- What happened just before the speech?
- What does the character want?
- Which emotion seems strongest?

YEARS 5–6

- Explain the dramatic context.

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- What is the character's motivation?
- Is the character speaking to someone else, to themselves or to an audience?
- Does the emotional state change during the passage?
- What interpretation will guide your performance?

HOME-TUTOR NOTE

This short oral explanation is important.

A performance choice should grow from comprehension.

The student does not need to use advanced theatrical terminology if they can clearly explain the character and situation.

F) LITERARY EXPLORATION & EXPLICIT ENGLISH TEACHING

WHAT SHOULD THE AUDIENCE LOOK AT?

Imagine Romeo standing beneath Juliet's window.

He begins: **“But, soft! what light through yonder window breaks?”**

Where should Romeo look?

If he stares at the floor, the audience may struggle to believe that he has noticed Juliet above him.

The performer's **focus** matters.

Romeo's eyes might move towards the imagined window.

His body may turn.

For a moment, he might become still.

These physical choices help the audience understand what has captured his attention.

Movement communicates.

So does stillness.

STILLNESS CAN BE POWERFUL

Young performers often feel they must keep moving.

Hands wave.

Feet shuffle.

The body turns repeatedly.

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Yet constant movement can distract from language.

Consider Romeo seeing Juliet.

Before the moment, Romeo may be moving.

Then he sees her.

He stops.

That sudden stillness can communicate attention and wonder.

The audience notices the change because movement has ceased.

Similarly, Mercutio may not need enormous gestures while speaking:

“A plague o' both your houses!”

A wounded character who struggles to remain upright may create a stronger effect through limited movement.

Physical restraint can be dramatic.

GESTURE SHOULD HAVE A REASON

A gesture is a movement that communicates something.

Juliet might place a hand against her chest when speaking about personal feeling.

Tybalt might turn sharply towards an opponent.

Romeo may raise his gaze towards Juliet.

The Prince might hold one hand outward while addressing the feuding families.

However, repeated meaningless gestures weaken a performance.

Consider a student who raises one hand on every important word.

The gesture soon loses significance.

Ask:

What does this movement mean?

If there is no answer, the movement may not be necessary.

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POSTURE REVEALS CHARACTER

Stand with your shoulders drawn inward and your head lowered.

Now stand upright with your shoulders back and your head raised.

Before speaking a word, the audience may form different impressions.

Posture can suggest:

- confidence
- fear
- exhaustion
- pride
- sadness
- authority.

Imagine Prince Escalus addressing Verona after repeated violence.

A collapsed or timid posture may not suit the authority of the scene.

By contrast, Juliet speaking privately in distress may not stand like a military commander.

Physical choices should match character and context.

MOVEMENT SHOULD FOLLOW MOTIVATION

A performer may ask:

Why does my character move now?

Perhaps Romeo moves closer because he is drawn towards Juliet.

Juliet may step away when fear of discovery returns.

Mercutio may attempt to remain upright because pride prevents him from appearing weak.

The Prince may move towards the families to confront them.

When movement grows from motivation, it feels purposeful.

Random movement looks like nervousness.

BLOCKING – PLANNING WHERE PEOPLE MOVE

In theatre, **blocking** means planning the movement and position of performers.

For a one-person performance, blocking may be very simple.

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A performer might begin:

- at the centre
- seated
- facing away
- beside an imagined window
- looking towards an imagined person.

During the passage, the performer may move once or twice.

For example:

Beginning: Romeo walks slowly.

Moment of discovery: He stops and looks upwards.

During the metaphor: He takes one small step forward.

The movement follows the thought.

A performance does not need complicated blocking.

Simple choices are often clearer.

FACIAL EXPRESSION

The face communicates quickly.

An audience may notice:

- widened eyes
- tightened jaw
- raised eyebrows
- a smile
- a downward gaze.

Yet facial expression should match the scale of the performance.

A small room does not require enormous theatrical expressions.

The performer should avoid pulling exaggerated faces merely to prove that a character feels something.

Think about the emotion.

Allow the face to respond naturally.

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CHARACTER MOTIVATION CONTROLS THE BODY

Return to the central question:

What does the character want?

Romeo wants to see and understand Juliet.

Juliet struggles with Romeo's identity.

Mercutio condemns the feud.

The Prince wants the families to recognise the consequences of their hatred.

These motivations influence:

- where the performer looks
- whether the body moves
- the strength of gesture
- the direction of focus.

Performance choices become more coherent when they grow from one central interpretation.

THE SAME LINE – DIFFERENT MOVEMENT

Take: **“O Romeo, Romeo! wherefore art thou Romeo?”**

Version 1: Juliet walks quickly back and forth, frustrated.

Version 2: Juliet remains still, looking into the distance as though thinking privately.

Version 3: Juliet sits with her head lowered and speaks quietly.

Each version creates a different interpretation.

Which is best?

The performer must justify the choice using the scene.

A restless Juliet may communicate agitation.

Stillness may make the moment reflective.

A lowered posture may emphasise sadness.

Performance involves interpretation.

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SPACE AND RELATIONSHIP

When two characters perform together, distance can communicate relationships.

Characters standing close may suggest:

- affection
- trust
- confrontation.

Distance may suggest:

- fear
- formality
- conflict
- separation.

Imagine Tybalt confronting Romeo.

If both performers stand far apart and never change position, the confrontation may lack energy.

Alternatively, Tybalt may deliberately move closer while Romeo attempts to maintain distance.

Their movement communicates the conflict.

For Home-Tutor settings, no formal stage is necessary.

A clear floor space is enough.

DO NOT LET MOVEMENT HIDE THE WORDS

Shakespeare's language remains central.

If a performer turns away every time an important line is spoken, the audience may struggle to hear.

If a complicated prop occupies the performer's attention, phrasing may suffer.

If the student is concentrating on ten gestures, the words may become mechanical.

Use fewer, clearer choices.

One deliberate pause can be more effective than five gestures.

One meaningful step can be more useful than continuous pacing.

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PROPS – SIMPLE IS OFTEN BETTER

A prop is an object used in performance.

A student might use:

- a chair
- a simple letter
- a scarf
- a book.

Props are optional.

Avoid spending more time creating props than rehearsing the language.

For example, Juliet's balcony speech does not require the construction of a Renaissance balcony.

An imagined window and clear focus may be sufficient.

The audience can use imagination.

Shakespeare's theatre often depended upon that very ability.

THE THREE-STAGE REHEARSAL

Today, use three performance stages.

STAGE 1 – VOICE ONLY

Stand or sit still.

Perform the passage using:

- phrasing
- pace
- volume
- tone
- emphasis.

Concentrate only on the voice.

STAGE 2 – ADD FOCUS AND POSTURE

Choose:

- where the character looks
- how the character stands or sits.

Perform again.

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STAGE 3 – ADD ONE OR TWO MOVEMENTS OR GESTURES

Choose only movements that support the character's motivation.

Perform again.

Compare the stages.

Did the physical choices make the meaning clearer?

If not, remove or change them.

FEEDBACK SHOULD BE SPECIFIC

After a performance, avoid feedback such as: **Good. …** or… **That was bad.**

Specific feedback is more useful.

Examples:

I could hear Juliet's frustration when you slowed down before the question.

Your voice became too quiet at the end, so I missed the final words.

The pause after "But, soft!" helped me understand that Romeo had suddenly noticed something.

The repeated hand movements distracted me from the words.

Useful feedback describes what the audience noticed.

RECEIVING FEEDBACK

A performer does not need to obey every suggestion automatically.

Listen.

Consider the purpose.

Test the change.

Suppose the Home-Tutor says: **Try speaking the final line more slowly.**

Perform the line again.

Then compare.

Did the change help?

Rehearsal is investigation.

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MEMORISATION AND MEANING

The final unit assessment may involve performing a short memorised or well-rehearsed passage appropriate to the student's age.

Memorisation should not become empty repetition.

A student can memorise sounds without understanding them.

Before memorising, the student should know:

- what the words mean
- who is speaking
- what has happened
- what the character wants.

Meaning supports memory.

When words make sense, phrasing often becomes easier.

A SIMPLE MEMORISATION PROCESS

For students preparing a passage:

1. Read one meaningful phrase aloud.

2. Explain it in your own words.

3. Look away and repeat it.

4. Add the next phrase.

5. Join the phrases.

6. Return to the text and check accuracy.

7. Practise with performance choices.

Do not rush to memorise an entire speech in one attempt.

Work in meaningful sections.

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ENGLISH TEACHING – A PERFORMANCE CHECKLIST

Before a final performance, ask:

UNDERSTANDING - Do I know what the passage means?

CHARACTER - Do I know what the character wants?

VOICE - Can the audience hear me?
- Does my pace suit the scene?
- Have I used emphasis deliberately?

PHYSICAL PERFORMANCE - Where is my focus?
- Does my posture suit the character?
- Are my movements purposeful?

CONTROL - Have I avoided unnecessary shouting?
- Have I avoided constant movement?

AUDIENCE - Will my choices help the audience understand the moment?

G) THINKING QUESTIONS – DIFFERENTIATED

FOUNDATION–YEAR 2

Answer orally.

1. What is a gesture?
2. What is posture?
3. Can standing still be part of a performance?
4. Where should Romeo look when he sees Juliet at a window?
5. How might an angry character stand?
6. Why should an actor not wave their hands all the time?
7. What is one movement you could add to your chosen line?
8. How will the movement help the audience?

YEARS 3–4

Answer in complete sentences.

1. What is blocking?
2. How can stillness create an effect?
3. Why should gesture have a purpose?
4. How can posture influence the audience's first impression of a character?
5. Explain how character motivation can influence movement.
6. Why might a simple performance be stronger than one containing constant movement?
7. What is one physical choice you would make for your selected passage?
8. Explain how that choice supports your interpretation.

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YEARS 5–6

Use performance terminology where appropriate.

1. Explain the relationship between motivation and physical performance.
2. How can focus direct an audience's attention?
3. Why may stillness become dramatic after movement?
4. Analyse how two different blocking choices could alter Juliet's **"Wherefore art thou Romeo?"** speech.
5. How can distance between performers communicate relationship or conflict?
6. Why should props remain secondary to language and character?
7. Explain the value of adding performance elements in stages during rehearsal.
8. What makes performance feedback useful? Give an example of specific feedback.

H) ENGLISH ACTIVITIES – DIFFERENTIATED

FOUNDATION–YEAR 2 ACTIVITY – VOICE AND MOVEMENT

Choose the short Shakespearean line practised in Lesson 7.1.

First, say the line while standing still.

Now choose:

- one facial expression
- one place to look
- one gesture or movement.

Practise again.

HOME-TUTOR ASKS:

Who are you pretending to be?

How does the character feel?

Why did you choose that movement?

Perform the line one final time.

Years 1–2: Complete orally or in writing:

My character is...

My character feels...

I looked...

I moved...

The movement helped show...

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PORTFOLIO EVIDENCE

The Home-Tutor may record a brief dated observation of the student's performance.

Where convenient, a short video may also be retained.

The evidence may demonstrate developing ability to deliver a short spoken text using voice and simple physical performance choices.

YEARS 3–4 ACTIVITY – BUILD A PERFORMANCE IN THREE STAGES

Use the short passage selected for today's lesson.

Complete:

Character:

What has happened:

The character wants:

Main emotion:

Now rehearse.

STAGE 1 – VOICE ONLY

Perform the passage without deliberate movement.

Concentrate on:

- clear words
- phrasing
- tone
- pace
- volume.

Ask the Home-Tutor for one specific observation.

Record:

The listener noticed...

STAGE 2 – FOCUS AND POSTURE

Choose:

My character looks towards...

My character stands or sits...

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Perform again.

Record: **This changed the performance by...**

STAGE 3 – ONE OR TWO MOVEMENTS

Plan no more than two important movements or gestures.

Write:

Movement 1:

Reason:

Movement 2:

Reason:

Perform again.

Ask the Home-Tutor:

Which version communicated the character most clearly?

Write one or two paragraphs explaining your strongest performance choices.

Rehearse the final version.

PORTFOLIO EVIDENCE

Retain the rehearsal notes and written explanation.

The Home-Tutor may also record a brief video or performance observation.

The work may provide evidence of planning, rehearsing and delivering a short spoken performance using deliberate features of voice and movement.

YEARS 5–6 ACTIVITY – DIRECTING YOUR OWN PERFORMANCE

Use the six- to twelve-line passage selected for today's lesson.

Write the heading:

Performance Rehearsal Record

Begin with your literary interpretation.

Character:

Dramatic context:

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Character motivation:

Primary emotion:

Secondary emotion:

My interpretation of the passage:

Now plan the physical performance.

Starting position:

Focus:

Posture:

Movement 1 and purpose:

Movement 2 and purpose:

Gesture, if used, and purpose:

Moment of stillness, if used:

Combine this plan with the marked script from Lesson 7.1.

Perform the passage in three stages.

REHEARSAL 1 – CURRENT VERSION

Perform the passage as currently planned.

Ask the Home-Tutor, parent, teacher or another listener for two specific observations:

One choice that communicated clearly:

One moment that could be improved:

REHEARSAL 2 – TEST A CHANGE

Choose one aspect to change.

For example:

- reduce movement
- change focus
- alter posture
- move at a different moment
- remove a gesture
- use greater stillness.

Perform again.

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Record:

The change I tested was...

The effect was...

I will keep/remove/change this choice because...

REHEARSAL 3 – REFINED PERFORMANCE

Combine the strongest voice and physical choices.

Perform the complete passage.

Where practical, record the rehearsal.

Watch or listen once.

Do not simply say:

I hate watching myself.

Examine the performance as evidence.

Ask:

- Could I hear every word?
- Did my phrasing communicate the meaning?
- Did my movement support the character?
- Was I constantly moving without reason?
- Did my focus remain clear?
- Did the emotional interpretation suit the scene?

Write a **Performance Reflection** of approximately three to five paragraphs.

Explain:

1. My interpretation of the character

2. The most important vocal choice I made

3. The most important physical choice I made

4. One change made after feedback

5. One element I will continue refining for the final assessment

Continue rehearsing the selected passage.

At this stage, begin memorisation if the passage will be used for the final performance assessment.

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PORTFOLIO EVIDENCE

Retain:

- the marked script
- Performance Rehearsal Record
- feedback notes
- Performance Reflection
- a short rehearsal recording where practical.

This forms significant progressive evidence for the final performance assessment.

I) INQUISITIVENESS REFLECTION

HOME-TUTOR SAYS:

A performer improves by noticing.

The first attempt provides information.

The second attempt tests a change.

The third attempt can be stronger because the performer has investigated the effect of earlier choices.

Complete these statements orally or in your English Journal:

One performance choice that worked well was...

I know this because...

One piece of feedback I received was...

The change I tested was...

The result was...

Before the final performance, I need to improve...

Inquisitiveness turns rehearsal into a process of discovery.

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J) AUSTRALIAN CURRICULUM v9 – ENGLISH CONTENT DESCRIPTION MAPPING

Year Level	Code	Content Description	Justification
Foundation	AC9EFLY02	interact in informal and structured situations by listening while others speak and using features of voice including volume levels	Students listen to feedback and use voice during short dramatic performance.
Foundation	AC9EFLY07	create and deliver short spoken texts to report ideas and events to peers, using features of voice such as appropriate volume	Students prepare and deliver a short spoken literary performance using voice and simple movement.
Year 1	AC9E1LY02	use interaction skills including turn-taking, speaking clearly, using active listening behaviours and responding to the contributions of others, and contributing ideas and questions	Students listen to specific performance observations and respond during rehearsal.
Year 1	AC9E1LY07	create and deliver short oral and/or multimodal presentations on personal and learnt topics, which include an opening, middle and concluding statement; some topic-specific vocabulary and appropriate gesture, volume and pace	Students use gesture, volume and pace when presenting a short learned literary passage.
Year 2	AC9E2LY07	create, rehearse and deliver short oral and/or multimodal presentations for familiar audiences and purposes, using text structure appropriate to purpose and topic-specific vocabulary, and varying tone, volume and pace	Students rehearse a dramatic passage and deliberately vary tone, volume and pace for a familiar audience.
Year 3	AC9E3LY07	plan, create, rehearse and deliver short oral and/or multimodal presentations to inform, express opinions or tell stories, using a clear structure, details to elaborate ideas, topic-specific and precise vocabulary, visual features, and appropriate tone, pace, pitch and volume	Students plan and rehearse a literary performance using deliberate voice and physical choices and explain their interpretation.
Year 4	AC9E4LY07	plan, create, rehearse and deliver structured oral and/or multimodal presentations to report on a topic, tell a story, recount events or present an argument using subjective and objective language, complex sentences, visual features, tone, pace, pitch and volume	Students rehearse and refine a structured dramatic presentation using voice, physical presentation and feedback.
Year 5	AC9E5LY07	plan, create, rehearse and deliver spoken and multimodal presentations that include relevant, elaborated ideas, sequencing ideas and using complex sentences, specialist and technical vocabulary, pitch, tone, pace, volume, and visual and digital features	Students plan, rehearse and reflect on a literary performance using specialist performance vocabulary and features of voice.
Year 6	AC9E6LY07	plan, create, rehearse and deliver spoken and multimodal presentations that include information, arguments and details that develop a theme or idea, organising ideas using precise topic-specific and technical vocabulary, pitch, tone, pace, volume, and visual and digital features	Students develop a deliberate performance interpretation, rehearse through feedback and explain vocal and physical choices using precise terminology.

ACHIEVEMENT STANDARD EVIDENCE DEVELOPED IN THIS LESSON

This lesson contributes targeted evidence concerning **oral communication, rehearsal, literary interpretation and dramatic performance**.

It does not attempt to address every part of the relevant English Achievement Standards.

For Foundation–Year 2 students, the short performance may provide evidence of the ability to create and deliver spoken language using appropriate volume and simple expressive choices.

For Years 3–4 students, the rehearsal record and performance may provide evidence of the ability to plan, rehearse and deliver spoken texts using tone, pace, pitch, volume and gesture to communicate a story or character.

For Years 5–6 students, the marked script, rehearsal process, feedback response and Performance Reflection may provide evidence of the ability to plan, rehearse and deliver a spoken literary presentation using deliberate vocal and physical choices and to explain how those choices contribute to meaning.

Retain the rehearsal records and performance evidence as part of the progressive English portfolio.

This lesson provides direct preparation for the final performance component of Section 9. The final judgement should consider the student's completed performance alongside the rehearsal evidence gathered in Lessons 7.1 and 7.2.

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TOPIC 8	CREATIVE TRANSFORMATION – RETELLING ROMEO & JULIET IN MODERN FORMS

LESSON 8.1 – FROM STAGE TO SCREEN, MESSAGE OR COMIC

A) CHARACTER FOCUS – INQUISITIVENESS

An inquisitive creator asks what may be changed and what must remain.

A familiar story can travel into a different time, place or form.

A stage scene may become a film sequence.

A private speech may become a diary entry.

An argument may be transformed into a series of text messages.

A dramatic encounter can become a comic page, news report or podcast interview.

Yet changing the surface of a story is easy.

The more difficult task is preserving its meaning.

When adapting a literary text, a thoughtful writer asks:

What is essential to this scene?

What can I change?

Which character motivations must remain recognisable?

How will the new form influence the audience?

Today, you will begin planning a larger creative transformation of *Romeo and Juliet*.

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B) THEME & LEARNING OBJECTIVES

Theme: Selecting and transforming a literary scene for a new form and audience.

By the end of this lesson, students should be able to:

- recall and summarise an important scene from *Romeo and Juliet*
- identify the central conflict, character motivations and important ideas within a scene
- recognise different forms that may be used to transform a literary text
- explain how form influences the presentation of a story
- select a scene suitable for creative transformation
- identify which elements of the original should be preserved
- plan an age-appropriate written, visual or multimodal transformation
- begin creating a transformed text for a particular audience and purpose.

C) INTRODUCTION & KEY TERMINOLOGY

HOME-TUTOR SAYS:

You have now followed the full story of *Romeo and Juliet*.

Throughout the unit, you have studied:

- characters
- setting
- conflict
- plot
- cause and effect
- tension
- theme
- imagery
- rhythm
- paraphrasing
- modern language
- performance.

Now we begin bringing those ideas together.

During Topic 8, you will transform part of *Romeo and Juliet* into a new form.

The transformation should not simply copy the story into different words.

Instead, you will make deliberate choices about:

- form
- audience
- language
- character voice
- structure.

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KEY TERMINOLOGY

Transformation: Changing the form, style, language or context of a text while retaining important ideas.

Adaptation: A new version of an existing story or text.

Form: The type or structure of a text.

Multimodal text: A text that combines more than one mode of communication, such as words, images, sound or movement.

Audience: The people for whom a text is created.

Purpose: The reason a text is created.

Character motivation: The reason a character acts or speaks.

Central conflict: The main struggle or problem within a scene or text.

Convention: A common feature or expected pattern associated with a particular text form.

Storyboard: A sequence of sketches or notes used to plan visual scenes.

D) LITERATURE READING – RETURNING TO A CHOSEN SCENE

HOME-TUTOR INSTRUCTIONS

The complete Lambs' retelling has already been read.

For today's lesson, the student should select **one important scene** from Charles and Mary Lamb's *Romeo and Juliet* and re-read the relevant section.

Suitable scenes include:

- the Montague-Capulet conflict at the beginning
- Romeo attending the Capulet feast
- Romeo and Juliet's first meeting
- the balcony or garden scene
- Tybalt, Mercutio and Romeo in conflict
- Juliet learning of Romeo's banishment
- Juliet being told she should marry Paris
- Friar Laurence's sleeping-potion plan
- Romeo receiving the false news of Juliet's death
- the final discovery and reconciliation of the families.

The Home-Tutor should help younger students locate a manageable section.

For Foundation–Year 2 students, choose a scene with a clear sequence of events and a small number of important characters.

For Years 3–4 students, choose a scene containing a recognisable conflict and character responses.

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For Years 5–6 students, choose a scene with enough complexity to support transformation and reflection.

Read the chosen section from the Lambs' retelling.

Then, where the unit has previously included a short Shakespearean passage associated with the scene, re-read that passage as well.

Do not begin planning the transformation until the student has returned to the original story.

E) NARRATION – WHAT MUST REMAIN?

HOME-TUTOR SAYS:

Without looking at the book, tell me what happens in your chosen scene.

Then answer this question:

If you changed too much, what would make the scene stop being recognisable as part of Romeo and Juliet?

HOME-TUTOR GUIDANCE

The purpose of today's narration is to identify the **essential elements** of a scene.

If support is needed, use one or two prompts.

FOUNDATION–YEAR 2 NARRATION PROMPTS

- Who is in the scene?
- Where are they?
- What happens first?
- What is the big problem?
- How does the scene end?

YEARS 3–4 NARRATION PROMPTS

- Who are the important characters?
- What does each character want?
- What is the main conflict?
- Which event must stay in your transformed version?
- What feeling should the audience understand?

YEARS 5–6 NARRATION PROMPTS

- Summarise the scene.
- Identify the central conflict.
- Explain the main character motivations.
- Which thematic idea is present?
- Which plot event or relationship must be preserved?
- Which language, imagery or character voice is especially important?
- What could change without destroying the scene's identity?

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HOME-TUTOR NOTE

Listen carefully to the student's answer to:

What must remain?

A successful transformation begins with comprehension.

If the student identifies only costumes, names or objects, encourage deeper consideration of:

- conflict
- motivation
- relationships
- meaning.

F) LITERARY EXPLORATION & EXPLICIT ENGLISH TEACHING

A STORY CAN CHANGE FORM

Imagine the balcony scene performed on a stage.

Romeo stands below.

Juliet appears above.

The audience hears their voices.

Now imagine the same conflict told through text messages.

There is no balcony.

There may be no spoken dialogue.

The audience sees a sequence of messages.

The form has changed.

Yet the writer may preserve:

- Romeo and Juliet's attraction
- the danger created by their families
- secrecy
- Juliet's concern about Romeo's name.

A transformed text can feel very different while remaining connected to the original.

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WHAT DOES FORM DO?

Different forms reveal information in different ways.

A **comic strip** can show:

- facial expressions
- setting
- movement
- visual contrast.

A **diary entry** can reveal:

- private thoughts
- confusion
- emotional reflection.

A **news report** can present:

- events
- witnesses
- public consequences
- different viewpoints.

A **text message thread** can show:

- rapid exchanges
- secrecy
- misunderstandings
- short responses.

A **podcast interview** can allow:

- questioning
- explanation
- reflection after an event.

A **modern dramatic script** can retain:

- dialogue
- movement
- conflict
- stage directions.

The form influences what becomes easy or difficult to communicate.

THE SAME SCENE IN DIFFERENT FORMS

Consider the conflict involving Tybalt, Mercutio and Romeo.

As a **news report**, the focus may fall on:

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- public violence
- who was involved
- the Prince's response
- Romeo's banishment.

As **Mercutio's diary entry**, the focus may fall on:

- his opinion of Romeo
- his frustration
- the feud
- his own decisions.

As **text messages between Romeo and Juliet after the event**, the focus may fall on:

- shock
- fear
- separation
- the difficulty of explaining what happened.

The original event remains.

The perspective and emphasis change.

CHOOSE A FORM THAT SUITS THE SCENE

Not every form suits every scene equally well.

Imagine transforming a long private reflection into a news report.

The form may struggle to reveal the character's thoughts.

A diary entry might work better.

Now imagine transforming a public street fight.

A news report could be effective because several people witness the event.

Before choosing a form, ask:

What is most important in my scene?

If the scene depends on private thought, consider:

- diary
- letter
- voice recording
- personal vlog.

If the scene depends on interaction, consider:

- dialogue

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- script
- text messages
- comic.

If the scene involves a public event, consider:

- news report
- interview
- podcast discussion.

THE CENTRAL CONFLICT MUST REMAIN CLEAR

Suppose a student transforms the balcony scene into text messages.

The messages say:

ROMEO: What are you doing?

JULIET: Homework.

ROMEO: Same.

JULIET: Okay, bye.

The form is modern.

The scene is no longer meaningfully connected to Shakespeare's conflict.

Now consider:

ROMEO: I shouldn't be messaging you.

JULIET: No. You really shouldn't.

ROMEO: Because I'm a Montague?

JULIET: You say that like it's a small thing. My family would lose their minds if they knew.

The family conflict remains.

A successful transformation keeps the important pressure within the scene.

CHARACTER MOTIVATION MUST REMAIN RECOGNISABLE

Consider Juliet being told she must marry Paris.

Her central problem is not simply:

Juliet does not like weddings.

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She is already secretly married to Romeo.

Her parents do not know.

Therefore, a transformation must preserve the dilemma.

A modern version might change an arranged marriage into a different family expectation.

However, if the new situation removes the conflict between Juliet's private commitment and her family's demand, the scene loses an important part of its meaning.

Character motivation drives the scene.

Ask:

What does the character want?

What prevents the character from achieving it?

THEME CAN SURVIVE A CHANGED SETTING

A transformation may move the story into a different world.

The feud might become:

- rivalry between powerful families
- conflict between communities
- competition between organisations
- a long-standing disagreement between groups.

The exact setting changes.

A thematic idea may remain:

Inherited conflict can harm people who did not begin it.

This is one reason old stories can be adapted repeatedly.

Human questions can survive new settings.

AUDIENCE AND PURPOSE

A transformation needs an audience.

Foundation–Year 2 students might create an illustrated retelling for another child.

Years 3–4 students may create a news report or comic for classmates.

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Years 5–6 students may create a modern script, podcast transcript or other transformation for an audience familiar with the basic story.

Purpose also matters.

Do you want to:

- retell
- entertain
- explain
- dramatise
- reveal a character's private thoughts?

A diary entry and a news report have different purposes.

The language should reflect that difference.

TEXT FORM HAS CONVENTIONS

A **convention** is a common feature of a text form.

A comic may include:

- panels
- speech bubbles
- captions.

A news report may include:

- headline
- opening summary
- factual details
- quotations.

A script may include:

- character names
- dialogue
- stage directions.

A diary entry may include:

- first person
- personal thoughts
- reflection.

Students should use enough conventions for the chosen form to be recognisable.

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DO NOT LET THE TECHNOLOGY BECOME THE WHOLE TASK

A student might spend hours choosing fonts, animations or decorative images.

Yet the transformed story may remain weak.

The central questions are:

Does the student understand the original scene?

Has the transformation preserved important meaning?

Do the characters remain recognisable?

Does the language suit the new form?

Digital tools can support the transformation.

They do not replace English learning.

ENGLISH TEACHING – PLANNING BEFORE CREATING

Before transforming a scene, complete six steps.

STEP 1 – SCENE

Which scene am I transforming?

STEP 2 – ESSENTIAL MEANING

What is the scene mainly about?

STEP 3 – CONFLICT

What problem must remain?

STEP 4 – CHARACTERS

What does each main character want?

STEP 5 – FORM

Which new form best suits the scene?

STEP 6 – AUDIENCE

Who will read, view or hear my transformation?

Only then should drafting begin.

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A TRANSFORMATION TEST

After creating the work, ask:

Could someone who knows Romeo and Juliet recognise the scene?

If the answer is no, investigate why.

Perhaps the conflict disappeared.

Perhaps character motivations changed.

Perhaps only the names remain.

A transformation does not need to copy every event.

It should preserve a meaningful relationship with the original.

SENTENCE CRAFT STILL MATTERS

Changing form does not remove the need for good writing.

A diary entry filled with repeated subject openers may become monotonous.

A news report made entirely from short choppy sentences can sound unnatural.

A modern script may contain dialogue that does not reveal character or conflict.

Continue using the writing tools developed throughout this unit:

- precise verbs
- varied sentence openings
- cohesive paragraphs
- deliberate imagery
- appropriate tone
- recognisable character voice.

The transformation should show your growth as a writer.

G) THINKING QUESTIONS – DIFFERENTIATED

FOUNDATION–YEAR 2

Answer orally or in your English Journal.

1. What scene did you choose?
2. Who is in the scene?
3. What is the big problem?
4. What must stay the same in your new version?

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5. Could you tell the scene with pictures?
6. Could you act the scene?
7. Who will see or hear your new version?
8. What form would you like to use?

YEARS 3–4

Answer in complete sentences.

1. What is transformation?
2. How is transformation different from copying?
3. What is the central conflict in your chosen scene?
4. What does the main character want?
5. Which event must remain?
6. Which new form best suits the scene?
7. What conventions will you need to use?
8. How will your new form change the way the audience experiences the scene?

YEARS 5–6

Use literary terminology where appropriate.

1. Identify the central conflict in your chosen scene.
2. Explain the motivations of the major characters.
3. Which thematic idea is present?
4. What element of the scene is essential to preserve?
5. Which aspects could be changed without destroying the scene's identity?
6. Evaluate two possible forms for your transformation. Which is more suitable and why?
7. How might the new form alter tone, perspective or the sequence of information?
8. What criterion will you use to decide whether your transformation remains meaningfully connected to the original?

H) ENGLISH ACTIVITIES – DIFFERENTIATED

FOUNDATION–YEAR 2 ACTIVITY – PLAN A NEW VERSION

Open your English Journal.

Write the heading:

My Romeo and Juliet Retelling

Choose one scene.

With the Home-Tutor, complete:

My scene is:

The characters are:

The big problem is:

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One important thing that happens is:

Now choose a form:

- illustrated story
- comic strip
- puppet show
- acted scene
- picture sequence.

Draw a simple plan.

If creating an illustrated story or comic, sketch three to six important moments.

If preparing a puppet show or acted scene, draw or list the beginning, middle and ending.

HOME-TUTOR ASKS:

What must happen so I can recognise the scene?

Foundation students: Explain the plan orally.

Years 1–2: Add one sentence beneath each planned section.

Begin creating the first part of the transformation.

PORTFOLIO EVIDENCE

Retain the plan and beginning of the transformed text.

The work may provide evidence of comprehension, sequencing and the ability to adapt a familiar literary story using words, images or performance.

YEARS 3–4 ACTIVITY – TRANSFORMATION STORYBOARD

Write the heading:

Planning My Transformation

Choose one scene from *Romeo and Juliet*.

Complete:

Original scene:

Important characters:

Central conflict:

Main character wants:

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Important event that must remain:

Feeling or mood:

Choose a form:

- comic strip
- news report
- email exchange
- diary entry
- modern dialogue
- short script.

Write:

My audience is:

My purpose is:

The conventions of my chosen form are:

Now create a storyboard or paragraph plan.

For each section, record:

What happens?

What does the character say or think?

What does the audience need to understand?

Begin drafting the transformed text.

Complete at least the opening section today.

After writing, ask:

- Is the original scene recognisable?
- Is the conflict clear?
- Does the language suit my chosen form?
- Does the character sound believable?
- Have I used varied sentences where appropriate?

PORTFOLIO EVIDENCE

Retain the transformation plan, storyboard and draft.

These materials begin the major creative transformation evidence for the unit portfolio.

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YEARS 5–6 ACTIVITY – DESIGNING A LITERARY TRANSFORMATION

Write the heading:

Creative Transformation Project – Planning Stage

Choose one significant scene from *Romeo and Juliet*.

Complete the following **Literary Scene Analysis**.

Original scene:

Position in the plot:

Central conflict:

Character 1 motivation:

Character 2 motivation:

Important thematic idea:

Important language feature, image or line:

Essential event or relationship that must remain:

Now evaluate three possible transformation forms.

Possible Form	Advantages	Limitations

Possible forms include:

- modern dramatic script
- text message thread
- diary entries from contrasting characters
- podcast transcript
- news report with interviews
- comic or graphic narrative
- vlog transcript
- another clearly structured multimodal or written form.

Choose the strongest option.

Complete:

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Chosen form:

Intended audience:

Purpose:

Why this form suits the scene:

What I will preserve:

What I will change:

How the form may alter tone:

How the form may alter perspective:

Now create a detailed structure.

Plan the transformation in sections.

For example:

Section 1 – Establish the situation

What does the audience need to know?

Section 2 – Develop the conflict

How will the problem become clear?

Section 3 – Key interaction or event

Which original moment will be transformed?

Section 4 – Consequence or unresolved question

How will the transformed scene conclude?

Begin drafting the transformation.

Complete approximately one-third to one-half of the work today.

As you draft, deliberately apply the writing skills developed during the unit.

Consider:

- varied sentence openings
- precise verbs
- cohesive connections
- character voice
- purposeful figurative language
- dialogue punctuation
- tone.

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Do not attempt to use every technique.

Select language features that suit your form and purpose.

At the end of today's drafting, write a short **Design Check**:

The central conflict is clear because...

The original scene remains recognisable because...

The most important change I have made is...

This change affects the scene by...

One aspect I need to refine in Lesson 8.2 is...

PORTFOLIO EVIDENCE

Retain:

- Literary Scene Analysis
- form evaluation table
- transformation plan
- first draft
- Design Check.

Together, these provide significant evidence of planning, literary comprehension and deliberate adaptation.

I) INQUISITIVENESS REFLECTION

HOME-TUTOR SAYS:

A transformation begins with questions.

What matters most?

What can change?

Which form suits the scene?

What will the audience gain or lose?

Complete these statements orally or in your English Journal:

The scene I chose is...

I chose it because...

The most important part I must preserve is...

The biggest change I am making is...

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I think this change will affect the audience by...

One question I still have about my transformation is...

Keep that question in mind as you continue the project.

J) AUSTRALIAN CURRICULUM v9 – ENGLISH CONTENT DESCRIPTION MAPPING

Year Level	Code	Content Description	Justification
Foundation	AC9EFLE05	retell and adapt familiar literary texts through play, performance, images or writing	Students plan and begin adapting a familiar scene through images, writing or performance.
Foundation	AC9EFLY06	create and participate in shared editing of short written texts to record and report ideas and events using some learnt vocabulary, basic sentence boundary punctuation and spelling some consonant–vowel–consonant words correctly	Students create short written elements within an illustrated or performance-based transformation.
Year 1	AC9E1LE05	orally retell or adapt a familiar story using plot and characters, language features including vocabulary, and structure of a familiar text, through role-play, writing, drawing or digital tools	Students plan and begin a recognisable adaptation using characters and important plot events.
Year 1	AC9E1LY06	create and re-read to edit short written and/or multimodal texts to report on a topic, express an opinion or recount a real or imagined event, using grammatically correct simple sentences, some topic-specific vocabulary, sentence boundary punctuation and correct spelling of some one- and two-syllable words	Students draft short written or multimodal sections of the transformed text.
Year 2	AC9E2LE05	create and edit literary texts by adapting structures and language features of familiar literary texts through drawing, writing, performance and digital tools	Students deliberately adapt a familiar scene into a new literary or multimodal form.
Year 2	AC9E2LY06	create and edit short imaginative, informative and persuasive written and/or multimodal texts for familiar audiences, using text structure appropriate to purpose, simple and compound sentences, noun groups and verb groups, topic-specific vocabulary, simple punctuation and common 2-syllable words	Students create a transformed text for a familiar audience using a structure suited to the chosen purpose.
Year 3	AC9E3LE05	create and edit imaginative texts, using or adapting language features, characters, settings, plot structures and ideas encountered in literary texts	Students plan and begin transforming characters, conflict and events from a studied literary text.
Year 3	AC9E3LY06	plan, create, edit and publish imaginative, informative and persuasive written and multimodal texts, using visual features, appropriate form and layout, with ideas grouped in simple paragraphs, mostly correct tense, topic-specific vocabulary and correct spelling of most high-frequency and phonetically regular words	Students select a form, plan its structure and begin a written or multimodal draft.
Year 4	AC9E4LE05	create and edit literary texts by developing storylines, characters and settings	Students develop an adapted version of a familiar literary scene while preserving important characters and conflict.
Year 4	AC9E4LY06	plan, create, edit and publish written and multimodal imaginative, informative and persuasive texts, using visual features, relevant linked ideas, complex sentences, appropriate tense, synonyms and antonyms, correct spelling of multisyllabic words and simple punctuation	Students plan and draft a transformed text using linked ideas and a form suited to audience and purpose.
Year 5	AC9E5LE05	create and edit literary texts, experimenting with figurative language, storylines, characters and settings from texts students have experienced	Students deliberately transform a Shakespearean scene and select literary and language features suited to the new form.
Year 5	AC9E5LY06	plan, create, edit and publish written and multimodal texts whose purposes may be imaginative, informative and persuasive, developing ideas using visual features, text structure appropriate to the topic and purpose, text connectives, expanded noun groups, specialist and technical vocabulary, and punctuation including dialogue punctuation	Students evaluate forms, select an audience and purpose and plan and draft a structured transformation.
Year 6	AC9E6LE05	create and edit literary texts that adapt plot structure, characters, settings and/or ideas from texts students have experienced, and experiment with literary devices	Students adapt a selected plot event, character relationship or thematic idea from *Romeo and Juliet* into a new form.
Year 6	AC9E6LY03	analyse how text structures and language features work together to meet the purpose of a text, and engage and influence audiences	Students evaluate possible forms and consider how structure, perspective and language will affect the audience.
Year 6	AC9E6LY06	plan, create, edit and publish written and multimodal texts whose purposes may be imaginative, informative and persuasive, using paragraphs, a variety of complex sentences, expanded verb groups, tense, topic-specific and vivid vocabulary, punctuation, spelling and visual features	Students develop a detailed plan and substantial draft for a literary transformation using deliberate structure and language choices.

ACHIEVEMENT STANDARD EVIDENCE DEVELOPED IN THIS LESSON

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This lesson contributes targeted evidence concerning **literary comprehension, planning, adaptation and the creation of imaginative or multimodal texts**.

It does not attempt to address every part of the relevant English Achievement Standards.

For Foundation–Year 2 students, the transformation plan and initial creation may provide evidence of the ability to retell or adapt a familiar story using characters, events, images, writing or performance.

For Years 3–4 students, the storyboard and draft may provide evidence of the ability to create an imaginative text using characters, settings and ideas from a literary text and to organise ideas using a recognisable form.

For Years 5–6 students, the Literary Scene Analysis, form evaluation and substantial draft may provide evidence of the ability to plan and create a literary text that adapts plot, characters, settings or ideas from an experienced text for a particular purpose and audience.

Retain all planning and drafting materials as part of the progressive English portfolio.

These materials are important evidence of the student's creative process and will support the completion and evaluation of the transformation in Lesson 8.2 and Section 9.

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LESSON 8.2 – THE GREAT TRANSFORMATION: CREATING FOR A NEW AUDIENCE

A) CHARACTER FOCUS – INQUISITIVENESS

An inquisitive creator does not stop when a first draft is complete.

The first version provides information.

Which parts are clear?

Where has the central conflict weakened?

Does the transformed character still seem recognisable?

Has the new form changed the meaning in an interesting way, or has important meaning been lost accidentally?

Good writers return to their work with questions.

They reread.

They compare.

They revise.

Sometimes, the strongest creative decision is not adding something new but removing an unnecessary section, sharpening a character's voice or restoring an important idea from the original text.

Today, you will complete and refine your creative transformation of a scene from *Romeo and Juliet*.

As you work, ask:

What have I preserved?

What have I deliberately changed?

How will my choices influence the audience?

B) THEME & LEARNING OBJECTIVES

Theme: Completing, refining and evaluating a literary transformation for a new audience.

By the end of this lesson, students should be able to:

- revisit the original *Romeo and Juliet* scene selected for transformation
- compare an original literary scene with a transformed version

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- complete an age-appropriate creative transformation
- revise a text for clarity, character, conflict and audience
- edit language, punctuation and text structure at an age-appropriate level
- explain important creative choices
- identify how changing form or language may alter meaning, tone or audience response
- select completed work for inclusion in the progressive English portfolio.

C) INTRODUCTION & KEY TERMINOLOGY

HOME-TUTOR SAYS:

In Lesson 8.1, you selected a scene from *Romeo and Juliet* and began transforming it into a new form.

Today, the goal is not simply to finish.

You will also **revise** and **evaluate** your work.

Writers often use the words **revise** and **edit** as though they mean exactly the same thing.

They are connected, but there is a useful difference.

When we **revise**, we look again at the ideas and construction of a text.

When we **edit**, we correct and refine the language.

A writer may revise the conflict, character voice or order of events.

Then the writer may edit punctuation, spelling and sentences.

KEY TERMINOLOGY

Revision: Reconsidering and improving the ideas, structure, content or effectiveness of a text.

Editing: Correcting and refining language, spelling, punctuation and sentence construction.

Transformation: Changing the form, style, language or context of a text while retaining important ideas.

Adaptation: A new version of an existing story or text.

Audience response: The way an audience may think, feel or react to a text.

Creative choice: A deliberate decision made by a creator.

Character voice: The distinctive way a character communicates through words and language.

Consistency: Maintaining details, character qualities or text features in a logical and coherent way.

Reflection: Careful thought about a process, choice or result.

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D) LITERATURE READING – RETURN TO THE ORIGINAL BEFORE REVISING

HOME-TUTOR INSTRUCTIONS

Before the student returns to their transformation draft, re-read the selected scene from Charles and Mary Lamb's **"Romeo and Juliet"** in *Tales from Shakespeare*.

Where a short Shakespearean extract connected with the scene has been studied during the unit, read that extract aloud as well.

Do not read a large new section.

The purpose is to place the original scene freshly in the student's mind before revision.

After reading, ask the student to listen for:

- the central conflict
- what each important character wants
- the emotional tone
- one key event or idea that should remain recognisable.

Then move directly into narration.

E) NARRATION – ORIGINAL AND TRANSFORMED

HOME-TUTOR SAYS:

First, tell me the original scene in your own words.

Then tell me about your transformed version.

Explain one important thing you have kept and one important thing you have changed.

HOME-TUTOR GUIDANCE

Today's narration is comparative.

Listen for whether the student understands the relationship between the original and transformed texts.

If support is needed, use one or two prompts.

FOUNDATION–YEAR 2 NARRATION PROMPTS

- What happened in the original story?
- Who is in your new version?
- What stayed the same?
- What did you change?

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YEARS 3–4 NARRATION PROMPTS

- What is the central problem in the original scene?
- Does your transformed scene have the same important problem?
- What form did you choose?
- What is one deliberate change you made?
- Why did you make that change?

YEARS 5–6 NARRATION PROMPTS

- Summarise the original scene and its central conflict.
- Explain the main character motivations.
- Which element of the original did you deliberately preserve?
- Which element did you deliberately transform?
- How has the change in form affected tone, perspective or audience response?
- What part of your current draft most needs revision?

HOME-TUTOR NOTE

A student's oral explanation may reveal literary understanding more clearly than the unfinished draft.

Listen particularly for deliberate choices.

The aim is not for students to claim that every change was intentional if it was not.

Honest reflection may include:

I changed this accidentally and now realise the conflict is less clear.

Recognising a weakness is part of the revision process.

F) LITERARY EXPLORATION & EXPLICIT ENGLISH TEACHING

THE FIRST DRAFT IS EVIDENCE

A first draft tells the writer something.

Suppose a student transforms Juliet's conflict with her parents into a modern diary entry.

The draft says:

Today was terrible. Mum and Dad were annoying. They want me to do something I don't want to do. I got angry. I went to my room.

The form is recognisable as personal writing.

However, the central conflict from *Romeo and Juliet* has become vague.

What exactly do Juliet's parents expect?

Why can Juliet not simply explain the problem?

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What secret commitment has made the situation difficult?

The first draft is not useless.

It has revealed what needs revision.

REVISION QUESTION 1 – IS THE CENTRAL CONFLICT CLEAR?

Return to the original scene.

What makes the scene matter?

In Juliet's situation, the conflict is not simply:

My parents are annoying me.

The deeper problem is:

Juliet's parents expect her to marry Paris, but Juliet is already secretly married to Romeo and cannot easily reveal the truth.

A stronger transformed diary entry might say:

They have already decided what my future should be, and I cannot even tell them why I am refusing. If I explain the truth about Romeo, everything will explode. If I say nothing, they will keep pushing me towards a promise I cannot make.

The modern vocabulary is different.

The dilemma remains.

When revising, ask:

Can the audience identify the main problem?

REVISION QUESTION 2 – DO THE CHARACTERS STILL WANT SOMETHING?

Characters create movement when they possess motivations.

Romeo wants to be near Juliet.

Juliet wants to remain faithful to Romeo while facing family pressure.

Tybalt wants to defend the Capulet name.

Mercutio wants to respond to Tybalt and to what he sees as Romeo's dishonourable behaviour.

Friar Laurence wants, at least partly, to resolve the family conflict.

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In a transformation, motivations may be adjusted.

They should not disappear accidentally.

Consider a text-message transformation:

ROMEO: Hi.

JULIET: Hi.

ROMEO: How are you?

JULIET: Good.

Nobody wants anything.

No tension exists.

Now:

ROMEO: I need to see you.

JULIET: You can't keep coming here.

ROMEO: Then tell me when.

JULIET: That's the problem. There is no safe time.

The characters possess different immediate motivations.

Romeo pushes towards contact.

Juliet worries about danger.

The dialogue moves.

REVISION QUESTION 3 – DOES THE FORM WORK?

Perhaps the chosen form seemed clever during planning.

Now the draft feels awkward.

Can the form still be improved?

Usually, yes.

Suppose a student chooses a news report for the balcony scene.

The report struggles to show Romeo's private admiration and Juliet's inner conflict.

The student has options.

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Option 1: Change form completely.

Option 2: Add interviews or witness statements.

Option 3: Transform the scene into a report about the discovery of a secret relationship rather than recreating the private conversation itself.

Revision may involve changing the approach.

A writer is not trapped by the first plan.

REVISION QUESTION 4 – DOES THE LANGUAGE SUIT THE AUDIENCE?

Imagine a comic for younger readers containing this caption:

Juliet experiences an irreconcilable tension between filial expectation and clandestine marital commitment.

The sentence may be grammatically correct.

It does not suit the audience.

A simpler caption might say:

Juliet's family wants her to marry Paris, but they do not know she has already married Romeo.

Now imagine a formal literary commentary saying:

Juliet is, like, seriously stuck because everything is a huge mess.

The register does not suit the purpose.

Writers choose language according to audience and form.

REVISION QUESTION 5 – IS THE CHARACTER VOICE CONSISTENT?

Consider Tybalt in a modern script:

TYBALT: I am extremely disappointed by your presence and would prefer you to depart at your earliest convenience.

The sentence is formal.

Perhaps a particular adaptation could justify that voice.

However, if the rest of the transformation presents Tybalt as fierce and direct, the language feels inconsistent.

A modern Tybalt might say:

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You knew you weren't welcome here. Leave. Now.

The short sentences may be useful here because the character is confrontational and the effect is deliberate.

Notice the difference between purposeful brevity and habitual choppy writing.

The style suits the moment.

Character voice should remain reasonably consistent unless the character's emotions or circumstances change.

REVISION QUESTION 6 – HAVE I USED THE NEW FORM'S CONVENTIONS?

A news report without a headline, opening summary or reporting voice may feel like an ordinary story.

A script without character names or clear dialogue may be difficult to perform.

A comic without a clear sequence of panels may confuse the reader.

A diary entry written entirely in third person may not feel like private reflection.

Check the conventions of the chosen form.

Use enough of them to guide the audience.

REVISION QUESTION 7 – HAVE I ACCIDENTALLY REMOVED THE THEME?

Not every transformation must preserve every theme.

That would be impossible.

However, a selected thematic idea may help hold the adaptation together.

Suppose a student transforms the feud into rivalry between two sporting clubs.

That could preserve the theme:

Inherited group conflict can influence people who did not begin it.

Yet if the two clubs merely compete politely once a year, the pressure surrounding Romeo and Juliet disappears.

The surface idea of two groups remains.

The thematic force weakens.

Ask:

What idea from the original is still present?

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EDITING COMES AFTER REVISION

Once the important ideas are working, begin editing.

Editing may include:

- correcting spelling
- checking punctuation
- fixing incomplete sentences
- correcting dialogue punctuation
- checking tense
- removing repeated words
- improving unclear sentences
- checking paragraph breaks.

Do not spend twenty minutes correcting commas in a paragraph that may need to be completely rewritten.

Revise the structure first.

Then edit the language.

READ THE TEXT ALOUD

One of the best editing tools is the human voice.

Read the transformation aloud.

Listen.

Does a sentence run on for so long that you lose the idea?

Do five sentences begin with the same character's name?

Does every line of dialogue sound identical?

Have repeated short sentences created accidental choppiness?

Is a paragraph difficult to follow?

When the ear notices a problem, return to the words.

CHECKING SENTENCE OPENINGS

Throughout the unit, you have explored:

- subject openers
- prepositional phrase openers

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- -ly adverb openers
- -ing openers
- clausal openers.

These are tools.

During revision, circle or underline the beginning of several consecutive sentences.

Consider:

Juliet looked at the message. Juliet read it again. Juliet felt afraid. Juliet closed her phone. Juliet walked to the window.

The repeated subject opener creates monotony.

A revised version might read:

Juliet stared at the message and read it again. For several seconds, fear kept her motionless beside the bed. Slowly, she closed the phone before crossing to the window.

The writer has varied the rhythm.

However, do not force every opener type into the transformation.

The goal is expressive, controlled writing.

SHORT SENTENCES – USE THEM DELIBERATELY

A transformation may contain a moment where a very short sentence is effective.

Consider:

Juliet opened the final message.

Romeo had gone.

The second sentence gains force from its brevity.

Now imagine an entire page written this way:

Juliet sat. She waited. She looked. Her phone rang. She stopped. She stared. She moved. She cried.

The technique loses its effect.

Use brevity where the emotional or dramatic moment justifies it.

PRECISE VERBS

During editing, look for vague verbs.

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went

got

did

looked

said

Sometimes these words are perfectly appropriate.

At other times, a more precise verb may strengthen the writing.

walked quickly → hurried

looked angrily → glared

said quietly → whispered

moved slowly towards → edged towards

Do not replace every common verb.

Choose precision where it improves the picture or character action.

REMOVE UNNECESSARY EXPLANATION

Writers sometimes explain an emotion after already showing it.

Juliet slammed the phone onto the desk and paced across the room. She was very angry.

The first sentence already suggests anger.

The second may be unnecessary.

Perhaps the writer could continue:

Juliet slammed the phone onto the desk and paced across the room. How could her parents have decided everything without even asking her?

The thought develops the conflict.

Trust the reader when the writing has already communicated the idea.

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COMPARE ORIGINAL AND TRANSFORMED TEXTS

After completing the revision, place the original scene and transformation mentally beside one another.

Ask:

Original conflict: What is it?

Transformed conflict: Is it still recognisable?

Original character motivation: What does the character want?

Transformed motivation: Has it been preserved or deliberately changed?

Original form: How is information presented?

New form: What has become easier or harder to communicate?

Original effect: What does the audience notice?

New effect: How might the audience respond differently?

This comparison will prepare you for the final reflection.

ENGLISH TEACHING – WRITING A TRANSFORMATION REFLECTION

A reflection should explain creative choices.

Weak reflection:

I did a comic because comics are fun. I liked my comic. It was good.

Stronger reflection:

I transformed the street conflict into a news report because the scene has public consequences for Verona. The reporting form allowed me to present several viewpoints and emphasise the Prince's concern about repeated violence. However, the form reduced the audience's access to Romeo's private emotions, so I included a short quotation from a witness interview to reveal his shock after Mercutio's death.

The second reflection explains:

- choice of form
- connection with the original
- effect
- limitation
- solution.

A useful reflection may answer:

What did I preserve?

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What did I change?

Why did I choose this form?

How did the transformation change tone, perspective or audience response?

What did I learn about the original text?

G) THINKING QUESTIONS – DIFFERENTIATED

FOUNDATION–YEAR 2

Answer orally or in your English Journal.

1. What scene are you transforming?
2. What is the main problem?
3. What did you keep the same?
4. What did you change?
5. Is your scene still easy to recognise?
6. What is one part you need to improve?
7. Who is your audience?
8. What do you want your audience to understand?

YEARS 3–4

Answer in complete sentences.

1. What is the difference between revising and editing?
2. Is the central conflict clear in your transformation?
3. What does your main character want?
4. Does the chosen form suit the scene?
5. Which conventions of the form have you used?
6. How have you changed the language for your audience?
7. What part of the original meaning have you preserved?
8. What is the most important revision you need to make?

YEARS 5–6

Use literary and writing terminology where appropriate.

1. Explain the difference between revising content and editing language.
2. Evaluate whether the central conflict remains clear in your transformation.
3. How have you preserved or deliberately altered character motivation?
4. What advantages has your chosen form provided?
5. What limitations has the new form created?
6. How has the transformation altered tone, perspective or audience response?
7. Identify one language or structural revision that significantly strengthens your work.
8. What has transforming the scene helped you notice about Shakespeare's original construction?

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H) ENGLISH ACTIVITIES – DIFFERENTIATED

FOUNDATION–YEAR 2 ACTIVITY – FINISH AND IMPROVE MY RETELLING

Return to the transformation begun in Lesson 8.1.

Complete your:

- illustrated story
- comic
- picture sequence
- puppet-show plan
- acted retelling.

STEP 1 – CHECK THE STORY

Tell the Home-Tutor the scene again.

Check:

- Are the important characters included?
- Is the main problem clear?
- Are the events in a sensible order?

STEP 2 – IMPROVE ONE PART

Choose one thing to improve.

You might:

- add an important event
- add a speech bubble
- change a sentence
- make a character's feeling clearer.

STEP 3 – CHECK THE WORDS

Years 1–2 should re-read their sentences.

Check:

- capital letters
- sentence-ending punctuation
- character names
- repeated sentence beginnings.

STEP 4 – SHARE

Show or perform the transformation for the Home-Tutor or another familiar audience.

Complete orally:

I kept...

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I changed...

My favourite part is...

PORTFOLIO EVIDENCE

Retain the completed transformation and, where practical, a brief Home-Tutor observation of the student's explanation or performance.

This is an important final creative portfolio item.

YEARS 3–4 ACTIVITY – REVISE, EDIT AND PRESENT

Return to your transformation draft.

STEP 1 – ORIGINAL SCENE CHECK

Write one sentence:

The central conflict in the original scene is...

Now write:

The central conflict in my transformation is...

Compare them.

Revise the transformation if the important problem has disappeared.

STEP 2 – CHARACTER CHECK

For each main character, complete:

Character:

The character wants:

The character sounds:

Check whether the dialogue, thoughts or actions match.

STEP 3 – FORM CHECK

List three conventions of your chosen form.

Place a tick beside each convention used effectively.

Revise where necessary.

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STEP 4 – SENTENCE AND LANGUAGE CHECK

Read the text aloud.

Circle the opening of five consecutive sentences.

Revise unnecessary repetition.

Underline two precise verbs.

Replace one vague verb if a stronger, accurate choice would improve the writing.

STEP 5 – EDIT

Check:

- punctuation
- spelling
- paragraphs
- dialogue punctuation where used
- tense.

STEP 6 – FINAL PRESENTATION

Prepare the completed transformation in its intended form.

Then write two or three paragraphs answering:

How did I transform the original scene?

Explain:

- what you kept
- what you changed
- why your chosen form suited the scene
- one way the new version affects the audience differently.

PORTFOLIO EVIDENCE

Retain:

- planning work
- draft
- revision notes
- final transformation
- written reflection.

These materials provide significant evidence of literary adaptation and the writing process.

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YEARS 5–6 ACTIVITY – COMPLETE AND EVALUATE THE CREATIVE TRANSFORMATION

Return to the Creative Transformation Project begun in Lesson 8.1.

Today, complete the project and prepare it as a major portfolio item.

PART 1 – COMPLETE THE DRAFT

Finish the transformed scene.

Ensure that the complete text contains a recognisable beginning, development and conclusion appropriate to the selected section.

The transformation does not need to retell the entire tragedy.

It should present the selected scene or connected group of events effectively.

PART 2 – LITERARY REVISION

Complete this review.

CENTRAL CONFLICT

The original conflict is:

The transformed conflict is:

CHARACTER MOTIVATION

Character 1 originally wants:

In my transformation:

Character 2 originally wants:

In my transformation:

THEME OR IDEA

The thematic idea I preserved or emphasised is:

Evidence in my transformation includes:

FORM

The main conventions of my chosen form are:

I have used these by:

Revise any section where the relationship with the original has become unclear.

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PART 3 – AUDIENCE AND LANGUAGE REVISION

Write:

My intended audience is:

The tone I want is:

The character voice I want to create is:

Now read the complete transformation aloud.

As you read, mark:

R beside a section where repeated sentence structures sound monotonous.

C beside a section where the central conflict is unclear.

V beside a vague verb or weak vocabulary choice.

D beside dialogue that does not sound like the character.

? beside any confusing section.

Revise each marked area.

Remember that not every sentence needs elaborate language.

Clarity remains important.

PART 4 – EDITING

Check:

- paragraph organisation
- sentence completeness
- sentence variety
- dialogue punctuation where applicable
- commas after opening dependent clauses where required
- consistent tense
- spelling
- names
- punctuation.

Read the final version aloud once more.

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PART 5 – TRANSFORMATION COMMENTARY

Write a commentary of approximately four to six paragraphs.

Use the heading:

Transformation Commentary

Respond to:

How did transforming a scene from Romeo and Juliet into a new form affect its meaning and audience experience?

Your commentary should explain:

- the original scene selected
- the central conflict or important idea
- why you chose the new form
- what you deliberately preserved
- what you deliberately changed
- how the new form affected tone, perspective or audience response
- one limitation or difficulty created by the transformation
- one insight gained about the original text.

Use relevant terminology where appropriate:

audience

purpose

form

tone

character voice

conflict

motivation

theme

adaptation

transformation

Support your comments with examples from your own work.

For example:

Changing the balcony scene into a text-message thread increased the sense of privacy and secrecy because the characters could communicate without being physically together. However, Shakespeare's extended light imagery was difficult to preserve naturally within short messages. I therefore kept the

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idea of Romeo's complete attention being drawn towards Juliet but replaced the sun metaphor with a more contemporary expression.

Develop your own reflection.

PART 6 – SELECT THE FINAL PORTFOLIO VERSION

Keep:

- the Lesson 8.1 planning materials
- first draft
- revision notes
- final transformed text
- Transformation Commentary.

Do not discard the early work.

The developing versions show the process of planning, creating, revising and editing.

PORTFOLIO EVIDENCE

This transformation project is one of the strongest portfolio pieces in the unit.

It may provide evidence of the student's ability to:

- comprehend and interpret a literary text
- adapt characters, conflict, setting or ideas
- create for a purpose and audience
- select an appropriate text form
- use deliberate language features
- revise and edit
- explain creative choices and effects.

I) INQUISITIVENESS REFLECTION

HOME-TUTOR SAYS:

When you began this project, you had an idea.

After drafting, you had evidence.

The draft showed you what was working and what needed to change.

Complete these statements orally or in your English Journal:

The strongest part of my transformation is...

I think it works because...

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The most important revision I made was...

Before revising, the problem was...

After revising...

Transforming the scene helped me notice that Shakespeare...

One writing skill from this unit that I used was...

I used it by...

An inquisitive writer keeps learning from the act of creating.

J) AUSTRALIAN CURRICULUM v9 – ENGLISH CONTENT DESCRIPTION MAPPING

Year Level	Code	Content Description	Justification
Foundation	AC9EFLE05	retell and adapt familiar literary texts through play, performance, images or writing	Students complete and share an adaptation of a familiar literary scene using an age-appropriate form.
Foundation	AC9EFLY06	create and participate in shared editing of short written texts to record and report ideas and events using some learnt vocabulary, basic sentence boundary punctuation and spelling some consonant–vowel–consonant words correctly	Students revisit and improve short written elements within the transformation with Home-Tutor support.
Year 1	AC9E1LE05	orally retell or adapt a familiar story using plot and characters, language features including vocabulary, and structure of a familiar text, through role-play, writing, drawing or digital tools	Students complete and present an adaptation using recognisable characters and plot events.
Year 1	AC9E1LY06	create and re-read to edit short written and/or multimodal texts to report on a topic, express an opinion or recount a real or imagined event, using grammatically correct simple sentences, some topic-specific vocabulary, sentence boundary punctuation and correct spelling of some one- and two-syllable words	Students re-read and edit written or multimodal elements of the transformation.
Year 2	AC9E2LE05	create and edit literary texts by adapting structures and language features of familiar literary texts through drawing, writing, performance and digital tools	Students complete and edit a literary adaptation in a chosen written, visual or performance form.
Year 2	AC9E2LY06	create and edit short imaginative, informative and persuasive written and/or multimodal texts for familiar audiences, using text structure appropriate to purpose, simple and compound sentences, noun groups and verb groups, topic-specific vocabulary, simple punctuation and common 2-syllable words	Students refine a transformed text for a familiar audience and purpose.
Year 3	AC9E3LE05	create and edit imaginative texts, using or adapting language features, characters, settings, plot structures and ideas encountered in literary texts	Students revise and complete a transformed literary scene using elements from *Romeo and Juliet*.
Year 3	AC9E3LY06	plan, create, edit and publish imaginative, informative and persuasive written and multimodal texts, using visual features, appropriate form and layout, with ideas grouped in simple paragraphs, mostly correct tense, topic-specific vocabulary and correct spelling of most high-frequency and phonetically regular words	Students move from planning and drafting to editing and presenting a final transformation.
Year 4	AC9E4LE05	create and edit literary texts by developing storylines, characters and settings	Students revise characters, conflict and events to strengthen a recognisable literary adaptation.
Year 4	AC9E4LY06	plan, create, edit and publish written and multimodal imaginative, informative and persuasive texts, using visual features, relevant linked ideas, complex sentences, appropriate tense, synonyms and antonyms, correct spelling of multisyllabic words and simple punctuation	Students revise, edit and present a completed written or multimodal transformation.
Year 5	AC9E5LE05	create and edit literary texts, experimenting with figurative language, storylines, characters and settings from texts students have experienced	Students complete and refine a literary transformation based on characters, conflict and ideas from *Romeo and Juliet*.
Year 5	AC9E5LY06	plan, create, edit and publish written and multimodal texts whose purposes may be imaginative, informative and persuasive, developing ideas using visual features, text structure appropriate to the topic and purpose, text connectives, expanded noun groups, specialist and technical vocabulary, and punctuation including dialogue punctuation	Students revise and edit the transformation for purpose, audience and form and explain creative decisions in a commentary.
Year 6	AC9E6LE05	create and edit literary texts that adapt plot structure, characters, settings and/or ideas from texts students have experienced, and experiment with literary devices	Students complete and refine a deliberate adaptation of a selected scene, conflict or idea from *Romeo and Juliet*.

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Year Level	Code	Content Description	Justification
Year 6	AC9E6LY03	analyse how text structures and language features work together to meet the purpose of a text, and engage and influence audiences	Students evaluate how the chosen form and language of their transformation affect meaning and audience response.
Year 6	AC9E6LY06	plan, create, edit and publish written and multimodal texts whose purposes may be imaginative, informative and persuasive, using paragraphs, a variety of complex sentences, expanded verb groups, tense, topic-specific and vivid vocabulary, punctuation, spelling and visual features	Students complete the full process of planning, creating, revising, editing and presenting a transformed text and commentary.

ACHIEVEMENT STANDARD EVIDENCE DEVELOPED IN THIS LESSON

This lesson contributes substantial evidence concerning **literary adaptation, text creation, audience and purpose, revision, editing and reflection on language choices**.

It does not attempt to address every part of the relevant English Achievement Standards.

For Foundation–Year 2 students, the completed transformation may provide evidence of the ability to adapt a familiar literary text, communicate characters and events and create a short written, visual or performance-based text for a familiar audience.

For Years 3–4 students, the final transformation and reflection may provide evidence of the ability to create and edit an imaginative text using characters, settings, events and language features from a literary text and organise ideas using an appropriate form.

For Years 5–6 students, the completed transformation, revision evidence and Transformation Commentary may provide strong evidence of the ability to create and edit a literary text for a particular purpose and audience, adapt characters, plot, settings or ideas from an experienced text and explain how text structures and language features influence meaning and audience response.

Retain all stages of the transformation project as part of the progressive English portfolio.

The student has now completed the major creative transformation work developed through Topics 6–8. Section 9 should draw together this evidence with the earlier literary responses, thematic analysis and performance evidence to support an on-balance assessment judgement.

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9	ASSESSMENT

The assessment section should now **draw together the progressive portfolio evidence already built through the lessons**, rather than suddenly introducing several unrelated end-of-unit tasks. The wording below is written directly for the **Home-Tutor, parent or teacher**.

ASSESSMENT INSTRUCTIONS

A) PURPOSE OF ASSESSMENT

Assessment in this unit is based primarily on a **progressive portfolio of evidence** gathered throughout the course.

Students have already completed a range of oral, written, creative and performance activities during Lessons 1.1–8.2. Many of these activities were deliberately designed to provide evidence of English learning.

The purpose of Section 9 is therefore **not to make the student repeat the entire course through a new set of formal tests**.

Instead, the Home-Tutor, parent or teacher should:

- review the evidence gathered throughout the unit
- identify the student's strongest and most relevant work
- allow the student to complete, refine or present selected major pieces
- gather any final evidence needed to support an on-balance judgement
- consider the body of evidence as a whole.

Assessment should reflect what the student has demonstrated **over time and across different tasks**.

One weak activity should not automatically determine the student's result.

Likewise, one highly supported activity should not be treated as sufficient evidence of independent achievement if later work does not confirm the same level of understanding.

B) THE PROGRESSIVE PORTFOLIO

Throughout the unit, students have created evidence in several areas of English.

This may include:

LITERARY COMPREHENSION AND RESPONSE

- oral narrations of the Lambs' *Romeo and Juliet*
- responses to characters, settings and events
- cause-and-effect sequences
- character comparisons

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- identification of turning points
- discussion of conflict and consequences
- thematic interpretations
- responses to the question of fate and choice.

LANGUAGE AND LITERARY DEVICES

- sentence-opening investigations
- use of precise verbs
- figurative language activities
- metaphor and imagery responses
- sound, rhythm and repetition activities
- paraphrasing of Shakespearean language
- comparison of original and modern language.

WRITTEN TEXT CREATION

- informative responses
- character comparisons
- analytical paragraphs
- thematic responses
- supported opinions and arguments
- imaginative tension scenes
- descriptive writing
- modernised dialogue or scene transformations
- final creative transformation work.

SPOKEN LANGUAGE AND PERFORMANCE

- oral narration
- discussion and questioning
- short expressive readings
- rehearsal notes
- marked scripts
- dramatic performance
- performance reflection.

The Home-Tutor, parent or teacher should retain relevant work in the student's English portfolio.

It is **not necessary to retain every rough activity** if the portfolio already contains stronger evidence of the same skill.

However, planning, drafts and revision evidence should be retained where they demonstrate the student's writing process.

C) HOME-TUTOR, PARENT OR TEACHER RESPONSIBILITIES

The Home-Tutor, parent or teacher should review the student's work and make an **on-balance judgement** based on the evidence available.

This means considering:

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- what the student understands
- what the student can explain
- what the student can create
- the level of independence demonstrated
- the consistency of achievement across different tasks
- progress shown during the unit.

Assessment should be based on the student's demonstrated English skills.

Do not award a higher judgement simply because a student completed a large amount of work.

The **quality of the evidence** is more important than the number of pages completed.

Similarly, neat handwriting, artistic ability or expensive digital presentation should not influence the English judgement unless those features are directly relevant to the assessed skill.

D) SUPPORT AND INDEPENDENCE

This course is differentiated across Foundation–Year 2, Years 3–4 and Years 5–6.

Students may receive age-appropriate support.

FOUNDATION

The Home-Tutor may:

- read texts aloud
- scribe the student's spoken ideas
- help the student locate information
- prompt the student to explain an illustration
- participate in shared editing.

The student's **oral response, drawing and dictated language** may provide important assessment evidence.

YEARS 1–2

Students should increasingly attempt short written responses independently.

The Home-Tutor may:

- discuss ideas before writing
- assist with difficult spelling
- remind the student to re-read work
- support simple editing.

YEARS 3–4

Students should generally plan and create their own responses after discussion and teaching.

The Home-Tutor may:

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- clarify task instructions
- discuss ideas
- ask questions that encourage deeper thinking
- provide general editing reminders.

Avoid rewriting the student's response for them.

YEARS 5–6

Students should demonstrate increasing independence in:

- planning
- drafting
- using evidence
- organising paragraphs
- revising
- editing.

The Home-Tutor may provide feedback, but the student's final work should demonstrate the student's own understanding and language control.

When reviewing evidence, consider the amount of assistance provided.

A strong oral explanation completed independently may be better evidence of understanding than a polished written response heavily rewritten by an adult.

E) CORE ASSESSMENT EVIDENCE

The final portfolio should contain evidence from **four broad assessment areas**.

The exact form of the evidence will differ according to the student's age and stage of development.

ASSESSMENT AREA 1 – LITERARY COMPREHENSION AND RESPONSE

The student should demonstrate understanding of *Romeo and Juliet* as encountered through the Lambs' retelling and selected Shakespearean passages.

Suitable evidence may include:

- oral narration records
- a character comparison
- a cause-and-effect or turning-point response
- a thematic response
- the fate-or-choice argument.

The Home-Tutor, parent or teacher should look for evidence that the student can understand and discuss age-appropriate aspects of:

- characters

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- settings
- events
- conflict
- consequences
- important ideas or themes.

Foundation–Year 2

The student may demonstrate understanding primarily through:

- oral narration
- pictures
- sequencing
- short written responses.

Years 3–4

The student should increasingly explain:

- how characters are developed
- how events are connected
- how conflict influences the story
- simple inferred ideas.

Years 5–6

The student should increasingly:

- explain how characters and events develop ideas
- support interpretations with relevant evidence
- discuss themes
- consider different interpretations.

HOME-TUTOR CHECK

Ask:

Can the student explain the story and important ideas in their own words?

Can the student move beyond remembering isolated events?

ASSESSMENT AREA 2 – LANGUAGE AND LITERARY DEVICES

The student should demonstrate age-appropriate understanding of some of the language features explored during the unit.

Evidence may include work involving:

- metaphor
- simile
- imagery

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- repetition
- rhythm
- sound patterns
- precise verbs
- sentence variety
- paraphrasing.

The student is **not required to demonstrate mastery of every literary device introduced in the unit**.

Select evidence that shows the student's strongest and most relevant learning.

Foundation–Year 2

Look for the student's ability to:

- notice interesting words or repeated sounds
- respond to a literary image
- explain a simple comparison
- experiment with language.

Years 3–4

Look for the student's ability to:

- identify some literary devices
- discuss a simple effect
- create original language using studied techniques.

Years 5–6

Look for the student's ability to:

- explain how imagery or sound contributes to meaning or effect
- interpret figurative language
- experiment deliberately with literary devices in original writing.

HOME-TUTOR CHECK

Ask:

Can the student explain what a writer has done with language?

Can the student use at least some studied techniques deliberately in their own writing?

ASSESSMENT AREA 3 – CREATIVE TRANSFORMATION

The creative transformation developed through Lessons 6.2, 8.1 and 8.2 should be included as a major portfolio item.

Students should transform a recognisable scene, conflict, character relationship or idea from *Romeo and Juliet* into another form.

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Possible forms include:

- illustrated retelling
- comic
- acted scene
- diary entry
- text-message exchange
- email exchange
- modern dialogue
- short script
- podcast transcript
- news report
- graphic narrative
- another appropriate written or multimodal form.

The student does not need to retell the whole play.

A carefully developed transformation of one significant scene is sufficient.

FOUNDATION–YEAR 2

The transformation may use:

- drawings
- oral retelling
- short sentences
- speech bubbles
- simple performance.

Look for:

- recognisable characters or events
- sensible sequence
- a clear connection with the original story.

YEARS 3–4

Look for:

- a recognisable central conflict
- developed characters
- an appropriate text form
- relevant language choices
- evidence of planning and editing.

YEARS 5–6

Look for:

- deliberate adaptation of plot, character, setting or ideas
- clear audience and purpose
- character motivation
- appropriate form and conventions

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- deliberate language choices
- revision and editing
- an explanation of creative decisions.

For Years 5–6, the **Transformation Commentary** should normally be retained with the final creative work.

HOME-TUTOR CHECK

Ask:

Does the transformation show genuine understanding of the original scene?

Has the student made deliberate creative choices rather than merely changing names, clothing or technology?

ASSESSMENT AREA 4 – SPOKEN LANGUAGE AND PERFORMANCE

The student should provide age-appropriate evidence of spoken communication.

Evidence may come from:

- oral narration
- discussion
- expressive reading
- a rehearsed Shakespearean passage
- dramatic performance.

The short performance developed in Lessons 7.1 and 7.2 may be used as the main performance evidence.

FOUNDATION–YEAR 2

The student may:

- perform one or two short lines
- retell part of the story
- use an expressive voice in a short presentation.

Look for:

- understandable speech
- appropriate volume
- some awareness of pace or expression.

YEARS 3–4

The student should rehearse and present a short passage.

Look for deliberate use of:

- tone
- pace

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- pitch
- volume
- gesture where appropriate.

YEARS 5–6

The student should present a rehearsed literary passage or dramatic extract.

Look for:

- understanding of the dramatic context
- character motivation
- deliberate phrasing
- tone
- pace
- volume
- emphasis
- appropriate physical choices.

The student is not being assessed as a professional actor.

Assessment should focus on the ability to **use spoken language and performance choices to communicate meaning to an audience**.

HOME-TUTOR CHECK

Ask:

Can the audience understand the student?

Do the student's vocal or performance choices communicate the meaning of the passage?

F) FINAL PORTFOLIO REVIEW

At the end of the unit, the Home-Tutor, parent or teacher should sit with the student and review the portfolio.

Where practical, involve the student in selecting evidence.

Ask:

Which piece shows your strongest understanding of the story?

Which piece shows how your writing improved?

Which activity best shows your use of interesting language?

Which piece required the most revision?

What did you learn about Shakespeare or literature?

What writing skill would you like to continue improving?

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The student's answers may be recorded briefly.

This conversation is not a test.

It provides additional evidence of reflection and helps the student recognise their own development.

G) RECOMMENDED FINAL PORTFOLIO SELECTION

The final portfolio does not need to include every activity from the unit.

A suitable portfolio may contain:

FOUNDATION–YEAR 2

- one or two oral narration observations
- one literary response or sequencing activity
- one language or imagery activity
- the completed creative transformation
- one spoken performance observation.

YEARS 3–4

- one narration or comprehension record
- one character, plot or theme response
- one literary-language activity
- the creative transformation with planning or revision evidence
- the marked script or spoken performance observation.

YEARS 5–6

- one substantial literary analysis or argument
- one literary-device or creative-writing sample
- the creative transformation project, including planning, draft, final version and commentary
- the performance interpretation, marked script and final performance evidence.

Additional evidence may be retained where it contributes useful information to the assessment judgement.

H) USING THE PORTFOLIO TO MAKE AN ON-BALANCE JUDGEMENT

After reviewing the portfolio, consider the student's performance across the whole body of evidence.

Ask:

COMPREHENSION

Does the student understand the literary texts at an age-appropriate level?

INTERPRETATION

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Can the student identify or explain ideas developed through characters, events and language?

TEXT CREATION

Can the student create written, imaginative or multimodal texts suited to the task?

LANGUAGE CONTROL

Does the student use age-appropriate vocabulary, sentence structures, punctuation and spelling?

SPOKEN COMMUNICATION

Can the student communicate ideas orally and use features of voice appropriately?

INDEPENDENCE

How independently does the student demonstrate these skills?

A final judgement should reflect the **overall pattern of evidence**.

Do not expect every work sample to demonstrate the same level of achievement.

Students naturally have stronger and weaker tasks.

Look for the level demonstrated **consistently and most convincingly** across the portfolio.

I) WHERE FURTHER EVIDENCE IS NEEDED

Occasionally, the portfolio may not contain enough evidence to make a confident judgement.

This does not mean the student should repeat the entire unit.

Identify the specific gap.

For example:

The student explains the story well orally but there is insufficient independent writing evidence.

Provide one short independent writing task.

Or:

The student has created a strong transformation, but there is little evidence that they can explain a literary device.

Hold a short discussion using a familiar example such as:

“Juliet is the sun.”

Or:

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The student's written work is strong, but no spoken presentation evidence was retained.

Ask the student to deliver the rehearsed passage from Topic 7.

Gather **only the additional evidence needed**.

Assessment should be purposeful.

J) ASSESSMENT RECORDING

For each student, the Home-Tutor, parent or teacher should record:

Student Name:

Year Level / Working Level:

Unit: Renaissance English – Inquisitiveness

Literary comprehension evidence reviewed:

Language and literary-device evidence reviewed:

Creative transformation evidence reviewed:

Spoken language / performance evidence reviewed:

Level of support provided:

Key strengths demonstrated:

Areas for continued development:

Overall on-balance judgement:

Where the school provides a separate marking rubric or achievement record, complete that document using the evidence identified above.

Do not attempt to make a judgement against every English Content Description individually.

The Content Descriptions guide curriculum design and teaching.

The final achievement judgement should be based on the relevant Australian Curriculum v9 Achievement Standard and the body of evidence collected.

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