# English Stage 5 (Year 9) – resource booklet – shining a new (stage) light

This document contains the teaching and learning resources and activities that accompany the Year 9 teaching and learning program, ‘Shining a new (stage) light’.

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**Updating the table of contents**

Want to update the table? Have you added content to the document and noticed the page numbers have changed? As you add content to this report, you can update the table of contents to accurately reflect the page numbers within the resource. To update the table:

* Right click on the table and select ‘Update table of contents’ (in the browser version) or ‘Update field’ (in the desktop app). In the browser version, it will automatically update the entire table.
* In the desktop app, you will then need to select ‘Update entire table’. Your table numbers should then update to reflect your changes.

## About this resource

### Purpose of resource

This resource booklet is not a standalone resource. It has been designed for use by teachers in connection to Year 9 resources designed by the English curriculum team for the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022) (NESA 2022). These include the Year 9 scope and sequence, Stage 5 syllabus planner, Year 9 ‘Shining a new (stage) light’ program and the Year 9 Term 2 sample assessment task and student work sample.

The content in this resource booklet has been prepared by the English curriculum team, unless otherwise credited. Some of the information is collated from relevant NESA and department documentation. It is important that all users re-read and cross-reference the relevant syllabus, assessment and reporting information hyperlinked throughout. This ensures the content is an accurate reflection of the most up to date syllabus content. Links contained within this resource were correct as of 16 June 2023.

### Target audience

These samples are intended to support teachers as they develop contextually appropriate teaching and learning resources for their students’ needs. The program and associated resources are not intended to be taught exactly as is presented in their current format. There are instructions for the teacher and instructions for the student throughout the resources and activities. Teachers using this resource booklet should edit and refine these to suit their students’ needs, interests, abilities and the texts selected.

### When and how to use

This teaching and learning resource booklet is designed for Term 2 of Year 9. It provides opportunities for the teacher build on students conceptual understanding of perspective and context, and code and convention explored in Term 1 of Year 9 (‘Representation of life experiences’). Over the course of the program students will have an opportunity to transfer this understanding to a new form. The program will allow students to extend their imaginative and creative thinking skills, and to continue to develop their analytical and creative writing skills.

The resources can be used as an example and adapted for the teacher’s own design of resources. The booklet also serves as an example of how resources and activities can be designed for the English K–10 Syllabus (NESA 2022). The resources should be used with timeframes that are created by the teacher to meet the faculty and school assessment schedules.

### Texts and resources

A succinct overview of the texts required for the teaching and learning program are outlined in the table below. This brief overview provides the name and details of each text, the syllabus requirement being addressed and points of note.

Table – texts selected and their alignment to the text requirements

|  |  |  |
| --- | --- | --- |
| Text | Text requirement | Annotation and overview |
| Abela, D (2019) *Tales from the Arabian Nights*, Currency Press, Australia | This drama text is a complex text as per the [National Literacy Learning Progression (NLLP) (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/). **EN5-RVL-01** requires students to interpret complex texts. The study of this play written by an Australian playwright meets the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=course-overview): engage meaningfully with a drama text, experience fiction regarded as quality literature by Australian authors and explore a range of cultural, social and gender perspectives.  It is important to note that this play is a retelling of the folk tales drawn from *The Arabian Nights*. Husain Haddawy’s adaptation and English translation of *The Arabian Nights (*2008)influenced Donna Abela’s retelling in *Tales from the Arabian Nights (2019).* Most of the tales and the play itself explore serious ideas and some of these relate to death. Ensure you read the text in its entirety before selecting it for study. Ensure it is appropriate for the local context. | The drama text uses dramatic conventions and allegory to represent the refugee experience, compelling audiences to consider the implications of stereotypical depictions of groups or communities. An exploration of the drama text's allegorical argument about the treatment of refugees may not be suitable for all students. Teachers should consider the suitability of this exploration for students within their classes, particularly those from refugee backgrounds. It may be more suitable to consider the thematic concerns of the play. This could include considering an exploration of: frame narrative; the role of storytelling in our society; broader concerns such as the representation of cruelty or kindness; or the responsibility of those with power and the impact of that power on others. |
| Beneba Clarke, M (2021) ‘dorothy’, *How Decent Folk Behave*, Hachette, Australia. | This poem is complex text as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) in that it requires students to reflect on the concept of intertextuality. **EN5-RVL-01** requires students to interpret complex texts. The poem helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=course-overview): engage meaningfully with poetry, explore quality literature by Australian authors, and explore a range of gender perspectives. | This poem uses explicit intertextuality to provide a new insight into the text *The Wizard of Oz*. An exploration of this text will support students to reflect upon and reconsider the initial text. Students will consider the way that different perspectives on texts can allow us to reassess the value placed on texts from the past. Teachers should consider the suitability of this text and the background knowledge required to access the messages of the poem. |
| Bilston, B (2016) ['Refugees'](https://brianbilston.com/2016/03/23/refugees/), Brian Bilston website, accessed 16 June 2023. [Poem on a website] | This poem is complex text as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) which challenges students’ notions of form and structure. **EN5-RVL-01** requires students to interpret complex texts. The poem helps meets the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=course-overview): to engage meaningfully with poetry, and explore quality literature that explores a range of cultural and social perspectives including popular and youth culture. | The poem subverts linear poetic conventions to represent the refugee experience, compelling audiences to consider the implications of stereotypical depictions of groups or communities. The moral themes and representation of the treatment of refugees may not be suitable for all students. Teachers should consider the suitability of this exploration for students within their classes, particularly those from refugee backgrounds. It may be more suitable to consider the thematic concerns of the poem. This could include broader concerns such as the responsibility of those with power and the impact of that power on others. |
| ABC Education (2022) ‘Namorrodor’ [animated story], Dust Echoes, ABC Education website, accessed 27 June 2023. | This short animated film a complex text as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/). **EN5-RVL-01** requires students to interpret complex texts. The study of this animated film which reflects an ancient Yirritja story meets the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=course-overview): engage meaningfully with multimodal and digital texts; texts by Aboriginal authors (the film was produced in collaboration with the [Djilpin Aboriginal Arts Corporation](https://www.djilpinarts.org.au/)), and explore a range of cultural, social and gender perspectives. | This animated film reflects an ancient Yirritja story and links directly to the conceptual programming question ‘How can story telling be used as a powerful tool for cultural expression?’ Please note that the ‘Namorrodor’ is a nocturnal meat eater. This is a cautionary tale told to ensure that babies are covered and protected at night. Teachers should consider the suitability of this exploration for students within their classes, particularly those from Aboriginal and Torres Strait Islander backgrounds. It may be more suitable to consider the role of fables in our society, including those which present moral values or beliefs such as cruelty or kindness. |

## Phase 1 – engaging with the unit and the learning community

In the ‘engaging with the unit and the learning community’ phase, students explore the ways in which storytelling can be used to communicate powerful ideas. A range of structured activities will encourage students to begin to think analytically about how perspective and context can shape a text, and how this can be used to accept, challenge or reject contemporary concerns.

The teacher recognises students' prior understanding of the power of stories to communicate a thematic concern and position an audience. This learning will be built upon in this phase by considering the role of storytelling as a tool for cultural expression across a range of forms. A range of structured activities will encourage students to recognise the way in which code and convention can be used to leverage compelling ideas. These activities will help to support students' understanding as they move towards a close study of the core text.

### Phase 1, activity 1 – I wonder

**Teacher note**: this activity is designed to support students’ engagement with the conceptual underpinning of the program. Students identify specific vocabulary that they need to be defined and contextualised. Student responses are addressed later in the phase.

#### Identifying unfamiliar words

The conceptual focus for this program is reflected in the following questions. Exploring the ‘big ideas’ that these questions highlight will help you understand the important ideas throughout this program.

1. Read the following questions:
2. How can storytelling be a powerful tool for cultural expression?
3. How can storytelling be used to position an audience to accept or reject particular values and beliefs?
4. How can stories be told in a range of forms and contexts?

**Student note:** as you read these questions identify the words that are unfamiliar to you. These questions outline the ‘big ideas’ that you will be asked to consider throughout this program. It is important to have a clear idea of what a word means and to understand what that word means in this learning context.

1. Highlight the words in these questions you find interesting.
2. List the words in these questions that are unfamiliar to you.

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1. List the words in these questions which make you wonder. Perhaps you are familiar with the word but wonder about the way it is being used in the sentence (so in context).

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1. Write these words on a piece of paper and hand them to your teacher.
2. Choose ONE of the words that you have listed. You are going to complete a sentence explaining why you chose that word.
3. I chose this word because…

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**Student note**:theconjunction ‘because’ has been provided in the sentence starter to encourage you to think more deeply about the purpose of the vocabulary used, and so that you can practice ‘sentence combining’. Sentence combining allows you to expand and clarify your thoughts as you put more than one idea into a sentence. This is a skill that requires practice.

## Phase 1, activity 2a – what makes a story powerful?

**Student note:** in Term 1 of Year 9 you studied Stories Matter by Freya Smith. You might like to revisit this text and the associated activities in relation to the storytelling (this text focused on how some stories are privileged over others).

The first part of ‘the power of storytelling’ is designed to encourage you to think about why we are drawn to stories. To explore this idea, you are going to engage in a [Think-Pair-Share](https://pz.harvard.edu/resources/think-pair-share). In this you will respond to the questions below about storytelling.

**Think**

1. What do we mean when we refer to a ‘story’?

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1. Recall a story that had an impact on you. Perhaps the story made you feel happy, angry, pity.

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1. Why did the story provoke an emotional response?

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1. Recall a story that made you change your mind about an idea or issue.

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**Pair**

Spend some time reflecting on these ideas with your peer. Then, still with your peer, consider the following statement:

* ‘...used purposefully, storytelling can contribute to inclusion and connection, build confidence, and bring about change.’ (Patey in The Health Foundation 2016)

The following resource has been created to help you to access this statement.

### Consolidating your ideas

Before moving to the ‘share’ component of this activity, complete the following sentence starters to consolidate your ideas about storytelling.

**Student note**:throughout this program we will engage with a thinking routine called ‘because-but-so' (Hochman and Wexler 2017). While it may seem quite simple it is a great way to practice sentence combining, and to support you to think more deeply about the concepts that we will look at this term. You attempted a ‘because’ sentence starter earlier – now you are going to attempt to use all 3 coordinating conjunctions. A conjunction is essentially a word that functions to create a clear link between 2 ideas in a sentence. When you address the ‘but’ sentence you might think about what else stories do? When you address the ‘so’ sentence you could think about how audiences react to stories, or perhaps how stories impact an audience?

1. Complete the following sentence starters in your book:
2. Stories connect with people because…
3. Stories connect with people, but…
4. Stories connect with people, so…

**Share**

1. Your teacher will lead a discussion about the power of storytelling. As you contribute to the discussion think about the responses you have made to the questions so far, and make sure that you add your ideas to the discussion. If other students have responded the same way you might like to talk about why you had similar ideas. Your teacher will create a graphic organiser on the board (a mind map) to record everyone’s ideas. Make sure that you copy these ideas into your books. They will come in handy in the next lesson sequence.

**Teacher note**: thereare a range of graphic organisers that could be used to record student’s ideas. The department’s [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?cache_id=2a817) site offers a range of options.

### Phase 1, resource 1 and activity 2b – thinking about Tier 2 words

**Teacher note:** tosupport students use a [think aloud](https://www.education.vic.gov.au/school/teachers/teachingresources/discipline/english/literacy/speakinglistening/Pages/teachingpracmodelling.aspx) to model how to complete the vocabulary map. For example, you might choose to model how to investigate the word ‘contribute’:

* verbalising actions – ‘I (the teacher) am going to write down as many forms of the word ‘contribute’ that I can think of.’
* verbalising thoughts – ‘Next, I am going to ask a question that captures what I think this word means. The way it is used in the statement suggests…and then I am going to use this word in another sentence.’
* verbalising thoughts – ‘Now, I am going to consider what the opposite of the word ‘contribute’ might be’.

Words tend to be classified as either Tier 1, 2 or 3 words. Tier 1 words are basic words that we use every day. For example, hello, good or other (Quigley 2018). Tier 2 words are a little trickier and you will come across them in academic texts. However, it is possible for you to adopt the use of this type of vocabulary in your own writing. Tier 2 words can often have more than one meaning, it depends on the context and the sentence. One way to gain a better understanding of a Tier 2 word is to compete a vocabulary map.

1. Using the modelled vocabulary map for ‘contribute’, identify at least 2 more Tier 2 words with your peer and complete a vocabulary map for each word. Once you have completed your vocabulary maps, glue them into your books.

Figure – Phase 1, resource 1 – thinking about Tier 2 words

Adapted from the HSC minimum standards resource, [vocabulary: Control of language](https://sites.google.com/view/hsc-minimum-standard/writing/vocabulary).

### Phase 1, resource 2 – what's missing?

1. Now that you have considered why stories are powerful, we are going to go into more depth about how stories are constructed.
2. Do stories have a purpose?
3. What makes a story engaging?
4. What must a story contain if it is to have any impact on an audience? You should draw on your prior knowledge of narratives and short stories to complete this next activity.
5. Read the following short story:

Jane got up and hopped out of bed.

Jane went to the bathroom, showered, and went back to her room to get dressed. She didn’t like her school uniform. It was bottle green.

Jane went downstairs, said good morning to her mother, and started to make breakfast.

Jane had toast with vegemite and an orange juice. Once she had finished Jane went back upstairs to brush her teeth, and then came back downstairs to say goodbye to her mother before heading out of the door to go to school.

Jane walked to the bus stop. The bus came quite quickly, and Jane hopped on and sat next to her friend, Janet. They chatted about their evenings and then once the bus reached the school, they both got off and went to roll call.

After roll call, Jane went from lesson to lesson. Her favourite lesson of the day was English. When the bell went for the end of the day, Jane went back to the bus stop where she met Janet again. Jane and Janet chatted about their day on the bus.

When Jane got home her mother had prepared some muffins for afternoon tea. They were blueberry. After her afternoon Jane did her English homework.

After dinner Jane had a shower and brushed her teeth. She watched the television for a while and then told her mother she was going to hop into bed to read a book for a while. Jane was enjoying her book.

At 9:30pm, Jane put her book away, turned off her bedside light and went to sleep.

The end.

1. Now that you have read the story, consider the following questions (if you need to, go to **Phase 1, resource 3 – the narrative arc** to review plot structure):
2. What is missing from the story?
3. Why is the story so boring?
4. List the basic plot structure for a narrative.
5. What does the story need to make it more engaging?

**Student note**:consider how this story might be made more interesting. There does not have to be a dramatic or hugely climactic event! Perhaps, as Jane gets ready for school lots of little things go wrong, then she misses the bus, maybe Janet is not on the bus and Jane sits next to someone she does not know…what could all these little incidents lead to?

### Phase 1, resource 3 – the narrative arc

**Student note**: **Phase 1, resource 3 – the narrative arc** has been included below if you need to remind yourself of the basic narrative plot structure. You might like to look at this resource before completing this next activity. Pay attention to the different elements of the narrative plot structure and see if you can spot them in **Phase 1 resource 2 – what's missing?**

**Teacher note**:whilst students should be able to draw on their prior knowledge of narrative and short story structure, **Phase 1, resource 3 – the narrative arc** has been included to use as a prompt to remind students of narrative plot structure. Students studied a range of hybrid narratives in the Year 9, Term 1, ‘Representation of life experiences’ program.

This resource provides a visual image of how each element of the narrative arc contributes to the story ‘as a whole’. You can see that at the top of the narrative arc there is a ‘climax’ – the moment in the story where things ‘come to a head’.

Various story structure models exist. However, for thousands of years, the leading guide writers had to plot, and story structure was Aristotle’s book, *Poetics*. Aristotle’s concept of story structure was based on his study of classical Greek theatre. Aristotle’s key findings regarding plot structure were:

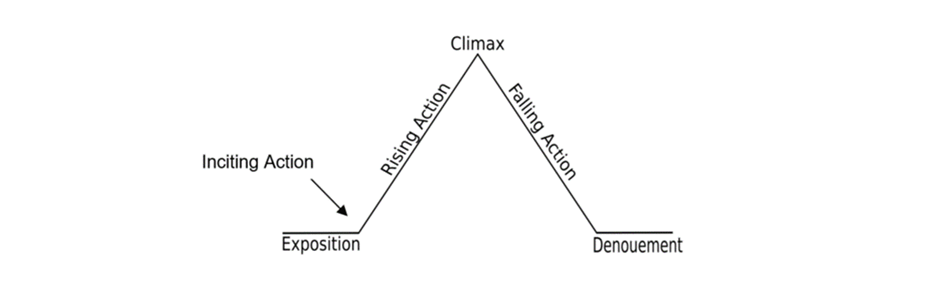
1. Every good story has a beginning, a middle, and an end.
2. Cause and effect link the incidents that make up the plot.
3. A story is about a ‘change of fortune’ for the protagonist.

Aristotle’s theories were taken a step further in the 19th century by Gustav Freytag, who had more examples to draw on than Aristotle, including the plays of Shakespeare.

**Freytag’s analysis**

According to Freytag, a drama (or story) can be divided into separate sections. This is called a **narrative arc** and is made up of an exposition, rising action, climax, falling action, and dénouement or resolution.

Figure – Freytag’s pyramid



Sourced and adapted from the NSW Department of Education: [Comprehension](https://schoolsnsw.sharepoint.com/sites/Englishsecondary7-12-Englishcurriculumteam/Shared%20Documents/CR/7-10%20Programs/Stage%205%20English%20CR/Year%209%20English%20CR/Term%202%20-%20Shining%20a%20(new)%20stage%20light/State%20of%20New%20South%20Wales%20(Department%20of%20Education)%20(n.d.)%20Comprehension,%20NSW%20Department%20of%20Education%20website,%20accessed%2016%20June%202023.) webpage.

**Teacher note**:redirectstudents back to the sub-question, ‘How can stories be told in a range of forms and contexts?’ Prompt a class discussion about the different forms that stories might adopt: Questions could include:

* What do we mean when we refer to textual ‘form’?
* Can you provide examples of different textual forms?
* What is your favourite textual form? For example, it might be a manga novel.
* What do we mean when we refer to ‘context’?
* Can you provide examples of different contexts?
* How would you describe your context?

#### Short film – The Power of Storytelling

1. Watch the short film, [The Power of Storytelling, with Sir Ian McKellen (3:06)](https://vimeo.com/125383660).

**Teacher note:** once the students have watched the film, pause to allow them some initial observations. It might be about the narration or the visuals. It might be about the context. The key here is to let students reflect.

1. Answer the following questions:
2. What do you think the narrator is telling us about storytelling?

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1. What are cavemen?

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1. What visual clues are there to the fact that the story is set in prehistoric times? For example, a sabre-toothed tiger eats Brian.

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1. Why do you think the context for the story begins with ‘cavemen’? What do you think is being implied about storytelling?

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1. Why do you think the short film uses animation?

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1. Complete the following sentence:
2. The story is set in the context of the caveman because…

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#### Reflecting and consolidating ideas

Stories have power because they:

* are, in essence, information vessels – they carry messages, ideas, arguments, warnings and so on
* provoke an emotional connection
* allow us to share who we are – our cultural identity
* tap into our fears and desires.

1. Think about these ideas.
2. Can you think of a story which connects all these ideas?

**Student note:** the next few activities are designed to help you to consider some of the ideas that we have been looking at and talking about. Working in a group will help you to think about ideas in different ways, as you all share your own thoughts and perspectives.

#### The purpose of story telling

1. Write the following question in your book:

* ‘Building on the ideas shared in the short film, what is the purpose of storytelling?’

**Group work**

1. Nominate someone in your group as the scribe. On an A3 sheet of paper, write this question at the top.
2. In the centre of the page write the words ‘purpose of storytelling’.
3. Nominate someone in your group to display the program sub-questions that you wrote in your books in your first lesson.
4. Read through these questions again as a group. Begin a brief discussion as a group and consider whether your understanding of any of the words or the phrases has changed? Perhaps you have a better understanding of the driving focus of the question?
5. In your group you are going to complete a concept map. The concept map will help you to answer the question ‘Building on the ideas shared in the short film, what is the purpose of storytelling?’
6. Complete the concept map, getting as many ideas down as you can about the purpose of storytelling.
7. Nominate someone to share your ideas with the rest of the class.

**Student note**:to support you with this activity the **Phase 1, resource 4 – concept mapping**, and **Phase 1, resource 5 – facets of word** **meaning** have been included below. The sample concept map has some suggestions for how you might develop your ideas – by including the language from the program sub-questions you are making sure that keeps you focused. The facets of word meaning will help to clarify any words that you may still need defined. The table encourages you to think about ‘how’ the word is being used, which helps keep you focused on the concepts.

### Phase 1, resource 4 – concept mapping

Figure 3 – concept mapping

### Phase 1, resource 5 – facets of word meaning

**Teacher note:** thestudents provided a list of words in the first lesson which need to be clarified. Students should understand words in context. This purpose of the ‘facets of word meaning’ table is to help students understand ‘how’ the word is being used in the guiding questions. This is important in terms of the concepts being explored. This table can be added to (depending on what words identified) or adapted and used at any stage of the program. This could also be an additional activity which could be modelled using a [think aloud](https://www.education.vic.gov.au/school/teachers/teachingresources/discipline/english/literacy/speakinglistening/Pages/teachingpracmodelling.aspx). Instructions are provided in the program.

This activity is designed to help you understand ‘how’ particular words are being used in the guiding questions.

Table 2 – facets of word meaning (adapted from Beck et al. 2013)

|  |  |  |  |
| --- | --- | --- | --- |
| Target word | Example 1 | Example 2 | Which one works? |
| Expression | A boy tells his friend to ‘chill out, it’s just an expression!’ | RAP music is a great example of cultural expression | [Type response here] |
| Position | What position do you play? | I agree with your position on animal cruelty. | [Type response here] |
| Values | Minus the values on the board. | I have strong values about helping others. | [Type response here] |
| Reject | I found it at the reject shop. | I reject that idea. | [Type response here] |
| Forms | There are so many forms to fill out! | Stories can come in many forms like short stories, film or poems. | [Type response here] |

#### Reviewing purpose and storytelling

1. Write the heading in your books, ‘What is the purpose of storytelling?’
2. You are going to write a personal response to this question. As this is the first time in this unit that you will be responding independently, the following activity (still in pairs for the moment) has been created to help you construct a written response.

### Phase 1, resource 6 – sentence basics

**Teacher note:** optional activity: this activity could be modelled explicitly.

Provide a blank version of the table to students and model for students how to write and identify the parts of each sentence in the ‘**parts of a sentence’** table:

Using a [‘think aloud’](https://www.education.vic.gov.au/school/teachers/teachingresources/discipline/english/literacy/speakinglistening/Pages/teachingpracmodelling.aspx), model for the students how to complete each of the sentence elements. For example:

* Subject and predicate – Stories (subject) are powerful (predicate).
* Compound sentence – Stories are powerful (simple sentence/independent clause), and (coordinating conjunction) they help us to connect (simple sentence/independent clause). Go through each sentence row and repeat the think aloud.

Using a think aloud, model for the students how to complete 2 or 3 of the sentence elements (see above) examples. Ask students to complete the rest of the sentence rows on their own.

Provide students with a copy of the blank table and ask then to complete write their own sentences – you could perhaps complete one row to firmly establish that sentences need to be about storytelling.

1. Review the ‘parts of a sentence’ table below.

Table 3 – sentence basics – parts of a sentence

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| --- | --- | --- |
| Subject elements | Definition | Example |
| Subject | Subject: what or whom is the sentence about | **Stories** can be powerful. |
| Predicate | Predicate: tells something about the subject (what the subject is doing or what the subject is) | Stories can be **powerful.** |
| Compound subject | A subject with more than one element. | **Stories and songs** can be powerful. |
| Compound predicate | A predicate with more than one element | Stories **can be powerful and life changing.** |
| Independent clause | Has a subject and a predicate, and expresses a complete thought (see simple sentence) | Stories can be powerful. |
| Subordinate clause | A group of words that has a subject and a predicate, but does not express a complete thought | because stories can be powerful |

**Pairs**

1. In pairs, write your own versions of these sentences in your books. Make sure that the sentences relate to storytelling (you might be able to use these ideas later). You might like to highlight the different parts of the sentence and identify the sentence parts.

**Student note:** playing with the structure of your sentences is a valuable reflective tool. You could write a range of simple sentences and then combine them to see how you could make them more interesting.

1. Study the following table which identifies and provides examples of the different sentence types.

Table 4 – sentence basics – types of sentence structure

|  |  |  |
| --- | --- | --- |
| Sentence types | Definitions | Examples |
| Simple sentence | A sentence with only one independent clause. | Stories are powerful.  Stories can be powerful. |
| Compound sentence | A sentence made up of 2 or more simple sentences joined by a coordinating conjunction or a semicolon. | Stories can be powerful, and they can change lives.  Stories can be powerful; they help us to connect with other people. |
| Complex sentence | A sentence made up of one independent clause and one or more subordinate clauses. The subordinate clause depends on the independent clause because it requires additional information to make sense. | Stories are powerful when used purposefully.  Used purposefully, stories are powerful.  Stories are powerful because they help us to connect.  Because they help us to connect, stories are powerful. |
| Compound-complex sentence | A sentence made up of 2 or more independent clauses and at least one subordinate clause. | Stores are powerful, so they can help to bring about change.  Stories can be used to reflect values and beliefs, but the audience needs to recognise this concept because they should make up their own mind. |

**Teacher note**: the definitions and examples above are adapted from *The Writing Rope: A Framework for Explicit Writing Instruction in All Subjects*, by Joan Sedita. Copyright © 2023 by Paul H. Brookes Publishing Co., Inc. All rights reserved.

1. Answer the following questions:
2. What did you notice about the sentences?
3. Did the worksheet prompt you to think about how you structure sentences?
4. Did the worksheet prompt you to think about how to make what you are saying clear?
5. Which sentence types were the most interesting? Why?

### Phase 1, activity 3 – your turn!

1. Using the previous tables and samples as a model, write your own sentences in your books (you can write in the ‘your turn’ table below if you wish – make sure that you glue a copy into your books when you have finished). Again, make sure that the sentences you write relate to storytelling. Try and include some of the language from:
2. the program sub-questions
3. the concept map
4. the facets of word meaning table.

**Student note:** using the vocabulary from the program sub-questions will not only elevate your writing, it will also demonstrate that you have a good grasp of the concepts looked at so far. Even if you are not sure, this is the time to take risks with your writing, experiment, play with your sentence structure. Make sure that you ask for feedback.

Table 5 – activity 3 – your turn!

|  |  |  |
| --- | --- | --- |
| Sentence types | Description | Your sentence |
| Simple sentence | A sentence with only one independent clause. | [Type response here] |
| Compound sentence | A sentence made up of 2 or more simple sentences joined by a coordinating conjunction or a semicolon. | [Type response here] |
| Complex sentence | A sentence made up of one independent clause and one or more subordinate clauses. The subordinate clause depends on the independent clause because it requires additional information to make sense. | [Type response here] |
| Compound-complex sentence | A sentence made up of 2 or more independent clauses and at least one subordinate clause. | [Type response here] |

1. Once you have completed your sentences take a moment to think about which sentences were the most ‘interesting’. Consider the following reflection questions:
2. What did you notice?
3. Did the worksheet prompt you to think about how you structure sentences? Why or why not?
4. Did the worksheet prompt you to think about how to make what you are saying clear? Why or why not?
5. Which sentence types were the most interesting? Why?

#### Personal response – What is the purpose of storytelling?

It is important that you have a good grasp of the ‘purpose of storytelling’ before we move on to the next part of the program. To help you to craft your response to the question, consider the **Phase 1, resource 7 – sample paragraph (below)**. As you read through the sample response respond to the following questions:

1. What did you like about the response?

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1. Do you think that the response answered the question? Why or why not?

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1. Do you think that the sentence structure made the sample more interesting? Why or why not?

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1. What would you have done differently?

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### Phase 1, resource 7 – sample paragraph response

**Student note:** a sample response has been included to provide an example of how you might include a range of sentence types.

Table 6 – sample paragraph response

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| --- |
| Sample paragraph response |
| The purpose of storytelling is to help share important ideas with the audience. As far back as prehistoric times, when cavemen painted on walls, stories have been used to pass on information and cultural beliefs. The power of stories lies in their ability to help us to connect. This is important because as humans we need to feel like we belong, stories help us to know we are not alone. |

### Phase 1, resource 8 – annotated sample paragraph

**Teacher note:** it may be useful to model and scaffold this sample in more detail. The next table **Phase 1, resource 8 – annotated sample** is included to facilitate this approach. You could also use **Phase 1, resource 1 – thinking about Tier 2 words**, or **Phase 1 resource 5 – facets of word meanings**, to deconstruct this sample further.

Table 7 – annotated sample paragraph

|  |  |
| --- | --- |
| Sample sentence | Type of sentence |
| The purpose of storytelling is to help share important ideas with the audience. | Complex sentence. The subordinate clause ‘with the audience’ reliant of the first part of the sentence to make sense. |
| As far back as prehistoric times, when cavemen painted on walls, stories have been used to pass on information and cultural beliefs. | Complex sentence. Independent clause ‘stories have been used to pass on information’ with 3 dependent clauses. |
| The power of stories lies in their ability to help us to connect. | Although it is a long sentence – it only contains one idea, it is a simple sentence. |
| This is important because as humans we need to feel like we belong, stories help us to know we are not alone. | Compound-complex sentence. Two independent clauses with one dependent clause ‘because as humans we need to feel like we belong’. |

**Independent writing**

1. It is time for you to think about the ideas that we have looked at over the past few lessons, and the conversations with your teacher and your peers.
2. You are going to respond to the question: What is the purpose of storytelling?’
3. You may use the **Phase 1, resource 8 – blank writing template** to assist you, but this is to guide you to write your response as a full paragraph.
4. Complete your paragraph independently. Your teacher is interested in your ideas.

### Phase 1, resource 9 – blank writing template

Table 8 – blank writing template

|  |  |
| --- | --- |
| Text structure | Your ideas |
| Main idea or topic sentence | [Type response here] |
| Firstly, (or expand on your main idea) | [Type response here] |
| Also, (why is this important?) | [Type response here] |
| Concluding sentence (link back to your main idea) | [Type response here] |

### Phase 1, activity 4 – How can storytelling be used to position an audience?

**Teacher note:** you will be watching a short film called *Namorrodor*. You will be using this video to think about the way that cultural identity is constructed. It is a story that has been passed down from generation to generation. See if you can identify what type of story it is.

1. Once you have watched the film answer the following questions in your books:
2. What message do you think this tale is attempting to convey?
3. In Aboriginal storytelling meteors are often associated with evil magic or entities. Why does this story reflect cultural expression?
4. Namorrodor is a meant to serve as a warning. What warning do you think is being presented?
5. Think of 3 comparative stories (such as fairy tales).
6. What is the impact of hearing the story being told (as opposed to reading it)?
7. Revisit the **Phase 1, resource 4 – concept mapping** activity, and add any new ideas that have occurred to you either as a result of watching Namorrodor or having conversations with your peers.

**Checking for understanding**

1. Write a short summary in your book to reflect what you now think about storytelling, especially in relation to how it might be used to position or influence an audience.
2. To help you to focus your ideas, write your summary in response to the question ‘How can storytelling be used to position an audience?’
3. Discuss the question with one of your peers. Make sure that you refer to:
4. your notes
5. your concept map
6. Phase 1, resource 7 – the sample paragraph
7. your own analytical paragraph.
8. Respond to the question, 'How can storytelling be used to position an audience?’ Try to do this on your own, and if you can try to use some of the vocabulary from the sub-questions and your concept map. Write between 3–4 sentences.

## Phase 2 – unpacking and engaging with the conceptual focus

In the 'unpacking and engaging with the conceptual focus' phase, students explore the ways that authors draw on their audience’s prior knowledge to communicate an argument. They will consider how intertextual references to well-known texts help to engage an audience by drawing on their background knowledge. Students will use this understanding when they study the poem 'dorothy' by Maxine Beneba Clarke. Through engagement with this text, they will develop an understanding of how explicit references to well-known and canonical texts can be used to substantiate an argument. The teacher recognises students' prior understanding of poetic forms and features. This phase will also draw upon prior knowledge of the text *The Wizard of Oz*, activities have been included to introduce this text if students do not possess this prior knowledge. Students will practice inferential reading and analytical writing through their deconstruction of this text. The conceptual engagement with the short text in this phase prepares students for their study of the core text from Phase 3 onward.

### Phase 2, resource 1 – intertextuality poster

Figure 4 – poster representing intertextuality

A person standing next to a table with a broom
symbolising intertextuality as the items relate to well known texts: Harry Potter, Shakespeare. 
Text in the image reads:
Intertextuality refers to the interrelationships among texts that shape a text's meaning. 
Recreating aspects of a text (specific reference, language, structure or convention) adds layers of meaning because the composer brings with them their own context, ideas and interpretations. This influences our understanding and invites us to revisit the earlier text, often with new insights into its meaning.

### Phase 2, resource 2 – *The Wizard of Oz* summary

**Character list**

Dorothy Gale, Toto, the Tinman, the Scarecrow, the Cowardly Lion, Uncle Henry, Aunt Em, the Wicked Witch of the West, Glinda the Witch of the North, the Wizard of Oz.

**Plot summary**

12-year-old Dorothy Gale and her dog Toto live on a farm in Kansas. They are carried away by a sudden tornado and swept into the magical Land of Oz. When Dorothy’s house lands in Oz, she squashes the Wicked Witch of the East. The Wicked Witch of the East’s ruby slippers magically appear on Dorothy’s feet. This makes Dorothy an enemy of her sister, the Wicked Witch of the West.

Dorothy is told by Glinda, the Good Witch of the North, that to get home she will need to see the wonderful Wizard of Oz for help. Dorothy travels along a yellow brick road to get to her destination. On her way, she meets a Scarecrow in search of a brain, a Tinman in search of a heart, and a Cowardly Lion in search of courage.

The 4 companions travel to the Emerald City to meet the Wizard of Oz in the hope that he can grant their wishes. The Wizard promises to help Dorothy and her friends if they can bring him the broom of the Wicked Witch of the West.

Dorothy defeats the Wicked Witch by throwing water over her. She then presents the broomstick as proof of her deed to the Wizard. However, the Wizard is revealed as a fraud who cannot help her. The Scarecrow, the Tinman and the Cowardly Lion learn that they already possessed the characteristics they were looking for. Glinda tells Dorothy that to get home, all she needs to do is click her heels 3 times and repeat ‘there’s no place like home’. Dorothy does this and magically returns to Kansas.

Dorothy realises at the end of her journey that she could have returned home at any time in her travels but is grateful to have helped her friends along the way.

**Main ideas**

The Wizard of Oz includes main ideas such as the value of friendship, the need to stay positive in the face of danger, the importance of teamwork, and the life-affirming reward of helping others to solve their most personal problems.

In its story about a Scarecrow in search of a brain, a Tinman in search of a heart, and a Cowardly Lion in search of courage, we have a main idea about the need to be challenged by the very things which frighten us. By story’s end, we learn that it is rewarding to earn our wishes by helping others on a shared journey rather than to simply be granted our desires.

We learn through the story of Dorothy that sometimes there is a simple and obvious answer to our life problems. Dorothy realises at the end of the narrative that she had overlooked the most obvious solution to being stuck in the Land of Oz. She also realises, however, that by facing her life challenges, she had helped her friends along the way.

## Core text – Phase 2, resource 3 – ‘dorothy’ by Maxine Beneba Clarke

**Teacher note:** ‘dorothy’ is a short poem. However, it meets many of the criteria for a complex text as outlined in the text complexity appendix of [Version 3 of the National Literacy Learning Progression](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/). It contains ‘some complex figurative language’ such as idiom. It contains a ‘clear and sustained authorial position’. The use of intertextuality means this poem contains ‘issues or themes represented with multiple and sophisticated techniques’ and the ideas within this text are ‘challenging and unconventional’.

**dorothy**

dorothy down the yellow-brick

lost a lion’s share\* of teeth grit\*\*

she gave away everything she knew

even a chamber

of a beating heart

to a tin man,

who couldn’t feel

all the boys, they got

what they wanted

before the velvet curtain dropped

and we still call her story

*the wizard of oz*

**\*Lion’s share** – this is an idiom. It refers to the major or largest share of something.

**\*\*Teeth grit** – to ‘grit one’s teeth’ meaning to clench, press or rub your teeth together. It is often done in anger, pain or frustration.

### Phase 2, activity 1 – annotating ‘dorothy’

You are going to annotate ‘dorothy’ by Maxine Beneba Clarke. In this annotation, you are going to focus on the intertextual references made to *The Wizard of Oz*.

In the table below, ‘dorothy’ has been split into stanzas. In the column on the right, explain how each stanza contains a clear link to *The Wizard of Oz*.

Table 9 – annotating ‘dorothy’ activity

|  |  |
| --- | --- |
| ‘dorothy’ by Maxine Beneba Clarke | How the poem connects to The Wizard of Oz |
| dorothy | The title of the poem immediately makes a connection to *The Wizard of Oz* as it is named after the main character. |
| dorothy down the yellow-brick  lost a lion’s share of teeth grit | [Students write annotation for the first stanza here.] |
| she gave away everything she knew | [Students write annotation for the second stanza here.] |
| even a chamber  of a beating heart  to a tin man,  who couldn’t feel | [Students write annotation for the third stanza here.] |
| all the boys, they got  what they wanted | [Students write annotation for the fourth stanza here.] |
| before the velvet curtain dropped | [Students write annotation for the fifth stanza here.] |
| and we still call her story  *the wizard of oz* | [Students write annotation for the sixth stanza here.] |

### Phase 2, activity 2 – extension questions

**Teacher note:** this series of questions can be used as extension activities to deconstruct the language forms and features used within the poem.

1. For the opening line to make grammatical sense, there should be a verb between the words ‘dorothy’ and ‘down’.
2. What are some possible verbs that could go between these 2 words?
3. What are the different meanings of the word ‘down’?
4. How does removing the verb allude to these other possible meanings?
5. There are 2 stanzas in this poem that are single lines – ‘she gave away everything she knew’ and ‘before the velvet curtain dropped’. When we read these lines together, what does it make us think about Dorothy?
6. The poem intentionally lacks any form of punctuation, including capital letters. This is consistent across nearly all of the poems in the poetry anthology that this poem was published in. Why do you think Clarke chose to not include punctuation in her poetry? What impact does it have on this specific poem?

### Phase 2, resource 4 – writing a topic sentence

A **topic sentence is a sentence that expresses the paragraph’s main idea. In English, it is quite often in response to a question. It should very clearly connect the main idea of the paragraph to the question.**

**The sentences that follow on from the topic sentence should all provide information to support the main idea that is provided in the topic sentence. The topic sentence is therefore the most important part of a paragraph. Without a topic sentence that clearly links to the paragraph, you will struggle to effectively answer the question.**

**Consider the sentences below. Which one do you think is the best example of a topic sentence to start a paragraph about the purpose of the poem ‘dorothy’?**

* The poem uses intertextuality to make reference to the ‘tin man’ in *The Wizard of Oz.*
* The poem ‘dorothy’ was written to raise questions about why the original text was called *The Wizard of Oz*.
* The poem uses the pronoun ‘she’ to highlight that Dorothy was the main character in *The Wizard of Oz*.
* The poem points out that in *The Wizard of Oz* Dorothy had to sacrifice a lot, but ‘all the boys, they got what they wanted’.
* The film *The Wizard of Oz* was released in cinemas in 1939.
* The poem ‘dorothy’ was published in 2021.

#### Expanding topic sentences

It is possible to add to topic sentences to provide some contextual information about the text. This can be done by using a noun group or adverbial phrase to provide some additional information. Consider the way that commas have been used to structure the topic sentences below in a way that provides additional information.

* The poem ‘dorothy’, composed by Maxine Beneba Clarke, was written to raise questions about why the original text was classed *The Wizard of Oz*.
* Published in 2021, the poem ‘dorothy’ was written to raise questions about why the original text was called *The Wizard of Oz*.
* Composed in response to *The Wizard of Oz*, the poem ‘dorothy’ was written to raise questions about the naming of the original text.

### Core formative task 1 – co-constructed paragraph

**Teacher note:** this core formative task provides steps that can be used in the planning of the paragraph. There is an opportunity here to integrate any specific writing scaffolds or structures that are included within your School Improvement Plan as part of a whole-school writing focus, such as ALARM or PEEL. There is also an opportunity to add in planning steps dependent on the needs of your students. This could include sentence-level and word-level strategies such as connectives or nominalisation. You many also want to provide some word banks to support students with vocabulary selection. Use and adapt this planning template and formative task as required for your students.

**Student note:** the steps provided in this task are one approach that you could take to planning a response. In your formal assessment task, you will need to respond to questions under examination conditions. Knowing how to scaffold your thinking in approaching a question will help you when you get to this assessment task.

### Phase 2, activity 3 – joint construction

In pairs, you are going to answer the question in the box below. Your answer will be in the form of an analytical paragraph. Use the steps outlined to plan for and then compose your answer.

**Question**

*The Wizard of Oz* is a very popular and beloved story about Dorothy’s journey through the Land of Oz. How does the poem ‘dorothy’ invite the audience to reassess their understanding of *The Wizard of Oz*?

#### Identifying the demands of the question

Use the questions in the table below to clarify the key words in the question and brainstorm ways to address the key words.

Table 10 – identifying the demands of the question

|  |  |
| --- | --- |
| Breaking down the question | Planning notes |
| What do the words ‘popular’ and ‘beloved’ mean? Why is *The Wizard of Oz* popular and beloved? | [Students draft responses to the guiding questions in the left column in this space.] |
| What does ‘reassess’ mean? What are some synonyms for reassess? | [Students draft responses to the guiding questions in the left column in this space.] |
| If the audience is reassessing their understanding, that means there is a change in understanding.   1. What might the audience’s original understanding of *The Wizard of Oz* have been? 2. What might the audience’s new understanding of *The Wizard of Oz* be? | [Students draft responses to the guiding questions in the left column in this space.] |
| The word ‘how’ in the question indicates that your answer should refer to the language forms and features used in the poem. What are some of the language forms and features that are used that could support your answer of this question? | [Students draft responses to the guiding questions in the left column in this space.] |

In your own words, on the lines below, write what you think the question is asking.

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#### Planning a topic sentence

Now that you have identified the key demands of the question, draft your topic sentence using the space below. Make sure to directly answer the question. Don’t include supporting information that will come in your following sentences.

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Now that you have written a topic sentence, is it possible to expand it slightly by adding in a noun group or adverbial phrase? Annotate your sentence above with suggestions for where you can expand it.

#### Planning your supporting evidence

Using the table below, identify some possible examples that you could use to support your answer. You do not need to use all of these in your answer. However, it is good to have lots of options.

* In the first row, write in a direct reference from the poem.
* In the second row, explain how the example selected could be used to support the argument that the poem allows audiences to reassess their understanding of *The Wizard of Oz*.

Table 11 – planning your supporting evidence

|  |  |
| --- | --- |
| Example from the poem | How the example could support your answer |
| [Include a direct reference from the poem here.] | [Explain in this box how the example could support your answer.] |
| [Include a direct reference from the poem here.] | [Explain in this box how the example could support your answer.] |
| [Include a direct reference from the poem here.] | [Explain in this box how the example could support your answer.] |
| [Include a direct reference from the poem here.] | [Explain in this box how the example could support your answer.] |

#### Composing your response

Now that you have planned what your response could include, use the space below to write your paragraph.

**Question**

*The Wizard of Oz* is a very popular and beloved story about Dorothy’s journey through the Land of Oz. How does the poem ‘dorothy’ invite the audience to reassess their understanding of *The Wizard of Oz*?

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#### Reflecting upon your response

**Teacher note**: provide the checklist in **Phase 6, resource 1 – reflecting on your response** to support students to review and refine their paragraph.

Reflect by answering the following questions.

1. What is one thing that you have done well in your paragraph?

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1. What is one thing that you could work on in the next paragraph you write?

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1. How did collaborating on this paragraph inform the decisions you made about what to include in your paragraph?

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## Phase 3 – discovering and engaging analytically with a core text

In the 'discovering and engaging analytically with a core text' phase students will be introduced to the core text, *Tales from the Arabian Nights*. Students will read the text in full to gain an appreciation of how dramatic codes and conventions are used to create an engaging story. Students will draw on prior knowledge to annotate and analyse a key scene from the core text. Through a focus on frame narrative students will deepen their understanding of the role of storytelling, and how composers retell and represent compelling ideas. Building on knowledge gained during Phase 2, students will continue to deepen their understanding of the role of intertextuality in transforming old stories for new audiences. Using this knowledge students will engage in a series of writing activities which build on the modelled and collaborative analytical writing activities in Phases 1 and 2, providing opportunities for students to develop independent analytical writing skills.

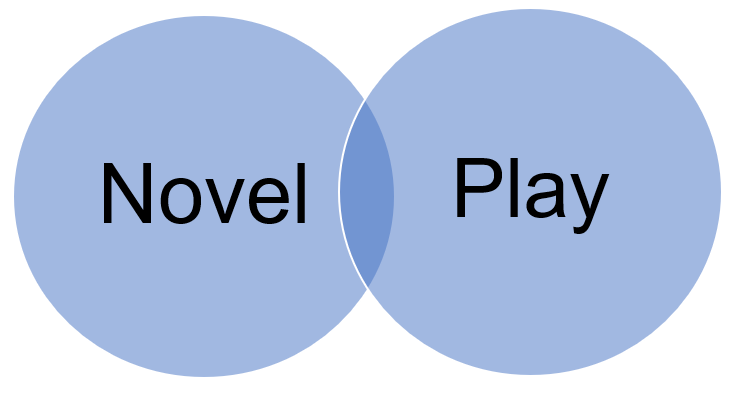
Although students will be asked to write independently in this phase, it is essential that students are prepared in terms of independent practice. It may be necessary to provide students with opportunities to repeat similar writing activities to those in Phases 1 and 2 to ensure that the necessary skills have been developed.

### Phase 3, resource 1 – Venn diagram

This activity is designed to activate your prior knowledge.

1. Examine the Venn diagram template provided, there are 2 circles representing the categories being compared (novel and play).
2. Consider the similarities (between a novel and a play) and place these in the overlapping area, this is the smaller oval shape in the middle of the 2 circles.

Figure 5 – Venn diagram



### Phase 3, activity 1 – novel or play?

The following table contains a list of descriptions. These descriptions either:

* describe a play
* describe a novel
* apply to both forms.

As you read through the descriptions in the table below, add them to your Venn diagram (where you think they fit!)

Table 12 – novel or play?

|  |  |
| --- | --- |
| Descriptions | Descriptions |
| Is performed in front of a live audience | No 2 performances are ever completely identical |
| Read and enjoyed at the reader’s own pace | Subject to interpretation by director’s vision |
| Tells a story | Structured in chapters, paragraphs and uses descriptive language |
| Include stage directions | Structured into acts and scenes |
| Manipulates language for impact and effect | Provides instructions regarding movements, gestures, and other physical actions |
| Is a solo activity | Reader engages with the text through reading and imagining the events and settings |
| Relies on descriptive language | Uses internal narration to convey the story and develop characters |

### Phase 3, activity 2 – KWLH chart

**Student note:** using a KWLH chart helps you to keep track of your learning journey in a topic or a unit of work. This is a reflective activity that allows to consider what you have learnt over the course of the lesson sequence.

1. Complete columns one and two. Consider the following:
2. revisit **Phase 3, resource 1 – Venn Diagram**
3. think about the stage plays you may have watched (this might even be something you watched in primary school)
4. think about the drama texts studied in Year 7 and 8.
5. Complete columns 3 and 4 after engaging with **Phase 3, resource 2 – dramatic conventions glossary** and **Phase 3, resource 3 – Frayer model template.**

Table 13 – KWLH chart

|  |  |  |  |
| --- | --- | --- | --- |
| What I know about drama texts | What I want to know about drama texts | What I learned about drama texts | What I could learn more drama texts |
| [Type into this box] | [Type into this box] | [Type into this box] | [Type into this box] |

**Student note:** you will engage in a [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645). This helps you reflect on what you already know and to broaden that knowledge by sharing ideas with your peers.

**Think**

1. Consider the following questions:
2. What does viewing a ‘play’ demand from audiences that reading a book or a watching a film does not?
3. If we consider the word ‘play’ as a verb, how does this shift or shape our understanding of what happens in the theatre during a performance of a ‘play’?
4. Outside of a traditional theatre, in what instances do people ‘perform’ or engage in evocative or persuasive oral storytelling?
5. Who goes to the theatre?
6. What kind of stories are told in the theatre?
7. Why is the theatre an appropriate avenue for exploring and/or representing a contemporary or ‘urgent’ social issue? Consider the immediacy of the theatrical space and its context.

**Pair**

1. In pairs (or small groups) share your ideas about the conventions of drama. Organise your ideas under the following headings:
2. scene descriptions
3. time indicators
4. lighting and sound design
5. characterisation
6. costuming
7. dialogue, monologue and duologue
8. aside
9. audience engagement
10. props and symbols
11. stage directions
12. blocking.

**Share**

1. Your teacher will lead a discussion so that you can share your groups responses with the rest of the class.

**Student note:** once you have completed the [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645), your teacher will go through the following glossary with you – make sure that you add your own notes and ideas to the glossary. If anything needs clarifying, make sure that you ask clarifying questions, and add notes from the answers to your copy of the glossary.

### Phase 3, resource 2 – dramatic conventions glossary

**Scene descriptions:** A scene description in a play gives important details and instructions for a specific scene. It describes things like where the scene takes place, what props are used, where the characters are, and what actions they do. Scene descriptions help the director, actors, and production team understand how the scene should look and feel on stage, so they can bring it to life effectively.

**Time indicators**: references or cues within the script or stage directions that indicate the specific time or period in which the scene takes place. These indicators can include specific dates, time of day, historical context, or any other information that helps establish the setting of the scene.

**Lighting and sound design:** lighting design involves the use of lights to create atmosphere, highlight specific areas or actors, and convey mood or emotion. Lighting can also include filters which can add colour to the scene. Sound design includes the selection and inclusion of sound effects, music, or other elements to enhance the audience’s experience.

**Characterisation:** the process of developing and representing a character in a performance and a playscript. It involves creating a distinct personality, traits, motivations, and behaviour for a character to make them believable and relatable to the audience. Characterisation may involve a particular style of performance, physical movement, voice, gestures, and other distinct features of expression.

**Costuming:** the selection and design of clothing and accessories worn by actors to visually represent their characters. Costumes contribute to establishing the time period, social status, occupation, personality, and overall look of the characters within the production.

**Dialogue, Monologue, and Duologue:** different forms of spoken communication within a play. Dialogue refers to a conversation between 2 or more characters. Monologue is a speech delivered by a single character, addressing the audience, other characters, or themselves. Duologue refers to a conversation between 2 characters.

**Aside:** a theatrical device where a character briefly addresses the audience directly, typically speaking their thoughts or revealing information that other characters on stage are not meant to hear. Asides are usually delivered in a lower volume or in a different voice to differentiate them from regular dialogue. A character might lean toward the front of the stage and direct the aside to the audience.

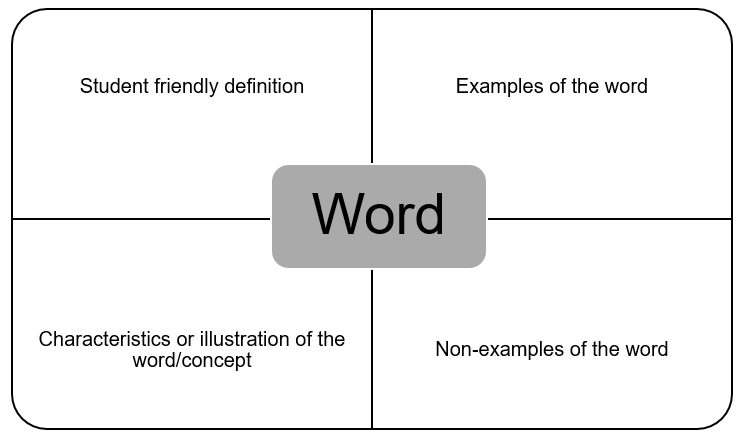
**Audience engagement:** the ways in which a performance actively involves and interacts with the audience. This can include direct address to the audience, actors inviting audiences to participate, breaking the fourth wall, or creating an immersive experience that creates an emotional or intellectual response from the audience.

**Props and Symbols:** props are objects used by actors during a performance to help the audience believe they are in a different place and time. A prop may also help establish a scene or assist a character to complete an action. Symbols, on the other hand, are objects, actions or elements that carry deeper meanings and represent abstract ideas or concepts within the play. Props and symbols contribute to the storytelling, theme development, and visual language of a production.

### Phase 3, resource 3 – Frayer model template

**Teacher note:** prompt students to ask clarifying questions in relation to the glossary. Students may need some of the language explained or defined. A Frayer model can be used to assist students in developing a deeper understanding of a word. For a version of this template that you can edit, visit the Department’s page, [Digital Learning Selector – Frayer diagrams.](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/553) The Frayer model, as pictured below has been adapted from *Closing the Vocabulary Gap* (Quigley 2018:155).

Figure 6 – Frayer model with definitions



### Phase 3, activity 3 – Frayer model activity

Figure 7 – Frayer model for student use

### Phase 3, resource 4 – The Arabian Nights background information

**Teacher note:** the purpose of this resource is to provide some basic background information about the collection of folk tales known commonly as The Arabian Nights. Students do not require a deep understanding of this content to engage with the play or the learning activities in this phase.

**Summary**

The Arabian Nights is the common name given to a collection of folk tales from the Middle East and across Asia. There is no clear date for when the tales were written but we do know that The Arabian Nights is made up of several tales and can be traced back to the 10th century. The original tales represent a new young wife, Shahrazad, fighting for survival using her wits and flair for storytelling to prevent her husband, King Shahrayar, from having her executed. Eventually, and after almost a thousand nights, the young queen manages to convince the distrustful king that she will be loyal, despite never having given the king cause to mistrust her.

### Core formative task 2 – the original tales

**Teacher note:** this core formative task will help students to identify the frame narrative elements of the model text. As students read the model text they will be able to begin to make connections as to how each of the original tales helps to inform the conceptual focus of the program, and how each tale builds upon another, introducing the idea of layering. You could provide a prepared PowerPoint template with headings for students to use and prompts to ensure that they complete each step.

**Student note:** as you listen to the presentations on each tale, complete the table ‘the moral of the story’ and state what you think the moral message is. The first one has been done for you. When we read the play, Tales from the Arabian Nights, we will explore how these tales are used to present an allegorical or moral message.

**Instructions:** in small groups, you are going to research and present your findings on ONE of the original tales from The Arabian Nights. You will create a PowerPoint to present your findings and ideas to the rest of the class.

Use the steps outlined below to plan for and then construct your PowerPoint.

1. Identify the name of the tale that you have been allocated by your teacher.
2. Make sure that all your names are recorded on the slide.
3. Identify where you sourced your information. If you use the Google search engine make sure that you include the link for the page(s) that you used to find out more about your tale.
4. Provide a character list and brief summary of each character.
5. Provide a summary of your tale.
6. What do you notice about the themes or ideas that are presented? What do you think is the moral message of the tale? Provide evidence from the tale to support your reasoning.

Table 14 – the moral of the story

|  |  |
| --- | --- |
| Tale | Moral message |
| The Tale of the Merchant and the Demon | This story highlights that those in power need to act with moral responsibility especially with those less powerful (or without power) as they are. It also tells us that cleverness, courage and determination are rewarded. |
| The Tale of the Man with a Deer | [Type your response into this text box.] |
| The Tale of the Man with Two Dogs | [Type your response into this text box.] |
| The Tale of the Fisherman and the Demon | [Type your response into this text box.] |
| The story of King Yunan and Professor Duban | [Type your response into this text box.] |

### Phase 3, resource 5 – brief introduction to the play

**Teacher note:** this resource is designed to provide students with some core information about the play. It is important not to overload students in a pre-reading activity to allow scope for genuine engagement and discovery whilst reading a text. Provide students with a copy of the play and ask them a range of prompt questions.

Your teacher will provide you with a copy of the model text *Tales from the Arabian Nights* by Donna Abela. Skim read the first few pages and then record your answers to the following questions:

1. Who is the playwright?
2. When was this play written?
3. Who are the main characters?
4. Thinking about the prediction activities you completed, and the character list – what do you think the play might be about?

### Phase 3, resource 6 – how to read a scene in a playscript

**Pre-reading activity**

As a class you will be reading the following playscript excerpt. You will see that the ‘conventions’ column has been completed for you. As your teacher takes you through this excerpt, highlight any words that you are unfamiliar with or do not understand. You could also add your own notes to the conventions column.

Figure 8 – sample script with annotations

|  |  |
| --- | --- |
| Playscript | Conventions |
| *Careers office in a high school. The walls are lined with pamphlets and career guides, some of which are faded and torn. A big heavy-set and worn leather armchair sits behind a messy desk upstage. There is a long couch to the right of the desk.* | A **scene description** provides instruction for the design of the set and indicates place, in this instance a careers office. It also indicates time, for example during school hours. A scene description commonly appears at the start of the play or the beginning of a scene.  Some scripts might label the scene, for example Act 1, Scene 1 or Scene 1: Careers Office. If a label has not been provided in a script, a scene description which indicates a new place or time can be considered a signal that a new scene has commenced.  **Language features**   * A scene description commonly uses proper and common nouns to denote place. In this instance, ‘Careers office’ and ‘high school’ are both common nouns. * Use of adjectives to create accurate descriptions. For example, ‘faded and torn’, ‘big heavy-set and worn’, ‘messy’ and ‘long’. * Use of verbs improve the clarity of the image and the instructions for the set designer. For example, ‘lined with pamphlets’ and ‘sits behind’. * Text is italicised. This might not be consistent across a range of plays from different time periods. Most contemporary plays use italicised text as a standard indicator for a scene description. |
| MR GREGSEN *is pacing and shaking his head. He is reading a document and is incredulous. A knock on the door.* | A **stage direction** is an instruction in the script, it is directed to the performer and to the director. A stage direction provides instructions regarding where a character is positioned, how they might interact with a prop, and what action they are engaging in. A stage direction might also signal a character entering or leaving the scene. A stage direction can be included anywhere in the script and can be integrated within a scene description. A stage direction always includes mention of a character(s).  **Language features**   * The character’s name will appear in capitalised text and followed by italicised text. * Use of active verbs to indicate precise action. For example ‘pacing and shaking his head’, ‘reading’. * Use of adjectives might be present to describe a character’s emotion or another physical description. For example, ‘incredulous’. |
| FRANCIS *enters.* | As stated in the row above, a **stage direction** can be included anywhere in the script.  A new line indicates the stage direction is in relation to a different character. |
| MR GREGSEN: *You!* | **Dialogue** is also an instruction in the script that is directed to the actor portraying that character. It indicates what a character says, and sometimes even how they say it. Dialogue can indicate who a character is speaking to. In this scene, there are only 2 characters so this is an example of duologue. Duologue means 2 characters speaking to one another in a scene.  **Language features**   * The characters name will appear in capitalised text, followed by a colon. The inclusion of the colon differentiates a stage direction from dialogue. * Dialogue may use italics to indicate that certain words are stressed or emphasised by the actor. * The use of punctuation features such as an exclamation mark can also indicate how a line is delivered. An exclamation mark indicates strong feelings or indicates emphasis. |
| FRANCIS: Sir, ah, I have been meaning to talk to you about that. | This is an example of **dialogue**, see above row for information regarding dialogue.  **Language features**   * Use of commas to indicate a pause. This impacts how a line of dialogue is read by an actor. |
| MR GREGSEN: *[impatiently]* Well then, go on! | This is also an example of dialogue, see rows above for information regarding dialogue.  **Language features**   * A square bracket with italicised text indicates an instruction about how a line is delivered. It provides an intention and emotion for the actor delivering the dialogue. * Not all scripts use a square bracket to indicate an instruction about how a line is delivered. Some will use a parenthesis instead. This would look like this: (*impatiently*). * Not all scripts use a square bracket or a parenthesis. Some scripts might follow the same convention used to indicate a stage direction, such as italicised text. Each script might assume a different formatting style but will be consistent. * The instruction about how a line is delivered will be expressed as an adverb. The verb or action in this instance is the act of speaking the dialogue. In this instance, the word ‘impatiently’. * The adverb [*impatiently*] is never said by the character, it informs how the line is said. * The use of punctuation, again the comma indicates a pause, and the exclamation mark indicates strong feeling or emphasis. |
| FRANCIS: *[sheepishly]* I didn’t think I'd get in. | See the rows above for information about the use of **dialogue** in this row. |
| MR GREGSEN: *[softly]* Francis, you have worked so hard for this. Do you remember when we had a chat, similar to this one about your Year 11 subject selections? You weren’t sure about Physics and Chemistry... you thought the courses were too hard and you were worried you’d get bored. Look at you now! You’re doing *so* well. | See the rows above for information about the use of **dialogue** in this row.  **Language features**   * Following the colon and the instruction in square brackets and italics is another character's name. This character’s name is not capitalised, this indicates that the character MR GREGSEN is using Francis’ name in his dialogue. * Use of question mark to infer inflection and body language when asking a question. * Use of ellipsis (…) to indicate a pause when reading the dialogue. * Use of exclamation mark to indicate strong feelings or emphasis. * Use of italics for the word ‘*so*’ to indicate emphasis or to signal that this word will be delivered differently to the rest of the dialogue. |
| FRANCIS *sits down on the couch and takes a deep breath*. | See rows above for information about the use of **stage directions** in this row. |
| FRANCIS: *[awkwardly]* Ah... thank-you. | See the rows above for information about the use of **dialogue** in this row. |
| MR GREGSEN *hands* FRANCIS *another application form.* | See rows above for more information about a **stage direction**. |
| MR GREGSEN: Why don’t you have another think about your application, and we can talk about it again on Monday? | See the rows above for information about the use of **dialogue** in this row. |

### Phase 3, resource 7 – explicitly teaching vocabulary

**Student note:** skim read the first 2 scenes of Tales from the Arabian Nights. In **Phase 1, resource 5 – facets of word meaning**, you explored a range of Tier 2 words. This next activity is a similar activity. It is important that you adapt a strategy that you find the most helpful.

**Pre-reading part 1 – independently or in pairs**

Identify the words that you were not familiar with from the first 2 scenes of Tales from the Arabian Nights and use the table below to explore what the words mean in context.

Your teacher will model how to use this table.

Table 15 – explicitly teaching vocabulary

|  |  |
| --- | --- |
| Activity | Tier 2 words |
| S  Select | Select 2–4 words to specifically target during teaching and learning. |
| E  Explain | Define and explain words. |
| E  Explore | Explore words with a range of teaching strategies. |
| C  Consolidate | Contextualise and consolidate knowledge of the new vocabulary. |

**Teacher note**: this table was adapted from a resource on the department’s [Stage 5 reading – Vocabulary in context](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-5/reading/stage-5-vocabulary-in-context) webpage.

### Phase 3, activity 4 – check your understanding

**Teacher note**: although this is a paired activity, it is important that students individually keep a record of these questions. The codes and conventions of a drama script introduced here is required knowledge for the assessment task.

With a partner, record answers to the following questions about the conventions of a drama script:

1. What is a scene description?
2. Where does a scene description most commonly appear in a playscript?
3. What ways can a scene be labelled?
4. What are the language features of a scene description?
5. What are the formatting clues that indicate a scene description?
6. How are character’s names formatted in a playscript?
7. What do italics indicate?
8. How do you know if you are reading a stage direction?
9. How do you know if you are reading something a character is instructed to say (dialogue)?

### Phase 3, activity 5 – character list

**Pre-reading part 2 – class activity**

Your teacher will display the play’s character list on the board.

Answer the following questions in your books:

1. There is a king and a queen. Does this give you an idea about what the text might be about? Why?
2. Do you think the Smuggles are high status or low status characters? What makes you say that?
3. Are you curious about the non-human characters listed? What do you think their role might be in the play?
4. Do you recognise any character names from other texts, such as Ali Baba?
5. What is a merchant? (You could skim read the play to try and find out if you are not sure – make sure that you write down the example you find to answer this question).
6. What is a calligrapher? This might be a question that you need to ask a partner or your teacher.
7. What is a tailor? This might be a question that you need to ask a partner or your teacher.
8. The character list mentions demons. What kind of demon are you imagining?

### Phase 3, activity 6 – understanding idiomatic and colloquial expressions

**Reading the play**

**Instructions:**

1. As you read through Scene 1 of the play, you may come across some unfamiliar words (tort, pong, clink). We call these words idioms or colloquialisms. Read the following definitions for an idiom and a colloquialism.

**Idiom:** a commonly used phrase or expression, usually figurative or non-literal, that has an understood meaning specific to a language or dialect.

For example, over the moon, half asleep, pull your socks up.

**Colloquial:** words which do not follow standard or conventional language forms but instead use an informal or ‘slang’ version of a word.

For example, instead of saying that someone is lazy, you could say that someone is a ‘bludger’. This is an Australian colloquialism. Countries often have quite different colloquial terminology.

1. Complete the table below, the first few colloquialisms have been identified for you. To complete the third column read the words around the colloquialism and see if you can guess what the colloquialism means based on how it is being used in the sentence.

Table 16 – understanding idiomatic and colloquial expressions

|  |  |  |
| --- | --- | --- |
| Idiom or colloquial expression | What I think the idiom means | What context clues I used |
| The FISHERMAN prays.  O, God. I’m having a pretty bad trot. (page 16) | [Students write what they think the idiom means here.] | [Students identify what context clues they used here.] |
| KING YUNAN: Yes. Professor? I pong. Excuse me. (page 20) | [Students write what they think the idiom means here.] | [Students identify what context clues they used here.] |
| FISHERMAN: You’re just playing silly buggers. (page 22) | [Students write what they think the idiom means here.] | [Students identify what context clues they used here.] |
| QASIM: No. Show me. Or I'll tell the cops you’re a robber. To throw you in the clink. (page 25) | [Students write what they think the idiom means here.] | [Students identify what context clues they used here.] |

### Phase 3, activity 7 – navigating a play

**Teacher note:** the table ‘navigating a play’ was adapted from *Drama and English Teaching: Imagination, Action and Engagement by* Anderson M, Hughes J and Manuel K (eds) (2008:55).

As you read the play, it is valuable to write a summary for each scene. Including page numbers means that you can locate information easily. Read the annotation in the table below for the opening scene. Notice that:

* The page number is included in the first column – this acts as your ‘contents’ page making it easy to locate information.
* There is a brief description of the scene – in this case the wall is an important aspect of the scene. Make a note of any of the staging or props that you think might be important or that you think are interesting.
* This is a play. You will need to make a note of who is on the stage, who enters and who leaves. Again, this will be a useful reference when you are trying to locate information.
* Finally, provide a brief summary of what happens in the scene.

**Student note:** as you complete the annotations you will notice the way in which each of the ‘nested stories’ builds on recurrent ideas like kindness of appearances. Once you start to notice these similarities you might like to highlight them – again this will help you to locate information more easily.

Table 17—navigating a play

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Act or scene details | Setting | Who enters into view | What happens | Who exists out of view at the end of the scene |
| Opening scene (page 1) | King Shahrayar's court  There is a wall | Smuggles (in the shadows)  King Shahrayar  Queen Sahar  The Advisor  An Executioner  The 'mob' played by the remaining players who were The Smuggles. | King Shahrayar sentences Queen Sahar to death for inviting the Smuggles into the kingdom. Her head is chopped off, it floats into the air and she sings a song. | The executioner  King Shahrayar  Queen Sahar |
| Graveyard scene (page 2) | [Type your response here] | [Type your response here] | [Type your response here] | [Type your response here] |
| King’s Chamber scene (page 4) | [Type your response here] | [Type your response here] | [Type your response here] | [Type your response here] |
| The Tale of The Merchant and the Demon scene (page 4) | [Type your response here] | [Type your response here] | [Type your response here] | [Type your response here] |

### Phase 3, activity 8 – See Think Me We

In your pairs complete the following reflection activity in your books. Follow the sequence of the activity making sure that you go from left to right, starting with ‘See’. You will notice that as you progress to the next box you are being invited to make connections about the play and the real world.

Figure 9 – See Think Me We activity

4 boxes with the words see, think, me and we in each quadrant.
The 'See' box reads: Look closely at the play. What do you notice? Make lots of observations. 
The 'Think' box reads: What thoughts do you have about the play?
The 'Me' box reads: What connections can you make between you and the play? 
The 'We' box reads: How might the play be connected to bigger stories - about the world and our place in it?

### Phase 3, activity 9 – what is an allegory?

**Definition**: an allegory is a piece of writing where there is a hidden meaning. This hidden meaning could be one that contains a moral message or a political message.

Allegories are quite often found in children’s fairytales and fables. They are sometimes referred to as ‘the moral of the story’. The underlying message in these tales is generally about being kind or working hard, and these is always a consequence for not behaving ‘morally’.

#### ****Identifying allegory in fairytales****

In pairs, read through the table below and try to match the tale with the allegory or moral message.

Table 18 – allegories and fairytales mix and match

|  |  |
| --- | --- |
| Fairytale | Allegory or moral message |
| The Three Little Pigs | We should respect the privacy of others and consider how our actions can hurt other people. |
| The Ugly Duckling | We should have empathy for others, particularly those who are poor and in need of extra help. |
| Little Red Riding Hood | Work hard and you will see rewards. |
| Cinderella | It is unfair to judge somebody because of their differences. |
| Jack and the Beanstalk | Don’t trust strangers if they treat you unkindly. |
| Hansel and Gretel | We should be happy with what we have and not be greedy. |
| Goldilocks | Not everybody is who they appear. Make sure to question and do not blindly trust people. |
| Robin Hood | If we stay strong and fight for what we want, we will be rewarded. |

**Checking for understanding**

Complete the ‘allegories in *Tales from the Arabian Nights*’ table.

You might like to refer to **Core formative task 2 – the original tales** and the table completed called ‘the moral of the story.’ See if you can see the parallels between the moral messages in the original tales and the allegorical messages in the play.

Table 19 – allegories in Tales from the Arabian Nights

|  |  |
| --- | --- |
| Tale | Allegorical or moral message |
| The Tale of the Merchant and the Demon | [Type your response into this text box.] |
| The Tale of the Man with a Deer | [Type your response into this text box.] |
| The Tale of the Man with Two Dogs | [Type your response into this text box.] |
| The Tale of the Fisherman and the Demon | [Type your response into this text box.] |
| The story of King Yunan and Professor Duban | [Type your response into this text box.] |

### Phase 3, activity 10 – one word, many uses

**Student note:** throughout this program you have been shown several strategies for defining a word. You will notice that the emphasis has been on using the word in context. Sometimes a word may appear as though it is being used out of context. However, sometimes the word just ‘fits’ and helps to describe a function or purpose. It helps to make an abstract idea more tangible.

Consider the use of the word ‘frame’. The table below demonstrates the different ways that this word could be used in different contexts.

1. Read each row carefully noting the definition of the word ‘frame’ and how it has been used in a sentence.
2. Write your own sentence in the final column and indicate whether you have used the word as a noun or a verb.

Table 20 – one word many uses

|  |  |  |  |
| --- | --- | --- | --- |
| One definition for the word frame | The word frame used in a sentence | Part of speech | Your sentence – label the parts of speech |
| A physical structure or framework. It refers to a rigid or supporting structure that borders or provides support to something, such as a picture frame, frame of a house or a story. | ‘She carefully placed the photograph in a beautiful wooden frame.’ | Noun | [Students insert their response here and label the parts of speech.] |
| A conceptual structure or framework. It refers to a way of organising or understanding information. It helps us make sense of things and put them into categories. For example, a frame of reference is like a perspective or point of view, while a frame of mind refers to a person's mindset or way of thinking. | ‘Darwin’s theory of evolution provided a new frame of reference for understanding the natural world.’ | Noun | [Students insert their response here and label the parts of speech.] |
| A sequence of images. In the context of film or animation, a frame refers to a single image in a series of images that create the illusion of motion when played one after the other. | ‘Each second of the film consists of 25 frames.’ | Noun | [Students insert their response here and label the parts of speech.] |
| A false or misleading appearance. It can be used to describe a deceptive or untrue representation of something, such as when someone is framed for a crime or when evidence is manipulated to create a false impression. | ‘He was framed for the theft, evidence later proved that he was innocent.’ | Verb | [Students insert their response here and label the parts of speech.] |
| In terms of the human body, the word ‘frame’ can refer to the structure that supports a person. It's about the bones and how the body is built overall. For example, someone's frame can mean their body shape or size. | ‘His tall and lean frame made him well-suited for basketball.’ | Noun | [Students insert their response here and label the parts of speech.] |

### Phase 3, resource 8 – frame narrative

Read the following literary definition of the word ‘frame’.

**Definition**

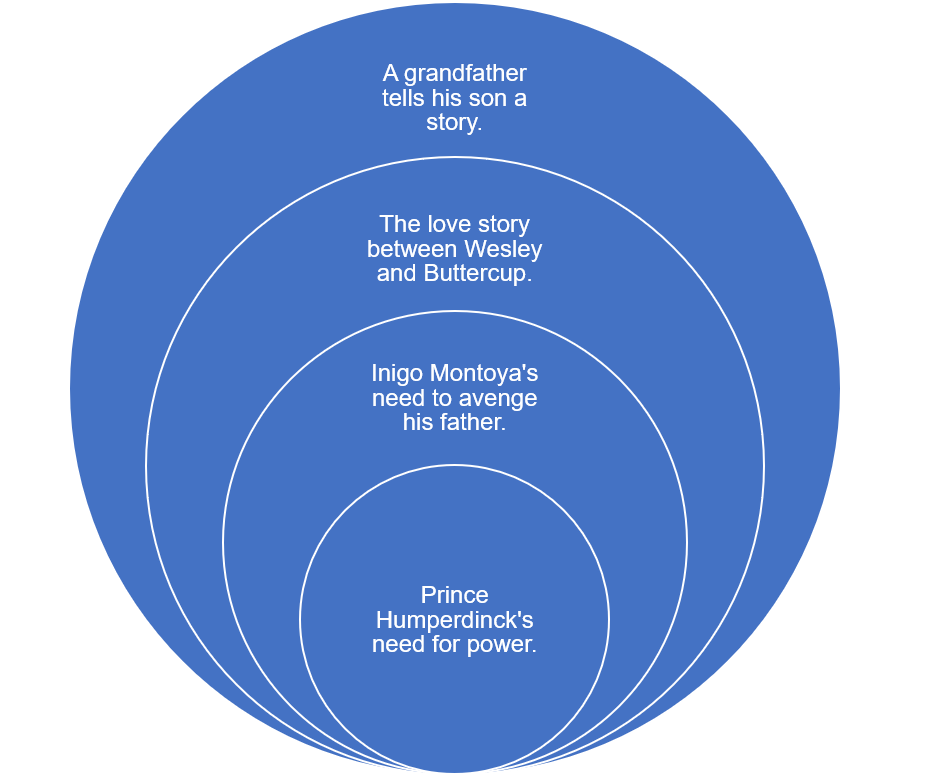
In a literary or storytelling context, the word ‘frame’ refers to a narrative structure or device where the main story serves as a framework for presenting other interconnected stories within it. It establishes a context or structure for the stories that are placed inside it, creating a layered storytelling experience.

In the film *The Princess Bride*, the grandson is initially quite put out about having to listen to his grandfather read to him – this is the ‘frame story’. However, as the story of the princess bride unfolds and as each interconnected story builds on the next, the grandson begins to change his mind not only about the notion of love, but also about his relationship with his grandfather.

**Your turn**

Consider this definition and the Tales from the Arabian Nights. Write your own definition of a frame narrative in your books.

Figure 10 – frame narrative, The Princess Bride



### Phase 3, activity 11 – identifying frame narrative in the play

**Student note:** your teacher will model how to scan the text to answer the first question. Make sure that you concentrate on the steps that your teacher takes to find the information that you need. Essentially, you are scanning the text to find the answers looking for key words. However, the first key word you find may not help you to find the answer you are looking for…you may need to keep scanning.

The following questions are based on a re-reading of Scenes 1 and 2 of the play.

Respond to the following questions and record your answers. You might like to do this activity with one of your peers but need to record your own copy of the responses.

**Scene 1 – King Shahrayar’s Court** (Abela 2019:1–2)

1. What does the advisor state is a problem in this scene?
2. What does King Shahrayar consider to be a problem, and what is his solution?
3. What does Queen Sahar consider to be a problem, what does she think should happen?
4. What is the main conflict of this scene?

**Scene 2 – Cemetery**

1. What does the adviser consider to be a problem for the king?
2. Who is Shahrazad?
3. What does she plan to do and why?
4. What is the relationship between this scene and the first one?
5. The following line of dialogue signals the start of the nested narratives. In your own words, explain the purpose of the nested narratives.

‘SHAHRAZAD: With my sister’s help, I will tell stories, strange and amazing stories, that will make the king open his heart and offer the Smuggles his protection.’

### Phase 3, activity 12 – parts and purpose

**Student note**: this next activity is to encourage you to think about the frame narrative structure within the play. The questions are designed to guide you towards an understanding of:

* how the play is carefully structured
* how this contributes to the layered and complex nature of the play
* the role of the characters and how they serve to represent a particular message
* the purpose of the frame narrative.

**What are its parts?**

1. How is the play structured? Is the play presented as one story or many stories?
2. How do we know when a new story has started?
3. Which characters tell stories and how do they tell them?
4. Which character(s) are the audience for these stories? How do we know?

**What are its purposes?**

1. **What is the purpose of the main story? Who are the audiences?**
2. **What is the purpose of the nested stories and how do we know?**
3. **In what ways do the nested stories strengthen Shahrazad’s argument?**
4. **What role does the frame narrative play in engaging the audience or conveying the playwright’s message?**

### ****Phase 3, activity 13 – annotating a scene****

**Teacher note:** completing this activity positions students to use the correct metalanguage when identifying and analysing code and convention. Students engaged in a range of annotating activities in **Term 1, Year 9 – ‘Representation of life experiences’** including **Phase 3, resource 2 – the art of annotation** and **Phase 3, activity 4 – purposeful annotation**.Students then went on to annotate several hybrid narratives. Additionally, students focused on dramatic code and convention **in Phase 3, resource 6 – how to read a scene** in this program. **The scene used in this resource is from *Tales from the Arabian Nights*, Abela D (2019:11 – 13).**

**Student note:** this activity asks for you to identify the dramatic codes and conventions in the play. You engaged in a range of annotating activities in the Term 1, Year 9, ‘Representation of life experiences’ program, and looked at dramatic code and convention in **Phase 3, resources 6 – how to read a scene**. The first 2 lines have been annotated for you.

**Instructions**

1. Read pages 11 and 12 of the text. Make sure that you align your reading with the excerpt in the table below so that you focus on the excerpt only.
2. Annotate the extract by identifying the codes and conventions in the right-hand column of the table below.
3. As you annotate begin to notice the ideas that are being represented. Think about the difference in the behaviour between the Dogbrothers. What do you notice? This is important as it mirrors what is being represented in the nested stories and the frame narrative.

Table 21 – annotating a scene

|  |  |
| --- | --- |
| The Dogbrothers scene excerpt | Annotations of codes and conventions |
| *A* SMUGGLE *becomes a* BEGGAR GIRL. | A stage direction given to one of the characters. The italics indicate that a transformation should occur. |
| BEGGAR GIRL: Sir? Look at me. I’ve got nothing. No food, no house. Just hope that you might help me. | The capital letters identify who is speaking. The question mark after ‘Sir’ and the use of this honorific suggests the beggar girl is hesitant about speaking to the Dogbrother. The short, truncated sentences ‘no food, no house’ emphasise the beggar girl’s desperation. Use of alliteration in ‘hope’ and ‘help’ adds to the sense of desperation. |
| MAN WITH TWO DOGS: Of course I’ll help you. What can I do? | [Students include annotation in this space.] |
| BEGGAR GIRL: Marry me. Take me home on this boat, and protect me from the storms of life. If you judge my words, not what I look like, I promise you, I will reward your kindness. | [Students include annotation in this space.] |
| MAN WITH TWO DOGS: Marry you? | [Students include annotation in this space.] |
| *The* MAN WITH TWO DOGS *looks at her. His heart flutters and he goes all gooey.* | [Students include annotation in this space.] |
| Yes! | [Students include annotation in this space.] |
| *The* DOGBROTHERS *cheer and sing half-heartedly as they load the boats with merchandise.* | [Students include annotation in this space.] |
| DOGBROTHERS: [*singing*] Smelly spices  Silky tassels  Fancy fabric  Comfy carpets.  All aboard who are going aboard! | [Students include annotation in this space.] |
| *The* MAN WITH TWO DOGS *and the* BEGGAR GIRL *board the ship. They dance and twirl and fall asleep in each other’s arms.* The DOGBROTHERS *raise the anchor, sail the choppy sea, and are seasick again.* | [Students include annotation in this space.] |
| FIRST DOGBROTHER: I hate them.  SECOND DOGBROTHER: Freeloading on us.  FIRST DOGBROTHER: It stinks.  SECOND DOGBROTHER: It’s not right.  FIRST DOGBROTHER: We should complain.  SECOND DOGBROTHER: We could mutiny!  FIRST DOGBROTHER: Turn into pirates.  SECOND DOGBROTHER: And get famous and put in books!  FIRST DOGBROTHER: And achieve our criminal potential.  SECOND DOGBROTHER: And get girlfriends.  FIRST DOGBROTHER: Yeah, girlfriends.  SECOND DOGBROTHER: Let’s chuck ‘em overboard.  FIRST DOGBROTHER: Yeah. Come on! | [Students include annotation in this space.] |
| *The* DOGBROTHERS *throw the* MAN WITH TWO DOGS *and the* BEGGAR GIRL *overboard and sail away*. KING SHAHRAYAR *enjoys this.* | [Students include annotation in this space.] |
| MAN WITH TWO DOGS: Help! My wife! Save her! Where is she? | [Students include annotation in this space.] |
| The BEGGAR GIRL transforms into a SHE-DEMON. | [Students include annotation in this space.] |
| BEGGAR GIRL: I’m here, hubby, saving you. | [Students include annotation in this space.] |
| MAN WITH TWO DOGS: But, you’re a… | [Students include annotation in this space.] |
| BEGGAR GIRL: She-demon. And your loser brothers tried to drown us. Hold on, babe. Nice and tight. | [Students include annotation in this space.] |
| *The* SHE-DEMON *grabs him and flies across the sea*. | [Students include annotation in this space.] |

### Core formative task 3 – extended response

**Teacher note:** this core formative task provides steps that can be used in the planning of an extended response, and builds on the skills developed in **Phase 2, core formative task 2 – co-constructed paragraph**. There is an opportunity here to integrate any specific writing scaffolds or structures that are included within your School Improvement Plan as part of a whole-school writing focus, such as ALARM or PEEL. There is also an opportunity to add in planning steps dependent on the needs of your students. This could include sentence-level and word-level strategies such as connectives or nominalisation. You many also want to provide some word banks to support students with vocabulary selection. Use and adapt any planning templates and formative tasks as required for your students.

**Student note:** in Phase 2 you completed a co constructed paragraph so you will be familiar with the steps outlined below to help plan your extended response. Knowing how to scaffold your thinking in approaching a question will help you when you get to the assessment task. It is important that you think carefully about what the question is asking as under timed examination conditions you need to make sure that you can identify what the question is asking quickly to give yourself time to respond to the question.

You are going to respond to the statement in the box below. Your answer will be in the form of an extended analytical response. Use the steps outlined below to plan your answer.

**Question**

Why is allegory a powerful storytelling tool?

**Identify the demands of the question**

Use the questions in the table below to clarify the words in the questions and brainstorm ways to address the question.

Table 22 – breaking down the question

|  |  |
| --- | --- |
| Breaking down the question | Planning notes |
| What is an allegory? You might like to revisit the ‘what is an allegory?’ activity? | [Draft your responses here to the guiding questions in the left-hand column.] |
| Once you have revisited allegory consider:   1. What might the purpose of an allegory be in storytelling? 2. What might the composer be asking the audience to do? | [Draft your responses here to the guiding questions in the left-hand column.] |
| What does ‘powerful’ mean? What are some synonyms for powerful? | [Draft your responses here to the guiding questions in the left-hand column.] |
| What is storytelling? Think about how stories are told. Think about the different forms and structures that stories might take. | [Draft your responses here to the guiding questions in the left-hand column.] |
| What is a ‘tool’? You could refer back to the ‘one word, many uses’ activity to help you to define this word. | [Draft your responses here to the guiding questions in the left-hand column.] |
| The word ‘why’ in the question indicates that you need to justify your answers. What sort of vocabulary could you use to help justify your ideas? You might like to consider the ‘Transition words and phrases’ table below. | [Draft your responses to the guiding questions in the left hand column.] |

1. In your own words write what you think the question is asking you to do.

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**Planning a thesis statement – what is a thesis statement?**

A thesis statement is a complete sentence that contains one main idea (a bit like a topic sentence but the idea is usually broader – it looks at ‘big ideas’. This idea controls the content of the entire response. A thesis statement that contains subpoints also helps a reader know how the response will be organised.

**Thesis statement – key features**

* A thesis statement states the main idea that will be explored throughout the extended response.
* It is usually at the end of an introduction (but can be in the middle).
* It states a particular opinion or perspective.
* It may list more than one subtopic. For example, storytelling often explores themes such as ‘kindness and fairness’.

**Thesis statement example**

Storytelling has been used for centuries to convey powerful messages and warnings. These stories may take a wide variety of forms from oral storytelling and film to fables and novels. The messages and warnings presented in stories often use allegory as a tool to draw the reader in and invite them to think carefully about concepts like kindness and fairness.

Table 23 – identifying the thesis statement

|  |  |
| --- | --- |
| Sentence | Thesis idea and subpoints |
| Storytelling has been used for centuries to convey powerful messages and warnings. | This is an opening statement. It signals that the response is going to be about storytelling. |
| These stories may take a wide variety of forms from oral storytelling and film to fables and novels. | This sentence expands on the opening statement – but it is not a thesis statement – it does not offer an opinion. |
| The messages and warnings presented in stories often use allegory as a tool to draw the reader in and invite them to think carefully about concepts like kindness and fairness. | This sentence is the thesis statement. It contains subpoints.  An opinion is being expressed ‘allegory is a tool used to draw a reader in’.  The subpoints ‘like kindness and fairness’ indicate to the reader how the response will be organised. |

Now that you have identified the key demands of the question, draft your thesis statement using the space below. Play with your sentence crafting – you might like to refer to the activity you did in **Phase 1, resource 6 – sentence basics**. You do not need to include any additional information like supporting evidence, you will do that next.

Make sure that your thesis statement:

* is written in the third person (avoid I, you, we)
* avoids uncertainty qualifiers like might, maybe, or perhaps
* does not become too long – keep your sentences clear, concise and to the point
* answers the question! Your thesis should answer the question in one sentence.

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**Planning your supporting evidence**

Use the table below to plan what evidence you are going to use to support your answer.

If you are going to explore more than one idea, for example, ‘kindness’ and ‘justice’, you will need to consider what evidence to include to support both ideas.

This table is very similar to the table that you used to plan your co-constructed paragraph in Phase 2. As you consider your evidence think carefully about how it relates to your thesis.

As you plan your supporting evidence consider including an example of your own that relates to the real world. For example, you use evidence from the poem ‘dorothy’, or from a recent story you have read that uses allegory to send a message.

Table 24 – planning your evidence

|  |  |
| --- | --- |
| Example from the text | How does the example support your ideas (and link to the question) |
| [Include a direct quote from the text.] | [Explain in this box how the example supports your answer.] |
| [Include a direct quote from the text.] | [Explain in this box how the example supports your answer.] |
| [Include a direct quote from the text.] | [Explain in this box how the example supports your answer.] |
| [Include a direct quote from the text.] | [Explain in this box how the example supports your answer.] |
| [Include a direct quote from the text.] | [Explain in this box how the example supports your answer.] |
| [Include a direct quote from the text.] | [Explain in this box how the example supports your answer.] |

**Before you begin**

Read the following student facing rubric and consider your extended response thesis and evidence outline. Keep the student facing rubric in your mind as you write. This will allow you to write with purpose. You might like to stop at the end of each paragraph to reflect on each element of the rubric.

Table 25 – extended response student facing rubric

|  |  |  |  |
| --- | --- | --- | --- |
| Element | I am starting to see this in my paragraph | I can see this developing in my paragraph | I can see this clearly in my paragraph |
| Thesis | You have provided some information but there is not a clear answer to the question. Your next step is to review the key words in the question and write a topic sentence that uses these words. | You are engaging with the question but have not yet introduced your arguments. The next step is to introduce some points you will argue about the main topics of the question. | Your thesis addresses the question clearly and contains some sub-ideas showing a strong exploration of the key ideas that will inform the rest of your paragraph. |
| Paragraph structure | You have some ideas about the topic but have not yet used the paragraph structure to develop your ideas. The scaffold provided will help you to structure a full paragraph. | You have all the elements, but they are not always in the right order. You could work on starting with the big ideas, then moving into examples from your text followed by analysis. | Your structure starts with a thesis and moves into subpoints, with evidence from the text and integrated analysis sentences. |
| Signposting (connection to question) | You are using words from the question directly at the start of your response only. Linking back to the words of the question throughout will help you answer the question more thoroughly. | You are using words from the question directly throughout your response. You could use synonyms and other related words. | You are using synonyms and other related words throughout your response to consistently engage with the question. |
| Evidence (examples from the text) | There is information from the text that shows you understand the events, but you need to include direct quotes. | There is at least one quote from the text that relates well to the question. You could use some other shorter quotes and try to link them clearly to the question in your writing. | You have used several well-selected pieces of evidence, it is integrated well in sentences, and has specific analysis relating back to the question each time. |
| Sentence-level grammar and punctuation | You are using simple sentences. While there is some punctuation there is opportunity to review your full stops, capital letters and commas prior to submitting your work. | There are some examples of compound and/or complex sentences in your work. Make sure to do a final grammar and punctuation check and see if there is opportunity to combine or split a few of your sentences. | You are using a range of different sentences, have effectively punctuated and adhered to the conventions of grammar for a formal written piece. |

**Teacher note:** the National Literacy Learning Progression identifies the use of [‘signposting’](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/national-literacy-learning-progression/writing/?subElementId=50945&searchNodeId=50956&searchTerm=signposting#dimension-content:~:text=synonyms%20and%20antonyms%3B-,signposting,-devices%20%E2%80%93%20headings%20and) as GrA5. At this stage students are writing quite complex texts and making few grammatical errors. You should explain to students what is meant by the term ‘signposting’ (transition words or link directly to the question).

**Composing your response**

Now that you have written your thesis and planned the evidence that you will use to support your thesis, write your extended response using the lines below.

**Question:** Why is allegory a powerful storytelling tool?

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**Reflecting on your response**

Once you have written your answer you need to review, refine and polish! Use the reflection table in **Phase 6, resource 1 – reflecting on your response** to refine your extended response.

As you refine consider:

* Does your response answer the question?
* Is there a clear sequencing of ideas?
* Does your evidence support my thesis?

## Phase 4 – deepening connections between texts and concepts

In the 'deepening connections between the text and concepts' phase, students will explore the perspective of the composer and how this has been shaped by her context. Students will examine the way that Abela uses a retelling of the *The Arabian Nights* folk tales to present an argument about the plight of refugees in modern society. Students will consider the way Abela seeks to subvert the narrative of refugee arrivals presented in the Australian media. This will include a deconstruction of how different characters in drama texts can be created and performed to serve both structural and allegorical roles. Throughout this phase, students will engage in a range of analytical reading and writing tasks to demonstrate their conceptual understanding of the core text.

Please note that an exploration of the drama text's allegorical argument about the treatment of refugees may not be suitable to all students or all contexts. Teachers should consider the suitability of this exploration for students within their classes, particularly those who may come from refugee backgrounds themselves. It may be more suitable to consider the themes of the play with less specificity. This could include considering broader concerns such as cruelty or kindness, or exploring the responsibility and impact of those with power.

### Phase 4, activity 1 – identifying allegory in *Tales from the Arabian Nights*

Use the table below to identify some of the moral messages communicated through *Tales from the Arabian Nights*. Once you have identified the moral message, provide some examples from the text that help to communicate the moral message. An example has been provided for you.

Table 26 – brainstorming the moral message of the play

|  |  |
| --- | --- |
| Moral message | Examples from the text |
| We should be kind to people less fortunate than us. | * Queen Sahar talks about how the king and the Mob should be kind to the Smuggles. * Many of the stories include examples of people being kind. For example, the man with 2 dogs is kind to the beggar girl, and the fisherman shows kindness to the people who had been turned into fish. |
| [Students write a moral message in this space.] | [Students provide examples to support their moral message in this space.] |
| [Students write a moral message in this space.] | [Students provide examples to support their moral message in this space.] |
| [Students write a moral message in this space.] | [Students provide examples to support their moral message in this space.] |

## Core text – Phase 4, resource 1 – ‘Refugees’ by Brian Bilston

Bilston, B (2016) ['Refugees'](https://brianbilston.com/2016/03/23/refugees/), Brian Bilston website, accessed 16 June 2023. [Poem on a website]

### Phase 4, activity 2 – what does it mean to be a refugee?

While viewing the video ‘[What does it mean to be a refugee?’ (5:42)](https://youtu.be/25bwiSikRsI), answer the questions below.

1. Approximately how many people have been forced to leave their homes as a result of war, violence and persecution?

|  |
| --- |
|  |

1. What does the term ‘refugee’ mean?

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1. How many of the world’s refugees are children?

|  |
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1. What is the difference between a migrant and a refugee?

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1. Why might people not have proper documents such as passports and birth certificates with them when they flee?

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1. What is an asylum seeker?

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1. What are some of the obligations that host countries have to refugees?

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1. What are some of the challenges refugees face in their host countries?

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### Phase 4, activity 3 – punctuating ‘Refugees’

Brian Bilston has intentionally written his poem ‘Refugees’ without any punctuation. This removal of punctuation helps to make the poem readable from top to bottom and from bottom to top.

The rules of punctuation in poetry are quite different and much more flexible than those in prose. Sometimes, like in this poem, you don’t need to use any punctuation at all! However, in prose, punctuation helps the reader make sense of what is written. In texts that are read or spoken aloud, punctuation also indicates to the speaker when they should pause.

The lack of punctuation in this poem forces the reader to identify where they think they should pause. The possible pause positions are different when reading the poem from top to bottom or from bottom to top. This helps to change the meaning of the poem and create the 2 different tones.

Consider the punctuation possibilities in the tables below by adding in different types of punctuation where you think they best fit. Complete this activity by doing the following:

1. In the left-hand column with the poem, insert punctuation marks where you think they should go.
2. In the right-hand column, next to each punctuation mark you inserted, write a brief justification that explains why you have chosen that specific point in the poem for a piece of punctuation.

Table 27 – punctuating 'Refugees' from top to bottom

|  |  |
| --- | --- |
| ‘Refugees’ top to bottom – punctuation | Justification |
| They have no need of our help…[insert the text here] | [Use this space to briefly justify your chosen punctuation next to each piece of punctuation you have added.] |

Now complete the same activity, but this time reading the poem from bottom to top.

Table 28 – punctuating 'Refugees' from bottom to top

|  |  |
| --- | --- |
| ‘Refugees’ bottom to top – punctuation | Justification |
| The world can be looked at another way [insert the text here] | [Use this space to briefly justify your chosen punctuation next to each piece of punctuation you have added.] |

### Phase 4, activity 4 – comparing the points of view in ‘Refugees’

1. Complete a Word-Phrase-Sentence thinking routine in the table below by selecting the following from the poem:
2. one word that captured your attention or struck you as powerful
3. one phrase that moved, engaged or provoked you
4. one sentence that was meaningful to you, that you feel captures the core idea of the reading.

Table 29 – Word-Phrase-Sentence thinking routine

|  |  |  |
| --- | --- | --- |
| Part of poem | Top to bottom reading | Bottom to top reading |
| Word | [Students write one word in this box.] | [Students write one word in this box.] |
| Phrase | [Students write one phrase in this box.] | [Students write one phrase in this box.] |
| Sentence | [Students write one sentence in this box.] | [Students write one sentence in this box.] |

1. Use the table below to compare the different points of view provided in ‘Refugees’. In your comparison, consider the following:
2. What is the point of view presented about refugees in each reading?
3. What are some key phrases in each reading that use high modality?
4. What is the tone of voice created within each reading?
5. How is the audience positioned to respond to the point of view in each reading?

Table 30 – comparing the 2 readings of ‘Refugees’

|  |  |  |
| --- | --- | --- |
| Comparison point | Top to bottom reading | Bottom to top reading |
| What is the point of view presented? | [Students put answer to question here.] | [Students put answer to question here.] |
| What phrases use high modality? | [Students put answer to question here.] | [Students put answer to question here.] |
| What is the tone of voice? | [Students put answer to question here.] | [Students put answer to question here.] |
| How is the audience positioned to respond? | [Students put answer to question here.] | [Students put answer to question here.] |

### Phase 4, resource 2 – vocabulary in the introduction of *Tales from the Arabian Nights*

**Teacher note:** provide this word bank to students prior to reading the introduction. This forms part of preparing the student and preparing the text. This word bank contains a collection of Tier 2 words from the extract. These words are valuable additions to the students’ vocabulary repertoires and will assist them in writing about the text with precise vocabulary in future activities. Providing students with vocabulary and examples to view usage in context is one strategy that can be used to build students’ ability to use technical and specific vocabulary in context, as per the requirements of the word-level content group within outcome **EN5-ECA-01** of the English K–10 Syllabus (NESA 2022). The definitions in this table either come directly, or are adapted from the [Macquarie Dictionary](https://www.macquariedictionary.com.au/). The introduction to the text as referred to below is from *Tales from the Arabian Nights* (Abela 2019:vii–ix).

**Student note:** many of the words in the table below may be unfamiliar to you. These are words that you could experiment with using in your own writing about the text. There are additional rows added to the table for you to include any other words that are unfamiliar to you.

Table 31 – key words from the introduction of *Tales from the Arabian Nights*

|  |  |  |
| --- | --- | --- |
| Vocabulary | Vocabulary used in context | Definition |
| Fidelity (noun) | ‘... the only way to be sure of a wife’s fidelity is to spend one night only with her’ | Honesty, loyalty and truthfulness, particularly relating to marriage. |
| Overlays (verb) | ‘Abela overlays this central plot with the current political situation of our treatment of refugees.’ | To lay or place one thing over or upon another. |
| Paranoid (adjective) | ‘... the paranoid King Shahrayar has built a wall...’ | Characterised by delusions or being overly sensitive or suspicious. |
| Vowed (verb) | ‘... and vowed to execute one each day at dawn.’ | To make a promise. This word often refers to making a religious promise to God or to any deity or saint. |
| Insistence (noun) | ‘... what Abela describes as “the insistence of the bazaar and the ingenuity of the nomad”’ | A demand of attention or notice. |
| Ingenuity (noun) | ‘... what Abela describes as “the insistence of the bazaar and the ingenuity of the nomad”’ | Cleverness; inventiveness. |
| Nomad (noun) | ‘... what Abela describes as “the insistence of the bazaar and the ingenuity of the nomad”’ | A person who has no fixed home and moves from place to place. |
| Intriguing (verb) | ‘... intriguing him until he is utterly transformed’ | Making somebody feel curious or interested. |
| Subterfuge (noun) | ‘The directness of the language helps get under the political subterfuge...’ | A strategy used to hide something, quite often a political message or action. |
| Despotic (adjective) | ‘... the despotic king...’ | Ruling in a violent or aggressive manner and possessing all of the power. |
| Reverberate (verb) | ‘... make something appear simple yet reverberate with multiple layers of meaning...’ | For a sound or message to echo or be reflected many times. |
| Conspicuous (adjective) | ‘Marvel and horror run side by side in a conspicuous metaphor’ | Something that is easily noticeable and attracts attention. |
| Subverted (verb) | ‘Power is subverted for a moment when the fisherman sits on the king’s throne.’ | When something is overthrown, or turned upside down. |
| Disoriented (adjective) | ‘... the king becomes disoriented.’ | To be confused. |
| Cumulative (adjective) | ‘The stories have a cumulative effect...’ | Increasing in number or impact. |
| [use this space to add an additional word] | [Use this space to add in where the word is used in the text] | [Use this space to add in a definition of the word] |
| [use this space to add additional word] | [Use this space to add in where the word is used in the text] | [Use this space to add in a definition of the word] |
| [use this space to add an additional word] | [Use this space to add in where the word is used in the text] | [Use this space to add in a definition of the word] |
| [use this space to add an additional word] | [Use this space to add in where the word is used in the text] | [Use this space to add in a definition of the word] |
| [use this space to add an additional word] | [Use this space to add in where the word is used in the text] | [Use this space to add in a definition of the word] |

### Phase 4, activity 5 – Connect, Extend, Challenge

**Instructions**

Using the table below, reflect upon how the introduction has impacted your knowledge of and thinking about Donna Abela’s play *Tales from the Arabian Nights*.

Table 32 – Connect, Extend, Challenge thinking routine

|  |  |
| --- | --- |
| Critical thinking question | Student answer |
| Connect – how is the information provided in the introduction connected to what you already know about the text?  Possible answers could include the information that has been provided regarding the plot or the characters. | [Students use this space to respond to the question.] |
| Extend – what new ideas did you gain that broadened your understanding of the text?  Possible answers could include information about the allegorical meaning of the play or the context of its composition. | [Students use this space to respond to the question.] |
| Challenge – What challenges or questions do you still have about the text? | [Students use this space to respond to the question.] |

### Phase 4, activity 6 – comprehension questions

**Teacher note**: this activity involved students researching a website. As they will already be using a computer, you may wish to use a digital questioning tool such as [Microsoft Forms](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/108?clearCache=bdf05c5a-5c78-77e4-e0d5-72df35ab9e79) or [Google Forms](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/89?clearCache=c416e73c-756a-bec9-c842-ee27f27ec2b0) to ask these questions.

1. What was the name of the Norwegian ship captain who rescued Afghan asylum seekers in the Indian Ocean in August 2001?
2. How many Hazara asylum-seekers from Afghanistan were on board the Palapa?
3. Why did the Norwegian ship captain make repeated calls to Australian authorities on behalf of the asylum-seekers?
4. What was Prime Minister John Howard’s stated reason for denying the Hazara Afghans asylum in Australia? What did he say about the issue when asked?
5. What significant international incident occurred in September 2001 which affected the public perception of foreign refugees in Australia?
6. What was the ‘Pacific Solution’? Explain it in your own words.
7. What was the impact of the Tampa affair on the 2001 election?
8. Why do you think the images of the lifebuoy and lifejacket from the MV *Tampa* have been included on this webpage?

## Core text excerpt – Phase 4, resource 3 – the opening scene

**Teacher note:** the extract below is from *Tales from the Arabian Nights* (Abela 2019:1–2).

*King Shahrayar’s court.*

*Through cracks in the wall, the faces of* SMUGGLES*appear one by one. The* SMUGGLES *bang on the wall, more and more insistently until, like their hope, their protest fades to nothing, and they disappear back into the shadows.*

QUEEN SAHAR *stands trial. The* ADVISER *reads the charges to* KING SHAHRAYAR *and the* MOB. *An* EXECUTIONER *is at the ready*.

ADVISER: Queen Sahar. You were caught under the palace smuggling outsiders into the kingdom.

MOB: Foreign riffraff!

KING SHAHRAYAR: You are the ringleader of a smuggling ring! Our nosing around has proved it.

ADVISER: Yes. Therefore, by the law of King Shahrayar, you are charged with being an Official Troublemaker…

MOB: A smuggler of smuggles!

KING SHAHRAYAR: … and sentenced to death.

ADVISER: My Queen. You may say one thing in your defence.

KING SHAHRAYAR: Why did you help the Smuggles?!

QUEEN SAHAR: I found them eating grass…

MOB: Strangers are strange!

QUEEN SAHAR: … saw them at our border, looking back at their burning churches and mosques…

MOB: Strangers are dangerous!

QUEEN SAHAR: … robbed by bandits, with nothing left except the clothes on their backs. It cost nothing to open the gate and let them soak up the sun.

MOB: But they’ve got nits and lice and pimples and germs!

KING SHAHRAYAR: And they’re here, in my kingdom, uninvited!

QUEEN SAHAR: In need of help.

MOB: The queen helped the Smuggles! Down with the Smuggles!

KING SHAHRAYAR: Yes. Down with the Smuggles. Each night, one Smuggle must be brought to my chamber. I will torment them, make them obey, but when the call of dawn is heard, I will have their head chopped off. I, King Shahrayar, vow to do this until every last Smuggle is dead.

ADVISER: But My Lord, O King.

KING SHAHRAYAR: What?!

ADVISER: The dungeon is full to the brim. To kill the Smuggles one by one will take years.

KING SHAHRAYAR: My fury will outlive the lot of them! I’ve tried everything, but they keep coming, a tsunami of Smuggles flooding into my kingdom!

MOB: With nits and lice and pimples and germs! And big noses! And pongy breath! And odd names! And rotten luck!

KING SHAHRAYAR: Let them rot in the dungeon until their number is up.

MOB: They’ll breed like rabbits!

QUEEN SAHAR: O unhappy King. The spell of the wrong story has turned you into a beast.

KING SHAHRAYAR: And you have betrayed me! Your king and husband! Prepare for your death!

QUEEN SAHAR: Spare me and God will spare you.

KING SHAHRAYAR: Executioner!

QUEEN SAHAR: Destroy me and God will destroy you.

KING SHAHRAYAR: Proceed.

*The* EXECUTIONER *takes the* QUEEN *to the chopping block.*

QUEEN SAHAR: You are warned.

KING SHAHRAYAR: Off with her head!

*The* EXECUTIONER *beheads the* QUEEN*. Her head floats into the air and sings.*

QUEEN SAHAR: [*singing*] I don’t trust the days

I hope things will change

But I can’t see the time

When clouds of doubt will go

We are now

Left hanging

Like our future.

*The* QUEEN*’s head disappears into a crack in the wall.*

### Phase 4, resource 4 – defining ‘mob’

**Teacher note:** the Mob are a key part of this opening scene. However, it is a word that can mean many things in many different contexts. This includes in an Aboriginal English context. For clarity and inclusion, this resource acknowledges these different definitions. The class will then identify which definition is most appropriate when considering the Mob in the play.

Figure 11 – different definitions of the noun 'mob'

The word Mob is in the centre with 4 definitions surrounding it. The definitions are:
English definition (relating to humans) - a large number of people, quite often disorderly, loud or hostile. Aboriginal English definition – an Aboriginal tribe or language group; a community, whether related by kinship, geography or special interest; English definition (relating to animals) – a collective noun for a group of animals such as sheep or kangaroos; Colloquial definition – The Mob refers to the Mafia or members of a criminal gang.


### Phase 4, activity 7 – the Mob

**Language devices – definitions**

**Emotive language** – language that conveys strong emotions to the audience.

**Exclamatory sentence** – a statement expressing a strong emotion, formed as a complete sentence, and often ending with an exclamation mark.

**Polysyndeton** – the rhetorical (spoken) use of conjunctions (joining words such as ‘and’) in close succession.

**Repetition** – the same word or phrase being used more than once in close succession.

**Instructions**

The dialogue delivered by the mob in this scene has been isolated below. Write the language devices used in each line of dialogue in the corresponding box in the table. You can draw these language devices from the list above, or from your own knowledge.

Table 33 – language devices in the dialogue of the Mob

|  |  |
| --- | --- |
| Line of dialogue | Language devices |
| ‘Foreign riffraff!’ | This line uses a combination of emotive language of ‘riffraff’ (which means a group of people that are not respectable) and an exclamatory sentence. |
| ‘A smuggler of smuggles!’ | [Identify the language devices used in the line of dialogue in this box.] |
| ‘Strangers are strange!’ | [Identify the language devices used in the line of dialogue in this box.] |
| ‘Strangers are dangerous!’ | [Identify the language devices used in the line of dialogue in this box.] |
| ‘But they’ve got nits and lice and pimples and germs!’ | [Identify the language devices used in the line of dialogue in this box.] |
| ‘The queen helped the Smuggles! Down with the Smuggles!’ | [Identify the language devices used in the line of dialogue in this box.] |
| With nits and lice and pimples and germs! And big noses! And pongy breath! And odd names! And rotten luck! | [Identify the language devices used in the line of dialogue in this box.] |
| They’ll breed like rabbits! | [Identify the language devices used in the line of dialogue in this box.] |

**Questions**

Answer the following questions about the Mob:

1. Describe your initial reaction to the Mob. How do you feel about them and why?
2. The Mob all yell together at once. This suggests that they all think the same and share the same views. How does this scene suggest that this is a bad thing?
3. How does the modality, repetition and polysyndeton in the Mob’s dialogue position the audience? What does it suggest about the emotions of the Mob?
4. How informed do the Mob appear to be in this scene about what the actual characteristics of the Smuggles might be?

### Phase 4, activity 8 – the Mob as an allegory

**Instructions**

Below is a cloze passage that provides information about the allegorical characterisation of the Mob. Use the words from the word bank to fill in the gaps within the passage.

Table 34 – cloze passage word bank

|  |  |  |
| --- | --- | --- |
| Nouns | Adjectives | Verbs |
| stereotypes | independent | influenced |
| understanding | one-sided | represents |
| public | perceived | echoes |

After the Tampa affair, many of Australia’s leaders and media were very vocal about the \_\_\_\_\_\_\_\_\_\_\_\_ danger of refugees. In the media, people smugglers and refugees were characterised as being a threat to Australian society. This \_\_\_\_\_\_\_\_\_\_\_\_ representation shaped the perspectives of many members of the Australian public. Many parts of the Australian \_\_\_\_\_\_\_\_\_\_\_\_ therefore developed a narrow opinion about refugees. This opinion was impacted by \_\_\_\_\_\_\_\_\_\_\_\_ and a misunderstanding of the circumstances faced by many refugees.

In this scene, the Mob are an allegory for this public opinion. The Mob’s views towards the Smuggles \_\_\_\_\_\_\_\_\_\_\_\_ the Australian public’s fear and very limited \_\_\_\_\_\_\_\_\_\_\_\_ of refugees. They view the Smuggles as dangerous and a group to be feared. Their attitudes are clearly \_\_\_\_\_\_\_\_\_\_\_\_ by the attitudes and actions of King Shahrayar. They all talk as one group. This suggests that they do not have their own opinions and are instead repeating an opinion that has been given to them. This allegorically \_\_\_\_\_\_\_\_\_\_\_\_ the way that many Australians repeated information provided by the media about refugees rather than forming their own \_\_\_\_\_\_\_\_\_\_\_\_ thoughts.

### Phase 4, activity 9 – allegorical characters in the opening scene

**Instructions**

Complete the table below by outlining the following:

1. Who in the real world do each of these characters represent?
2. How do you think the audience is intended to respond to the characters? Are we supposed to like them or dislike them? Feel sorry for them or feel angry at them? Why are we supposed to feel this way?
3. The first row, focused on the Mob, has been completed for you. Use this answer as a guide to how to structure your answers in the rest of the table.

Table 35 – characters in the opening scene

|  |  |  |
| --- | --- | --- |
| Character | Who they allegorically represent | Intended audience response |
| The Mob | The Mob allegorically represent the members of the public who express anti-refugee rhetoric. The Mob are a mass of people who all say the same thing at the same time. This suggests that they have difficulty thinking for themselves and instead are repeating popular views. This allegorically represents the impact of the media in shaping the perspectives of large numbers of people. | The audience is supposed to dislike the mob. They are loud and chant in simple slogans. They appear to be violent and unable to think independently. The audience is supposed to feel angry that they are demanding the execution of the Queen. Our feelings towards the Mob in turn makes us feel sympathy for the Queen and for the Smuggles. |
| King Shahrayar | [Put in this box who King Shahrayar may allegorically represent.] | [Put in this box a summary of how you think the audience is intended to respond to King Shahrayar.] |
| Queen Sahar | [Put in this box who Queen Sahar may allegorically represent.] | [Put in this box a summary of how you think the audience is intended to respond to Queen Sahar.] |
| The Smuggles | [Put in this box who The Smuggles may allegorically represent.] | [Put in this box a summary of how you think the audience is intended to respond to The Smuggles.] |
| The Adviser | [Put in this box who The Adviser may allegorically represent.] | [Put in this box a summary of how you think the audience is intended to respond to The Adviser.] |
| The Executioner | [Put in this box who The Executioner may allegorically represent.] | [Put in this box a summary of how you think the audience is intended to respond to The Executioner.] |

### Phase 4, activity 10 – the Mob’s relationship with the Smuggles

**Teacher note:** these questions become increasingly harder. Dependent on the context of your class, students could answer these questions individually or in pairs or it could be a whole class activity. Questions 4–5 draw directly from the language of the following two content points from the ‘Characterisation’ content group in EN5-URA-01:

* Explore how characters in texts can be lifelike constructions with whom audiences establish intellectual and emotional connections, and can be perceived to reflect, challenge or subvert particular values and attitudes
* Analyse how characters can serve structural roles in narrative, such as foils and drivers of action and conflict, and manipulate these ideas when composing own texts

**Student note:** these questions become increasingly harder. You should consider your answers to the previous questions as you move through these questions. Each answer will help you to think about the following question.

**Instructions**

There are 2 groups of people in this scene outside of the named characters. These groups are the Mob and the Smuggles. These characters help to create the soundscape (definition – the surrounding sound in a particular environment) of the scene in different parts.

1. Describe the Smuggles’ actions outlined in the opening stage direction of the play. What sounds do they make and how does the sound they make change?
2. How do the Mob contribute to the soundscape throughout the scene?
3. What might the changing soundscape in this scene – starting with the Smuggles but then being dominated by the Mob – suggest about the ability of diverse groups in society to be heard? Consider who each group allegorically represents when forming your answer.
4. How do these separate groups serve structural roles in this scene? In other words, how do they help to contribute to the introduction of the main ideas of the play?
5. What emotional connections might an audience form with both the Smuggles and the Mob from this opening scene?
6. How does the contrast between these groups assist in making an argument about negative attitudes towards refugees?

### Phase 4, activity 11 – the Mob and the king

**Teacher note:** the plan and prepare part of this activity could be done individually by students, or could be done collaboratively as a class. The single-paragraph outline provided in question 3 has been modified from a sample provided on page 85 of Hochman and Wexler’s (2017) *The Writing Revolution*. This writing guide contains scaffolding and support for improving student writing from the sentence level through to a multi-paragraph response. Consider completing the planning phase on the class board so that it is a visible support for students as they write.

**Student note:** this writing activity is intended to prepare you to complete a response under timed conditions. The planning and preparing part of this activity is to help you organise your response. The steps outlined here are steps that you could consider when you get to the examination.

**Question**

‘The relationship between the Mob and the king is dynamic. The Mob’s values and beliefs are influenced by that of the king. However, the king’s actions are also influenced by the values and beliefs of the mob.’

To what extent do you agree with this assessment of the relationship between the Mob and the king?

Planning and preparing

1. What are the key words of the question?

|  |
| --- |
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|  |

1. Find 2–3 examples from the text that show the relationship between the Mob and the king. In your examples, you should include dialogue delivered by both the Mob and the king.

|  |
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|  |

1. Use the single-paragraph outline table below to map out your paragraph. For the topic sentence and concluding sentence, use a full sentence. For the middle sentences, you can plan in bullet points.

**Table 36 – single-paragraph outline planning**

|  |  |
| --- | --- |
| Paragraph component | Student planning space |
| Topic sentence – what is the main idea or thesis of your paragraph?  Use a complex sentence that includes words from the question | [Students use this box to draft a topic sentence.] |
| Supporting detail 1 – what evidence do you have to support your thesis?  Provide an example from the text. | [Students use this box to brainstorm supporting evidence.] |
| Supporting detail 2 – what evidence do you have to support your thesis?  Provide an example from the text. | [Students use this box to brainstorm supporting evidence.] |
| Supporting detail 3 – what evidence do you have to support your thesis?  Provide an example from the text. | [Students use this box to brainstorm supporting evidence.] |
| Concluding sentence – summarise the main idea of your paragraph by linking to your topic sentence | [Students use this box to draft a concluding sentence.] |

Writing

1. Use the lines below to complete your paragraph.

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### Phase 4, activity 12 – Think, Feel, Care

**Instructions**

Use the table below to consider the different points of view of the characters in the scene. In groups you will be allocated a character or group from the scene:

* King Shahrazad
* Queen Sahar
* The Mob
* The Smuggles
* The Adviser
* The Executioner.

For your character, you are going to participate in a ‘Think, Feel, Care’ thinking routine. This will require you to step into the role of the character you have been allocated and consider their point of view.

Table 37 – Think, Feel, Care thinking routine

|  |  |
| --- | --- |
| Thinking question | Student answer |
| Think – How do the character or group understand this society and their role within it? | [Type your response.] |
| Feel – What is the character’s or group’s response to their society and to their position within it? | [Type your response.] |
| Care – What is important to the character or group? What are their values, priorities or motivations? | [Type your response.] |

### Phase 4, activity 13 – King Shahrayar’s character development

Use the table below to track the development of King Shahrayar’s character through each scene in the play.

Table 38 – King Shahrayar’s character development

|  |  |  |  |
| --- | --- | --- | --- |
| Key scene | What the king says | What the king does | Audience response |
| The opening scene (Abela 2019:1 – 2). | ‘My fury will outlive the lot of them! I’ve tried everything, but they keep coming, a tsunami of Smuggles flooding into my kingdom!’  ‘And you have betrayed me! Your king and husband! Prepare for your death!’ | The king vows to kill one Smuggle every night until they are all dead.  The king beheads Queen Sahar for helping the Smuggles. | We are immediately positioned to dislike the king and disagree with his views. Most of his lines of dialogue are punctuated with an exclamation mark to show he is angry. His violent threats against the Smuggles and murder of his wife characterise him as a tyrannical despot. |
| King Shahrayar meets Shahrazad and hears the first story (Abela 2019:4 – 9). | [Students add in important parts of the king’s dialogue here.] | [Students add in important actions that the king performs here.] | [Students explain how the audience is positioned to respond to the king in this part of the play.] |
| The first daytime interlude (Abela 2019:9 2). | The king has no lines of dialogue in this interlude. | The king is having a nightmare in this interlude. He is haunted by the thought of the bull from Shahrazad’s story charging at him. | The audiences is positioned to understand the impact that Shahrazad’s story has on the king. By placing himself within the story, we start to see him developing some empathy. |
| The second night and the story of the man with two dogs (Abela 2019:9 – 14). | [Students add in important parts of the king’s dialogue here.] | [Students add in important actions that the king performs here.] | [Students explain how the audience is positioned to respond to the king in this part of the play.] |
| The second daytime interlude (Abela 2019:14). | [Students add in important parts of the king’s dialogue here.] | [Students add in important actions that the king performs here.] | [Students explain how the audience is positioned to respond to the king in this part of the play.] |
| The third night and the story of the fisherman (Abela 2019:15 – 18). | [Students add in important parts of the king’s dialogue here.] | [Students add in important actions that the king performs here.] | [Students explain how the audience is positioned to respond to the king in this part of the play.] |
| The third night and the story of King Yunan (Abela 2019:18 – 22). | [Students add in important parts of the king’s dialogue here.] | [Students add in important actions that the king performs here.] | [Students explain how the audience is positioned to respond to the king in this part of the play.] |
| The third night and the rest of the story of the fisherman (Abela 2019:22 – 24). | [Students add in important parts of the king’s dialogue here.] | [Students add in important actions that the king performs here.] | [Students explain how the audience is positioned to respond to the king in this part of the play.] |
| The third daytime interlude (Abela 2019:24 – 25). | [Students add in important parts of the king’s dialogue here.] | [Students add in important actions that the king performs here.] | [Students explain how the audience is positioned to respond to the king in this part of the play.] |
| The fourth night and the story of Ali Baba and the forty bandits (Abela 2019:25 – 31). | [Students add in important parts of the king’s dialogue here.] | [Students add in important actions that the king performs here.] | [Students explain how the audience is positioned to respond to the king in this part of the play.] |
| The fourth daytime interlude (Abela 2019:31). | [Students add in important parts of the king’s dialogue here.] | [Students add in important actions that the king performs here.] | [Students explain how the audience is positioned to respond to the king in this part of the play.] |
| The fifth night and the story of the calligrapher and the demon (Abela 2019:32 – 37). | [Students add in important parts of the king’s dialogue here.] | [Students add in important actions that the king performs here.] | [Students explain how the audience is positioned to respond to the king in this part of the play.] |
| The concluding scene (Abela 2019:37 – 38). | [Students add in important parts of the king’s dialogue here.] | [Students add in important actions that the king performs here.] | [Students explain how the audience is positioned to respond to the king in this part of the play.] |

**Questions**

The 3 questions below require you to think about how King Shahrayar changes throughout the play. For each answer, make sure you include at least 2 direct examples or references from the play.

1. Consider the way the king interacts with Shahrazad on night one (page 4), night 3 (page 15) and night 5 (page 32). How does his relationship with Shahrazad change over the course of the play?
2. Compare the way that the king acts in each of the daytime interludes. How do these sections of the play help demonstrate the transformation of the king’s attitude?
3. Through each of the stories, the king becomes more and more involved. He starts as an audience member for the first story. By the fifth story ‘KING SHAHRAYAR steps into the story’ and then invites Dinarzad and Shahrazad to join him. How does this help to demonstrate the king’s growing realisation of the impact of his actions on the Smuggles?

### Phase 4, activity 14 – King Shahrayar as an allegory

**Student note**: this is the second time you will complete a ‘Values, Identities, Actions’ thinking routine. The first was in response to the Brian Bilston poem ‘Refugees’. This type of thinking routine is one that you can use to approach any text you read. This includes texts that you encounter outside of the English classroom.

1. Complete a ‘Values, Identities, Actions’ thinking routine by answering the questions in the table below.

Table 39 – Values, Identities, Actions thinking routine

|  |  |
| --- | --- |
| Questions | Student answers |
| Values  What values does the characterisation of the king invite us to think about?  Whose values are these?  Does the characterisation affirm or challenge these values? | [Students answer the ‘Values’ questions in this space.] |
| Identities  Who is this characterisation speaking about?  Who is this characterisation trying to speak to? | [Students answer the ‘Identities’ questions in this space.] |
| Actions  What actions might the characterisation of the king encourage?  Whose actions do you think this characterisation is trying to impact or change? | [Students answer the ‘Actions’ questions in this space.] |

### Phase 4, resource 5 – thinking routines

**Teacher note**: the thinking routines contained below may be useful to initiate student discussion about the whole text. There is no need to complete all of these activities. Select routines from this list that will work best for your context. Additional thinking routines can be sources from [Project Zero’s Thinking Routine Toolbox.](https://pz.harvard.edu/thinking-routines)

#### Same Different Connect Engage

Students complete the [Same Different Connect Engage](https://pz.harvard.edu/resources/same-different-connect-engage) thinking routine about the refugees whose story is allegorically told in *Tales from the Arabian Nights*.

* Same – in what ways might refugees be similar to you?
* Different – in what ways might refugees be different to you?
* Connect – in what ways might refugees be connected to you as human beings?
* Engage – what would you like to ask, say or do with refugees if you had the chance?

#### The 4 C’s

Students complete [The 4 C’s](https://pz.harvard.edu/resources/the-4-cs) thinking routine by answering the following questions:

* Connections – what connections do students draw between the text and their own life?
* Challenge – what ideas, positions or assumptions do students want to challenge or argue with in the text?
* Concepts – what key concepts or ideas do students think are important and worth holding on to from the text?
* Changes – what changes in attitudes, thinking or action are suggested by the text, either for students or for others?

#### Beauty and truth

Students complete the [Beauty and Truth](https://pz.harvard.edu/resources/beauty-and-truth) thinking routine by answering the following questions:

* Can you find the beauty in *Tales from the Arabian Nights*?
* Can you find the truth in *Tales from the Arabian Nights*?
* How might the beauty in *Tales from the Arabian Nights* **reveal** the truth?
* How might the beauty in *Tales from the Arabian Nights* **conceal** the truth?

#### The 3 Whys

Students complete [The 3 Whys](https://pz.harvard.edu/resources/the-3-whys) thinking routine by answering the following questions:

* Why might Australia’s treatment of refugees matter to me?
* Why might Australia’s treatment of refugees matter to people around me?
* Why might Australia’s treatment of refugees matter to the world?

### Phase 4, activity 15 – Shahrazad as an allegory

The following activities focus on Shahrazad’s role within the allegorical interpretation of the play.

1. Re-read the second scene, where Shahrazad is introduced to the audience (page 3).
2. Describe Shahrazad in this scene using 3 adjectives. Be as specific as possible with your adjective choice.

|  |
| --- |
|  |

1. Why does Dinarzad think Shahrazad will succeed in her task? Include a direct line of dialogue in your answer.

|  |
| --- |
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1. How is Shahrazad positioned as a character with authority in this scene?

|  |
| --- |
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1. Shahrazad as a storyteller allegorically represents the storytellers in the real world. This includes Abela herself as the storyteller or author of this play. Complete the table below to draw connections between Shahrazad and Abela. The first row has been done for you. Additional rows have been included at the bottom of the table in case you want to identify more similarities.

Table 40 – comparing Shahrazad and Donna Abela

|  |  |
| --- | --- |
| Shahrazad’s character | Donna Abela |
| Shahrazad believes that the King’s treatment of the Smuggles is inhumane. | Donna Abela believes that the government’s treatment of refugees in inhumane. |
| Shahrazad believes in the power of stories to influence ideas and change peoples’ values. | [Students include a statement about Donna Abela here.] |
| Shahrazad tells a series of stories with a clear moral purpose. Through her stories, she tries to allegorically communicate to the king the need for kindness towards the Smuggles, who are in desperate need of help. | [Students include a statement about Donna Abela here.] |
| Shahrazad draws on her knowledge of stories of the past to position herself as someone with authority and knowledge. | [Students include a statement about Donna Abela here.] |
| Shahrazad’s stories include characters who tell stories, such as the fisherman. This creates multiple layers to the stories being told. | [Students include a statement about Donna Abela here.] |
| Shahrazad’s stories are successful in changing the king’s mind about the Smuggles. | [Students include a statement about Donna Abela here.] |

1. Shahrazad is positioned as a character who communicates a strong personal voice. Through Shahrazad as the allegorical storyteller, Abela is therefore communicating with a strong personal voice. How does this personal voice help to communicate her argument about how we should treat refugees?

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### Phase 4, resource 6 – key lines of dialogue

**Queen Sahar – (Abela 2019: 2).**

‘O unhappy King. The spell of the wrong story has turned you into a beast.’

**Shahrazad – (Abela 2019:4).**

‘I will tell stories, strange and amazing stories, that will make the king open his heart and offer the Smuggles his protection.’

**King of Baghdad’s Daughter (played by Shahrazad) – (Abela 2019:37).**

‘If the Almighty created this beast as a beast

Then let him stay a beast

But if this beast is under a treacherous spell

Let him change back into a human being

By the will of the Creator of Everything’

**King Shahrayar – (Abela 2019:37).**

‘O daughter of fortune, light of my eyes. The spell of the wrong story has been broken by you’

### Core formative task 4 – analytical extended response

**Teacher note**: You should decide, based on the context of your class, how you wish to implement this core formative task. Consider the following options:

* You could select one question from the list below to focus on as a class rather than giving students multiple options.
* This could be a take-home task that students complete individually with time to refine and polish their answer.
* This could be a task that students complete under timed conditions as a practice for the assessment task.
* This task could be set as an extended response with an introduction, multiple body paragraphs and a conclusion.
* This task could be a single paragraph and draw upon the single paragraph outline structures provided in Phase 2, activity 12 – joint construction.
* This task could provide an opportunity to provide students with some of the support materials in Phase 6 such as **Phase 6, resource 3 – evaluative verbs** or **Phase 6, resource 4 – linking words and phrases**.

**Step 1 – selecting a question**

1. **Select one of the questions below to compose a response to.**

* How does this play compel its audience to think and act with compassion?
* How does this play communicate the power of both ‘the wrong story’ and ‘the right story’?
* To what extent has the political context of the play shaped the representation of its ideas?
* How do the multiple layers of meaning in this text impact on the audience’s understanding and engagement of its main ideas?
* To what extent does the moral position represented in this text affirm or challenge views of the world?
* How effective is Abela in adapting the moral purpose of the original folk tales to a new context and purpose?

**Step 2 – understanding the question**

1. Identify the key words of the question. Create a list of synonyms for these key words.
2. In your own words, what is the question asking?

**Step 3 – preparing an answer**

1. Draft a topic sentence that responds directly to the question.
2. Brainstorm a list of possible examples from throughout the text that you could use to support your answer. Make this list long – try and come up with at least 8–10 suggestions.
3. For each example, try to identify a dramatic code or convention that Abela has used. This could include things like stage directions, dramatic irony or specific language features of the dialogue.
4. Narrow your list down to the suggestions that you think provide the strongest evidence to support your answer to the question.

**Step 4 – composition**

Your teacher will provide you with instructions about how long your response should be and how it should be structured.

## Phase 5 – engaging critically and creatively with model texts

In the 'engaging critically and creatively with model texts' phase students engage in critical and creative thinking in response to their core text. Students will interpret and experiment with the script to strengthen their understanding of the codes and conventions of drama. The teacher recognises student prior knowledge of the performative aspect of drama texts. Students will engage with a range of practical activities to consider the elements necessary to perform a scene. Students will consider how elements such as set design and costuming enhance the meaning intended by the playwright. In this phase, students collaborate to consider creative choices when interpreting the play. Students will reflect on creative decisions and how it has shaped their understanding of the play.

### Phase 5, activity 1 – Think, Puzzle, Explore, Share

1. Think – What do you know about *Tales from the Arabian Nights* already?
2. Puzzle – What questions do you have about how this play may be brought to life on the stage?
3. Explore – How might you explore your questions about the staging of the play?
4. Share – What similarities and differences exist between your thoughts and those of your peers?

### Phase 5, resource 1 – Cornell note taking

There are many ways to take and organise notes. Reflect and think about:

* How do you take notes?
* What is your process?
* Is this the same or different to your friends and classmates?
* Why do you take notes?
* How do your notes help your learning?

Because there are so many ways to take notes it is a good idea to experiment with various structures. Some people like to use an outline method while others prefer a visual method and to draw mind maps. No one method is better than another, it is all about how it works for you and your way of learning. What is essential to remember is that the physical act of writing can help you remember better than just highlighting, reading or listening alone. Research has shown that handwriting is more effective than typing as it activates different parts of your brain.

Have you heard of Cornell notes? If you have, how do you use the Cornell note taking system?

Cornell Notes are a useful and easy to follow method. Each part of the note taking process is within the one document. Through the process you will read the text and reduce information to key points, reflect on your learning, and then review and summarise your notes. It is no coincidence that this method has spread across the globe and is used by students in many countries. This format helps your brain organise and retain information. It can be used in all subject areas, for all texts, including presentations, and within most contexts.

In this guide, you’ll learn how to take effective Cornell notes in a few simple steps:

1. On an A4 page, draw up your notes template following the sample template. The left column is your instructions, and a place to identify the most important ideas at the end of the text. Each row within the right column serves a specific purpose.
2. In the top row, identify the topic and the name of the text.
3. In the second row, identify new language (new vocabulary and unfamiliar words). Research the definitions of each.
4. In the third row, record any questions you want answered. Record your notes as you watch or read the text. You can draw little sketches, diagrams or symbols with your notes if this helps you remember information.
5. In the fourth row, write a summary of your new learning.

Remember, once you have read the text and completed rows 1–3 review your notes, do some research to find answers to your questions, define your unfamiliar terms and then construct your summary. You might like to share your notes with a peer, or work on taking notes together with a shared online document.

A sample has been provided to help demonstrate what this method can look like in relation to one of the clips we are recommending you watch. When we were viewing the video [How to Use Cornell Notes (4:04)](https://www.youtube.com/watch?v=nX-xshA_0m8) we identified that we wanted to refine our understanding of the history of the method. We didn’t know who or what the word ‘Cornell’ was referring to, so we popped that word down and then did some research. We found out that this model originated at Cornell University. We also wanted a reminder for the words ‘synthesise’ and ‘leeway’. If you look up the definitions of these words you will see that we have chosen the definitions that suit this context. Some words have lots of different meanings so it’s important when we are researching definitions that we work out what is relevant to our topic.

Don't worry if it's a little strange when you first start. You will get used to it the more you use the template. You can revisit and re-watch the instructional clips each time you need to take notes.

Table 41 – Cornell note taking – sample notes

|  |  |
| --- | --- |
| Key words, comments and questions | Topic: How to take Cornell notes  Text: [How to Use Cornell Notes (4:04)](https://youtu.be/nX-xshA_0m8) |
| New language and its definition (make sure the definition is relevant to the topic) | Cornell – the name of the university where Cornell note taking comes from.  Synthesise – to put separate facts together to form a clear outline of information.  Leeway – the amount of freedom to move or act, the amount of space you have to write information below. |
| Most important ideas | **Questions and your main notes**   * divide the page into 4 sections * the bit in the middle is the largest * add a title so you can keep your notes organised * you can draw in this section or in the left column.   Review the notes at the end and just write the main points. |
| Summary – what have I learnt? | Cornell note taking is an easy process to use once you work out how to set up your page. The big column is for all your notes as you view or read and it is important to go back through these and identify the most important ideas. Make sure you research unfamiliar words. At the end, review the notes and write a summary of the learning. |

### Phase 5, activity 2 – note taking and set design

**Teacher note:** the sample template provided in **Phase 5, resource 1 – Cornell note taking** is repeated in this activity. This template is different to the template used in the YouTube video [How to Use Cornell Notes (4:04)](https://youtu.be/nX-xshA_0m8). There are several different templates that could be used for this activity. You should instruct students to use a format that works best for your context. Adjust the instructions in this activity accordingly to match with the approach taken to the Cornell note taking template.

**Instructions**

1. View and read each of the texts and complete the following:
2. Draw up your notes template following the sample template. The left column is your instructions, and a place to identify the most important ideas at the end of the text. Each row within the right column serves a specific purpose.
3. In the title row, identify the topic and the name of the text.
4. In the second row, identify new language (new vocabulary and unfamiliar words). Research the definitions of each.
5. In the third row, record any questions you want answered. Record your notes as you watch or read the text. You can draw little sketches, diagrams or symbols with your notes if this helps you remember information.
6. In the fourth row, write a summary of your new learning.
7. Remember, once you have read the text and completed rows 1–3 review your notes, do some research to find answers to your questions, define your unfamiliar terms and then construct your summary. You might like to share your notes with a peer, or work on taking notes together with a shared online document.

Table 42 – Cornell note taking template

|  |  |
| --- | --- |
| Key words, comments and questions | Topic:  Text: |
| New language and its definition (make sure the definition is relevant to the topic) | [Include your notes here regarding any new words that you gained an understanding of as a result of reading or viewing content.] |
| Most important ideas | [Include a summary of the important ideas. You may wish to use subheadings to organise your notes.] |
| Summary – what have I learnt? | [In a few sentences, summarise what you have learnt.] |

### Phase 5, resource 2 – set design

**Related clips**

* Sydney Opera House (2020) [Behind the Scenes Episode 3: Set Design Principles | Emil and the Detectives (4:06)](https://www.youtube.com/watch?v=eE5Fi5e0yz0), accessed 16 June 2023
* ABC Education (2022) [Start set designing! (2:43)](https://www.abc.net.au/education/start-set-designing/13995328), accessed 16 June 2023.

**Set Design**

A set is artificially constructed scenery used in theatre, film and TV. When we think about set design in the theatre space, we need to consider that there are not as many opportunities to change the ‘set’ in theatre as there are in film and TV. Theatre is a live performance, whereas a film or a TV show is filmed over many months or days and there are opportunities to build multiple ‘sets’ if necessary for the story. In the theatre, there is generally one main ‘set’ that is designed for the production of a play, in some instances, minor changes can be made to the set during a break half-way through the performance of a play, this break is called an intermission.

Set design refers to the physical setting that is designed and built and then temporarily installed at a theatre for the purpose of staging a play. The purpose of designing a set is to make the audience believe and feel that they are in the story world of the play they are about to watch. The design of the set needs to reflect the style, genre and context of the play. Some sets are very elaborate and attempt to replicate a real place, such as a mansion in 1930’s New York. This would involve researching what mansions looked like during this time, and in this part of the world and then accurately portraying that on the stage. Some sets are less elaborate and realistic and use visual symbolism or metaphors to show the story world of the play.

In contemporary theatre, set design involves a more conceptual and experimental approach. This might include a more abstract representation of place and time and might include visual metaphors, symbolic props and the inclusion of multimedia, such as video art which is projected on stage. One example of a set for a contemporary play might be a simple black stage with a tree spray painted gold as the centrepiece of the set. This could be designed for a contemporary play that deals with the idea of environmental sustainability.

### Phase 5, activity 3 – defining set design

1. In pairs, create a word web defining set design. Draw on the information recorded throughout the Cornell note taking activity and use an online dictionary and an online [etymology dictionary](https://www.etymonline.com/). A sample has been provided for you using the word narrative.

Figure 12 – word web for 'narrative'

Figure 13 – blank word web for ‘set design’

### Phase 5, activity 4 – set design possibilities

Set design in the context of *Tales from the Arabian Nights* presents many exciting opportunities. Dominique Sweeny, in his introduction to the play gives us clues about how the script can inspire our thinking about set design.

‘The play is a dream for designers and actors. It requires everyone to work imaginatively to bring forth the images of demons, transformations, slayings, oceans and deserts into the theatrical space’ (Abela 2019:viii).

The play is not set in a single location and the settings indicated in the script are not intended to be created for the stage in a literal way. We know this because the play uses conventions from the magic realism genre. Magic realism in theatre is a theatrical style that incorporates fantastical or magical elements into a realistic setting, blurring the boundaries between the ordinary and the extraordinary. It combines everyday events with elements of magic, symbolism and dream-like imagery.

**A set should provide enough visual content for the story world of the play.**

**Teacher note: students’ understanding of the story world of the play will better position them to consider the visual landscape of the play. Some examples that students might brainstorm could include the kingdom, the king’s court, a wall or a graveyard. Some more abstract examples could include the busy and exciting world of the bazaar, inside a Demon’s bottle, a big book or a dream.**

**Instructions**

1. Brainstorm ideas and words related to the story world of the play, *Tales from the Arabian Nights*. This can include physical settings or abstract ideas or objects that relate to the story. Feel free to add other Idea boxes to the diagram in your book.

Figure 14 – brainstorm template

1. **Use the table below to consider some ideas for set design.**
2. **In the first column, note down your set design concept for the play. You don’t need to provide specific detail about every item or object on stage.**
3. **In the second column, explain how your set design idea is connected to an aspect or aspects of the story world of the play.**

**The first row has been completed for you as an example.**

Table 43 – set design possibilities

|  |  |
| --- | --- |
| Set design concept | Connection to story world |
| **A minimalist black set with a slightly raised podium centre stage. On the podium is a throne which is regal and opulent. The throne is a gold colour and the fabric is purple with gold swirls. The rest of the stage is covered in a thin layer of silver shimmering sand.** | **The minimal set allows for the many transformations the actors need to make in the play. I wanted it black so I could hide the Smuggles in darkness when I needed to. The podium and throne is for King Shahrayar to show his status and also to position him to be the audience for the stories that are told to him. I have covered the stage in sand so that the concept of the desert and the ocean could be achieved through prop selection. I also made the sand silver and shimmering because of the elements of magical realism in the play. It will also look great in contrast to the black stage and background.** |
| **[insert your set design concept here]** | **[insert your explanation of how your set design concept connects to the story world of the play]** |
| **[insert your set design concept here]** | **[insert your explanation of how your set design concept connects to the story world of the play]** |

### Phase 5, resource 3 – props

**The word ‘prop’ is shortened from the word ‘properties’ which has been used since the 15th century in the context of theatre and drama. In its most simple meaning, a prop is an object used in a play. A prop is an item that is used by an actor to make the scene or the action feel more realistic. For example, in a scene where an actor is supposed to be on an important call with a business partner, they might use two props; a mobile phone and a briefcase.**

**The use of a prop can be literal or symbolic. When a prop is used in a literal way, the object used as a prop is used in the same way we would use it in everyday life. For example, a mug is used for drinking hot drinks in our everyday life and a mug can be used in a play to indicate that a character is enjoying a hot drink. When a prop is used symbolically, it is used to represent an idea or feeling in the play. The meaning is figurative and relies upon the audience’s interpretation to make a connection between the item and an idea. For example, a single stem red rose in cellophane wrap might be symbolic of a romance, or a teddy bear might be symbolic of childhood. This prop (the red rose or the teddy bear) might not be used in the scene in a practical sense but can be used to communicate an idea, character or feeling in a scene.**

**In contemporary theatre, the use of both literal and symbolic props can bring the play to life for audiences. Contemporary theatre is a great space to explore the use of symbolic props as they can add layers of complexity to the visual story being told on stage.**

### ****Phase 5, activity 5 – using props****

**Part 1 – thinking critically about the opening scene**

The opening scene establishes the power dynamic of the characters and sets the tone for the rest of the play. The conflict is established and the threat of danger to the lives of the Smuggles is apparent to the audience.

**Instructions**

**Answer the following questions, they will inform the creative decisions you make regarding the props for the opening scene of the play. These questions help us to consider the layers and depth of meaning in the scene.**

1. What is the king and mob’s attitude towards the Smuggles?
2. In what time, year or context do you think this scene is set? Use one clue from the scene to support your answer.
3. In what time, year or context did kings have the kind of power that King Shahrayar has in this scene?
4. In what parts of the world do we see leaders in our contemporary context assuming as much power as King Shahrayar?
5. Queen Sahar has limited power and rights in the opening scene. What time, year or context might this power imbalance have existed or currently exist in?
6. The Smuggles are persecuted and are prisoners of King Shahrayar. Would this play be relevant if it was set in Ancient Egypt? Do you think people in our world today share similar struggles?
7. The clues in the opening scene suggest that the persecution of the Smuggles is motivated by race, faith and class. Do you think these forms of discrimination still happen in our world today? Give an example.
8. The scene includes a wall. Can you think of a time in history where a wall has been used to keep people out?

**Part 2 – responding creatively to the opening scene**

**You are tasked with staging this scene for 2 contexts and their respective audience. The first row has been completed for you as an example, using the context ‘Ancient Egypt’.**

**Instructions**

1. The first column indicates the context you will consider when deciding on props. You do not need to write anything in this column.
2. Use the second column titled ‘Prop choice – literal or symbolic’ to note down your prop choice. Consider how you could use a prop in a literal and symbolic way so that this scene is clear and engaging. Consider how your prop choice can enhance how the ideas of the play are valued by the audience in that context.
3. Use the third column to explain your prop choice. In your explanation, provide detail about how the prop might be used and what it might mean for your audience. You should also explain how this prop connects to the play.

Table 44 – prop choice

|  |  |  |
| --- | --- | --- |
| Context | Prop choice – literal or symbolic | Explanation of choice |
| **Ancient Egypt** | **A gold basket full to the brim with perfectly ripened figs. Used symbolically.** | **I would use this prop to symbolise the opulence, wealth and status of an Egyptian Pharoah. This would help represent the character of King Shahrayar as Egyptian audiences understand a Pharoah to be a powerful figure in their society who assumed a very high status.** |
| **Ancient Egypt** | **[Write your prop choice here and state whether it is used in a literal or symbolic way.]** | **[Explain your prop choice here and how it might be used in a literal or symbolic way in the play to either represent a character, idea or to help achieve an action in the scene.]** |
| **Contemporary audience** | **[Write your prop choice here and state whether it is used in a literal or symbolic way.]** | **[Explain your prop choice here and how it might be used in a literal or symbolic way in the play to either represent a character, idea or to help achieve an action in the scene.]** |

### Phase 5, resource 4 – costume design

**Definition of a costume**

In theatre, a costume refers to the clothing and accessories worn by actors to portray their characters on stage. Costumes are carefully chosen or designed to match the characters' personalities, the time period of the play, and the story. They help actors transform into their roles and make the audience believe in the characters. Costumes can include items like hats, jewellery and props. Costumes play a vital role in telling the story and bringing the characters to life for the audience.

**Costuming in *Tales from the Arabian Nights***

The play uses a technique called multi-rolling. This is when the same actor plays multiple characters. The play also has fantastical and non-human characters such as a deer, 4 coloured fish and demons. The play moves quickly from one story to another and many characters are introduced to the audience in quick succession. These are considerations for costume design.

### ****Phase 5, activity 6 – research task****

An important component of costume design is doing some background research so that you have some inspiration to draw from when you are considering costume design for the characters in the play. The play does not indicate a specific time period, this means as a costume designer, you can make creative choices regarding how you represent the characters in the play.

**Instructions**

Using the internet, books or other references, find the answers to the following questions and complete the activities.

**King and Queen’s costume**

1. **Do modern royals always dress in formal attire?**
2. **How many countries today still have a monarchy? Find an image of one modern royal who is not dressed in formal attire.**
3. **Who is our monarch, the King of England? What did he wear to his coronation?**
4. **Locate and source historical or contemporary images of a king or queen from a range of countries and dynasties such as India, Persia, Morocco, England, Sweden or Russia. Be sure to find images of them in their formal attire. What similarities do you notice with how they dress? What differences do you notice?**
5. **Find an image of a king’s crown from anywhere in the world and from any time. Research the meaning and design of the crown and summarise the main information in a few sentences.**
6. **Find an image of a queen’s crown from anywhere in the world and from any time. Research the meaning and design of the crown and summarise the main information in a few sentences.**

**Prisoners’ costume**

In *Tales from the Arabian Nights*, the Smuggles are prisoners waiting to be executed by the king. Researching what a prisoner might look like or wear will give you ideas and inspiration for designing a costume for the Smuggles.

1. What is a prisoner of war? Find an image that is either historical or more contemporary.
2. What does it mean to be incarcerated in a modern-day prison in Australia?
3. What would an incarcerated person wear in a modern-day Australian prison? Find an image.
4. What similarities and differences do you notice about how prisoners of war or people who are incarcerated are dressed?

**The Mob**

1. **Locate 3 or 4 images of riots and protests from all around the world. What do you notice about how they are dressed?**
2. **Find an image of a protester or rioter who is wearing something that represents their cause.**
3. **Find an image of a protester or rioter who is carrying something at a rally, such as a sign or banner.**

### Phase 5, activity 7 – making costuming choices

You are tasked with making costume decisions for the character of King Shahrayar, Queen Sahar, the Smuggles and the Mob for the opening scene of the play. The opening scene establishes the context for the rest of the story and introduces most of the main characters to the audience.

**Instructions**

Answer the following questions in your English books.

**Part 1 – thinking critically**

**King Shahrayar**

The king does not appear as a complex character in the opening scene. His actions and dialogue are archetypal of a dictator. He is cruel and unfeeling and does not show any empathy, even when he sentences his own wife, Queen Sahar, to death. Although, as the play develops so does the king’s character. The stories Shahrazad tells him remind him of his own vulnerabilities and fears. In Phase 4, you studied the King Shahrayar’s character development, draw on your knowledge and revise your understanding if necessary.

1. The opening scene is set in the king’s court. Do you think he would dress formally or casually for this occasion?
2. How can you engage the audience through the visual spectacle of King Shahrayar’s formal attire?
3. How can you design the costume so that when layers are removed from the king’s costume, he reveals more of himself or appears to be more relatable, empathetic or humble? How can this costuming decision reveal the complex nature of the king’s personality and his growth throughout the play?

**Queen Sahar**

1. The queen is standing trial in King Shahrayar’s court. Do you think she would be wearing her formal royal attire? Why or why not?
2. The queen’s kindness is contrasted against the King’s cruelty in this scene. The queen also has a lower status in this scene, how can your costuming choices reflect her status and situation in this scene?
3. Do you think she would wear her crown? How might her crown be used in this scene to support this abstract stage direction:

The EXECUTIONER beheads the QUEEN. Her head floats into the air and sings.

**The Smuggles**

The Smuggles are characters who transform into many other characters throughout the play. In the text, it is stated that the Smuggles assume the role of many other characters in the play. The following advice is given from Donna Abela regarding how the Smuggles use their costumes and bodies in a dynamic way to transform into different characters and represent different places: ‘Using only their bodies and clothing, or what they can grab from the king’s chamber, the Smuggles create the landscape for each tale.’ Notes for Production (Abela 2019:x).

1. Should they all wear the same costume, why or why not?
2. How can the Smuggles costumes create empathy in the audience and represent the power dynamics in the play?
3. How can the Smuggles costume contrast the King and Queen’s costumes?
4. What kind of costume design would allow for the Smuggles to transform into other characters?
5. What kind of costume additions would support the Smuggles to represent the landscape of the tales that Shahrazad tells King Shahrayar throughout the play?
6. How can the costume worn by the Smuggles assist in the creation of a wall in the opening scene?

**The Mob**

1. If the actors playing the Smuggles play the role of the Mob, what accessory or prop might make this transition obvious for the audience?
2. Should the Mob all wear the same costume? Why or why not?
3. How might you represent their cause or their concerns in the costume they wear?

**Part 2 – thinking creatively**

**You are tasked with making costuming decisions for King Shahrayar, Queen Sahar, the Smuggles and the Mob. These costumes will be used for the opening scene of the play. You can assume the play is being performed to a contemporary audience. This does not mean that your characters need to be dressed in contemporary clothing, it simply means that the characters need to be communicated to the audience and engage them in the story world of the play.**

**Instructions**

1. **In column 2 labelled ‘Costuming decisions’, describe at least 2 costuming decisions you would make for the character to wear in the opening scene. A costuming decision can be an item of clothing, an accessory or a prop that is used as part of the costume.**
2. **In column 3 labelled ‘Explanation’, explain how your costuming decisions help to either engage the audience, show the complexity of the characters, or show how the character or costume is dynamic.**
3. **In column 4 labelled ‘Evidence from the scene’, explain and quote evidence from the scene, such as a dialogue or a stage direction which supports the costuming decisions you have made.**

**The first row has been completed for you as a sample of what is required.**

Table 45 – costuming decisions

|  |  |  |  |
| --- | --- | --- | --- |
| Character | Costuming decisions | Explanation | Evidence from the scene |
| **The Smuggles** | **Loose fitting pants and long sleeve t-shirts that are threadbare. Each Smuggle is wearing the same costume. Across their t-shirts is a prisoner number such as ‘P9495726’. The prisoner number is in big orange font and is stitched into the t-shirt.** | **I wanted the audience to understand that the Smuggles are prisoners, that is why I dressed them all the same and put the prisoner number on their t-shirts. I put the prisoner number in big orange font to show that they are being dehumanised and are given a number, it also means they can be spotted easily by the guards. I decided the costume should be threadbare to show that they would be in less than desirable living conditions while they are in prison. The clothes are loose fitting so that they can move around the stage easily and transition into other characters and scenes.** | **In the opening scene, King Shahrayar says ‘Let them rot in the dungeon until their number is up’. Due to their mistreatment, I made sure their costume was threadbare and tattered. I also gave them a prisoner number as this might be used to decide which Smuggle is executed in the morning.** |
| **King Shahrayar** | **[Write your description of the costuming decisions you have made for this character.]** | [Write your explanation of your costuming decisions here. This involves explaining how your costuming decisions help to either engage the audience, show the complexity of the characters, or show how the character or costume is dynamic.] | [Include your evidence here. Explain the evidence you are including, such as dialogue or a stage direction. Your evidence should be a direct quote from the opening scene.] |
| **Queen Sahar** | **[Write your description of the costuming decisions you have made for this character.]** | [Write your explanation of your costuming decisions here. This involves explaining how your costuming decisions help to either engage the audience, show the complexity of the characters, or show how the character or costume is dynamic.] | [Include your evidence here. Explain the evidence you are including, such as dialogue or a stage direction. Your evidence should be a direct quote from the opening scene.] |
| **The Mob** | **[Write your description of the costuming decisions you have made for this character.]** | [Write your explanation of your costuming decisions here. This involves explaining how your costuming decisions help to either engage the audience, show the complexity of the characters, or show how the character or costume is dynamic.] | [Include your evidence here. Explain the evidence you are including, such as dialogue or a stage direction. Your evidence should be a direct quote from the opening scene.] |
| **The Smuggles** | **[Write your description of the costuming decisions you have made for this character.]** | [Write your explanation of your costuming decisions here. This involves explaining how your costuming decisions help to either engage the audience, show the complexity of the characters, or show how the character or costume is dynamic.] | [Include your evidence here. Explain the evidence you are including, such as dialogue or a stage direction. Your evidence should be a direct quote from the opening scene.] |

### Phase 5, resource 5 – movement and line delivery

**Movement in theatre**

Movement in theatre refers to the physical actions, gestures and overall body language used by actors to communicate meaning, emotions and storytelling. It involves the intentional use of various bodily expressions such as walking, running, jumping, dancing and interacting with the surrounding space and objects on stage. Movement in theatre is an important tool to communicate characters' intentions, relationships and experiences, often complementing and enhancing the spoken dialogue. It helps to create a dynamic and engaging performance, allowing audiences to connect with the characters and the narrative on an emotional and visual level.

**Line delivery in theatre**

Line delivery in theatre refers to the way actors speak their lines, emphasising certain words, using tone, volume and pacing to convey the intended meaning and emotions behind the words. It involves the careful consideration of timing and rhythm to bring the dialogue to life on stage. Line delivery is an essential element of storytelling, as it helps to establish the character's personality, relationships and intentions. Through variations in pitch, inflection and emphasis, actors can communicate different emotions, create tension or deliver comedic timing, allowing the audience to fully understand and engage with the dialogue being presented.

### Phase 5, resource 6 – Greek chorus

In ancient Greek theatre, the chorus played a vital role. The chorus was a group of performers who sang, danced or recited lines from the play or from a poem as a collective voice within the play. Greek theatre, which was popular in the 5th century BCE, was a significant cultural and religious event, celebrated during festivals dedicated to the gods. The chorus acted as a bridge between the audience and the actors, providing commentary, narration and expressing the emotions and thoughts of the citizens. It is important to note that Greek theatre was one way that democracy was expressed in society. The act of performing was a political and cultural statement. They often represented a group of citizens, offering moral lessons and providing context to what was happening on stage. For example, if the play was about a corrupt ruler who was starving his people, the Greek chorus would directly address this with the audience by interacting with them somehow. Through their rhythmic movements and their singing the chorus improved the dramatic experience and contributed to the overall storytelling style in Greek theatre.

In the play, *Tales from the Arabian Nights* the Smuggles act a chorus and also help Shahrazad tell the stories to King Shahrayar.

**Staging techniques for Greek chorus**

Chorus movement – the chorus would perform synchronized movements (moving the same way, at the same time), often in a circular pattern or to a particular rhythm. They move this way while they are singing or when they are reciting lines.

Chorus positioning – the chorus would usually be positioned on an elevated platform or in the one place on the stage. This elevated position allows them to be seen and heard by the audience more effectively, usually near the music.

Chorus interaction – the chorus would interact with the actors, engaging in dialogue or commentary with them.

Chorus singing and chanting – the chorus would sing or chant. These musical additions can be used to express an emotion or thought.

Chorus gestures – the chorus would use expressive hand gestures to emphasise their words and enhance the dramatic impact of their performance. In Greek theatre, a mask is usually worn by the chorus, they need to use their body in a big and obvious way to show their emotions. One thing to note is that the audience is usually very far away, the movements need to be big and obvious for the audience to understand the action and emotions on stage.

### Phase 5, activity 8 – annotating movement and line delivery

**Teacher note:** the extract below is from *Tales from the Arabian Nights* (Abela 2019:1–2).

**Instructions**

1. In the column titled ‘Movement and line delivery annotation’ describe how you think the actor playing this role might move on stage. Also, include how you think they might deliver their lines. This can include the emotion with which they deliver their dialogue, the volume and pitch of their voice or if they are pausing for effect. Some examples have already been provided for you.

Table 46 – annotation of movement and line delivery

|  |  |
| --- | --- |
| Opening scene of the play, Tales from the Arabian Nights | Movement and line delivery annotation |
| Through cracks in the wall, the faces of SMUGGLES appear one by one. The SMUGGLES bang on the wall, more and more insistently until, like their hope, their protest fades to nothing, and they disappear back into the shadows. | The Smuggles move together as one ensemble. Their movements are slow and pained, as if they are injured. The expression on their face shows their pain. They make banging noises with their legs and by banging on a prop or a part of the stage with their fists. They move from the back of the stage, past King Shahrayar’s throne and towards the audience. They have created the wall with their bodies and their arms are interlocked. As a group, they continue to protest as they take steps backwards and decrease their volume until they are out of the audience’s view. |
| QUEEN SAHAR stands trial. The ADVISER reads the charges to KING SHAHRAYAR and the MOB. An EXECUTIONER is at the ready. | Queen Sahar is standing still but her arms are shaking because she is nervous. The Adviser is standing near King Shahrayar and stands in a formal manner. The Mob are glaring at the Queen in anger and disgust. The executioner is standing on the other side of King Shahrayar and had a neutral and blank expression. |
| ADVISER: Queen Sahar. You were caught under the palace smuggling outsiders into the kingdom. | The adviser stays where he is and delivers this line in a factual and matter of fact manner. Like a judge in a courtroom might. He pauses after he says ‘Queen Sahar’ as there is a full stop. He also knows her as he is the king’s adviser so there is a sense of familiarity between them. |
| MOB: Foreign riffraff! | This is chanted by the mob in unison in an angry way. They point to the audience as they are saying this for dramatic effect, and to include the audience in the performance. |
| KING SHAHRAYAR: You are the ringleader of a smuggling ring! Our nosing around has proved it. | He stays seated in his throne. He is adjusting a big, bejewelled ring on his finger. He looks up at the Queen with disappointment in his eyes and delivers his lines angrily. He points at her when he is delivering these lines. |
| ADVISER: Yes. Therefore, by the law of King Shahrayar, you are charged with being an Official Troublemaker… | [Students describe the actor’s possible movement in this space.] |
| MOB: A smuggler of smuggles! | [Students describe the actor’s possible movement in this space.] |
| KING SHAHRAYAR: … and sentenced to death. | [Students describe the actor’s possible movement in this space.] |
| ADVISER: My Queen. You may say one thing in your defence. | [Students describe the actor’s possible movement in this space.] |
| KING SHAHRAYAR: Why did you help the Smuggles?! | [Students describe the actor’s possible movement in this space.] |
| QUEEN SAHAR: I found them eating grass… | [Students describe the actor’s possible movement in this space.] |
| MOB: Strangers are strange! | [Students describe the actor’s possible movement in this space.] |
| QUEEN SAHAR: … saw them at our border, looking back at their burning churches and mosques… | [Students describe the actor’s possible movement in this space.] |
| MOB: Strangers are dangerous! | [Students describe the actor’s possible movement in this space.] |
| QUEEN SAHAR: … robbed by bandits, with nothing left except the clothes on their backs. It cost nothing to open the gate and let them soak up the sun. | [Students describe the actor’s possible movement in this space.] |
| MOB: But they’ve got nits and lice and pimples and germs! | [Students describe the actor’s possible movement in this space.] |
| KING SHAHRAYAR: And they’re here, in my kingdom, uninvited! | [Students describe the actor’s possible movement in this space.] |
| QUEEN SAHAR: In need of help. | [Students describe the actor’s possible movement in this space.] |
| MOB: The queen helped the Smuggles! Down with the Smuggles! | [Students describe the actor’s possible movement in this space.] |
| KING SHAHRAYAR: Yes. Down with the Smuggles. Each night, one Smuggle must be brought to my chamber. I will torment them, make them obey, but when the call of dawn is heard, I will have their head chopped off. I, King Shahrayar, vow to do this until every last Smuggle is dead. | [Students describe the actor’s possible movement in this space.] |
| ADVISER: But My Lord, O King. | [Students describe the actor’s possible movement in this space.] |
| KING SHAHRAYAR: What?! | [Students describe the actor’s possible movement in this space.] |
| ADVISER: The dungeon is full to the brim. To kill the Smuggles one by one will take years. | [Students describe the actor’s possible movement in this space.] |
| KING SHAHRAYAR: My fury will outlive the lot of them! I’ve tried everything, but they keep coming, a tsunami of Smuggles flooding into my kingdom! | [Students describe the actor’s possible movement in this space.] |
| MOB: With nits and lice and pimples and germs! And big noses! And pongy breath! And odd names! And rotten luck! | [Students describe the actor’s possible movement in this space.] |
| KING SHAHRAYAR: Let them rot in the dungeon until their number is up. | [Students describe the actor’s possible movement in this space.] |
| MOB: They’ll breed like rabbits! | [Students describe the actor’s possible movement in this space.] |
| QUEEN SAHAR: O unhappy King. The spell of the wrong story has turned you into a beast. | [Students describe the actor’s possible movement in this space.] |
| KING SHAHRAYAR: And you have betrayed me! Your king and husband! Prepare for your death! | [Students describe the actor’s possible movement in this space.] |
| QUEEN SAHAR: Spare me and God will spare you. | [Students describe the actor’s possible movement in this space.] |
| KING SHAHRAYAR: Executioner! | [Students describe the actor’s possible movement in this space.] |
| QUEEN SAHAR: Destroy me and God will destroy you. | [Students describe the actor’s possible movement in this space.] |
| KING SHAHRAYAR: Proceed. | [Students describe the actor’s possible movement in this space.] |
| The EXECUTIONER takes the QUEEN to the chopping block. | [Students describe the actor’s possible movement in this space.] |
| QUEEN SAHAR: You are warned. | [Students describe the actor’s possible movement in this space.] |
| KING SHAHRAYAR: Off with her head! | [Students describe the actor’s possible movement in this space.] |
| The EXECUTIONER beheads the QUEEN. Her head floats into the air and sings. | [Students describe the actor’s possible movement in this space.] |
| QUEEN SAHAR: [singing] I don’t trust the days  I hope things will change  But I can’t see the time  When clouds of doubt will go  We are now  Left hanging  Like our future. | [Students describe the actor’s possible movement in this space.] |
| The QUEEN’s head disappears into a crack in the wall. | [Students describe the actor’s possible movement in this space.] |

### Phase 5, activity 9 – dialogue and levels

**Extract from the opening scene**

QUEEN SAHAR: O unhappy King. The spell of the wrong story has turned you into a beast.

KING SHAHRAYAR: And you have betrayed me! Your king and husband! Prepare for your death!

QUEEN SAHAR: Spare me and God will spare you.

KING SHAHRAYAR: Executioner!

QUEEN SAHAR: Destroy me and God will destroy you.

KING SHAHRAYAR: Proceed.

*The* EXECUTIONER *takes the* QUEEN *to the chopping block.*

QUEEN SAHAR: You are warned.

**Instructions**

Working with a partner, experiment with delivering the lines, in the extract below these instructions, in the following ways:

1. Deliver the lines while you are both sitting down on a chair facing each other. Make decisions about when to pause for effect. You can only use your facial gestures to express emotion. You cannot point or get out of your chair. Swap roles and do this again.
2. Stand at a fair distance from your partner. As you deliver a line, each of you takes a step forward. Use your body to express the emotion and project your voice according to the distance you are standing from your scene partner. Swap roles and do this again.
3. Using a chair, a drama block or another safe way to create an elevated space to deliver the lines, deliver the lines with your scene partner. Stand in the elevated space when you feel your line is powerful or you have the upper hand in the argument. Experiment with using levels to enhance the tension in this exchange between the 2 characters.

**Reflection activity**

1. Answer the following questions in your English books.
2. What observations did you make for how the character dynamic changed in each of the 3 scenarios?
3. Which activity did you enjoy the most, why?
4. Which activity did you enjoy the least, why?
5. Which activity allowed you to engage best with the characters, explain why this was the case.
6. Which activity allowed you to establish an emotional connection with the audience?
7. Which activity allowed you to establish an intellectual connection with the audience?

### Phase 5, activity 10 – Ways Things Can Be Complex

**Instructions**

**Answer the questions in the first column of the table by using the space in the second column in the table.**

Table 47 – ways things can be complex

|  |  |
| --- | --- |
| Thinking prompts | Student responses |
| Complexity of parts and interactions  **What are all the parts or processes involved with staging a play? How do these parts interact?**  **Hint: draw on your knowledge of set design, props, costume, movement and line delivery.** | [Write your response to the thinking prompts here. These can be written in sentences or in dot points.] |
| Complexity of truth  **To what degree can an actor, director and the creative team’s interpretation of the play impact how the audience responds to the play in different contexts?**  **Is the playwright’s intended meaning challenged or enhanced through a production of the play?** | [Write your response to the thinking prompts here. These can be written in sentences or in dot points.] |
| Complexity of engagement  **Who are you in relation to this? How can you show a connection to the ideas in the play through your interpretation of the play?**  **What values, beliefs or emotions come into play for you when considering how you would interpret the play for the stage?** | [Write your response to the thinking prompts here. These can be written in sentences or in dot points.] |
| Complexity over time  **How does an interpretation of the script for the stage change over time?**  **To what extent does the audience’s context and the director’s context impact the interpretation of the script and the way in which it is staged?**  **Do you think this play is relevant today? Do you think it will be relevant in the future?** | [Write your response to the thinking prompts here. These can be written in sentences or in dot points.] |
| Complexity of perspective  **What different viewpoints might be involved in making decisions about how the play is staged?** | [Write your response to the thinking prompts here. These can be written in sentences or in dot points.] |

### Core formative task 5 – staging a scene

**Teacher note:** the extract below is from *Tales from the Arabian Nights* (Abela 2019:11–13).

**Instructions:** you are tasked with using production elements to make decisions for the staging of a scene in the play, *Tales from the Arabian Nights*. You will work with the extract from the ‘The Tale of The Man With Two Dogs’ story told by Shahrazad. This is the scene you annotated in **Phase 3, activity 13 – annotating a scene**. Complete the following activities.

1. Identify the context in which you would stage the scene. For example, are you staging the scene for a contemporary Australian audience or in ancient times?
2. Explain how the context you have chosen impacts the creative decisions you will make in interpreting this scene for the stage.
3. Describe the set design concept you would recommend for the staging of this scene. Explain how this concept connects to the story world of the play and this scene. Use your understanding and insights from **Phase 5, activity 4 – set design possibilities**.
4. Outline 2 props you would use for this scene. Ensure that one is used in a literal manner, and one is used symbolically. Provide an explanation for your choices. Review your understanding from the activity in Phase 5, activity 5 – using props.
5. Describe the costume decisions you would make for one of the characters in the scene. Provide an explanation of your choices, make direct reference to the play to support your ideas. Refer to Phase 5, activity 7 – making costuming choices to revise core ideas.
6. Using the extract from the scene below, provide advice regarding line delivery and movement. Refer to your work in **Phase 5, activity 8 – annotating movement and line delivery** to revise core ideas.
7. Identify and explain where you would instruct the actor delivering the lines to pause.
8. Identify and explain where you would instruct the actor delivering the lines to vary tone, pitch, intonation for emphasis.
9. Provide movement advice for one line of dialogue from the extract.

**Extract from the play**

**Teacher note:** the extract below is from *Tales from the Arabian Nights* (Abela 2019:12).

*The* DOGBROTHERS *throw the* MAN WITH TWO DOGS *and the* BEGGAR GIRL *overboard and sail away*. KING SHARAYAR *enjoys this.*

MAN WITH TWO DOGS: Help! My Wife! Save her! Where is she?

*The* BEGGAR GIRL *transforms into a* SHE-DEMON.

BEGGAR GIRL: I’m here, hubby, saving you.

MAN WITH TWO DOGS: But, you’re a …

BEGGAR GIRL: She-demon. And your loser brothers tried to drown us. Hold on, babe. Nice and tight.

*The* SHE-DEMON *grabs him and flies across the sea.*

### Phase 5, activity 11 – I Used to Think... Now I Think...

When we began our study of how we might stage *Tales from the Arabian Nights*, you had some initial ideas about it. Take a minute to remember what ideas you previously had about staging the play. Write a few sentences using this sentence starter:

I used to think...

|  |
| --- |
|  |
|  |
|  |

Now, think about how your ideas about staging the play have changed due to what you have learnt about production elements such as set design, props, costuming, line delivery and movement. Again, in just a few sentences, write down what you now think about how the play might be interpreted for the stage. Start your sentences using this sentence starter:

Now, I think...

|  |
| --- |
|  |
|  |
|  |

## Phase 6 – preparing the assessment task

In the 'preparing the assessment task' phase, students are provided with a range of strategies to support them in their engagement with the formal assessment task. Students will engage with activities that support them to identify the key words in questions and use these in the formation of a response. Students will also engage with and rehearse responding to short answer questions in timed conditions. The activities provided throughout this phase are not meant to be completed consecutively, nor should they be left until Phases 1 to 5 are taught in their entirety. They should be introduced as required to consolidate skill development and run concurrently with the other phases. Some may take a few minutes in a once-off lesson, while others may require an entire lesson. Others will need to be repeated to ensure that each element of analytical skill development has been achieved. All will need to be adapted to the class context.

### Phase 6, resource 1 – directional verbs

**Student note**: the table below contains definitions of the verbs you are most likely to encounter in an examination. However, sometimes a synonym of the verb is used instead. A great reflective activity for you to do would be to look up synonyms for the verbs. See **Phase 6, resource 2 – synonyms for ‘shows’** below.

Use the table below to help you to understand what a question is asking you to do. For example, the verb ‘identify’ is quite straightforward as you simply need to find an example from the text. However, the verb ‘evaluate’ is a higher order verb which is asking you to think deeply and critically and to make a judgement.

Table 48 – directional verbs

|  |  |  |
| --- | --- | --- |
| Verb | Syllabus glossary definition and example | Sample question |
| Identify | Recognise and name | * Identify ONE character from the play. * This instruction is asking you to find (recognise) and name the character. |
| Describe | Provide characteristics and features | * Describe what the king might wear. * This instruction is asking you to demonstrate your understanding of the context of the play. You are being asked to describe the king’s clothing. If you dress the king in beggar’s clothes, this suggests that you do not understand the character. |
| Explain | Relate cause and effect; make the relationships between things evident; provide why and/or how | * Explain why Queen Sahar feels sympathy for the Smuggles. * This instruction is asking you to provide a link between the queen’s feelings and the Smuggles. ‘Explain’ questions usually need you to provide textual evidence to support your ideas. |
| Analyse | Identify components and the relationship between them; draw out and relate implications | * How do the nested stories support the moral message of the play? * Although the verb ‘analyse’ is not used in this question, the word ‘how’ indicates that it is an analysis question. You are being asked to identity and draw parallels between the nested stories AND to say how these ideas relate/contribute to the moral message of the play. |
| Justify | Support an argument or conclusion | * In your opinion, why does the play script use humour? * While the verb ‘justify’ is not used, you are being asked to state an opinion. You will need to provide evidence from the text to support your ideas/argument. |
| Evaluate | Make a judgement based on criteria; determine the value of | * Evaluate the view that all ‘strangers are strange’. * This instruction needs you to start an opinion and then to support that opinion with evidence from the text. However, with an ‘evaluate’ question, you need to say whether the aim has been achieved. So, does Abela make the audience reflect on their own biases? |

### Phase 6, resource 2 – synonyms for ‘shows’

The table below is an example of how you might explore synonyms (or different ways of saying the same word). However, be careful when using synonyms as sometimes they might not match your intent. For example, ‘The artwork communicates that a range of techniques were used.’ The insertion of the synonym ‘communicates’, as opposed to ‘shows’, does not quite work. You could say, ‘The artwork illustrates that a range of techniques were used.’

Table 49 – synonyms for shows

|  |  |  |
| --- | --- | --- |
| Synonym | Definition | Used in a sentence |
| Communicates | To share information, thoughts, or feelings with others. | In the novel, the author effectively **communicates** ideas about survival and friendship. |
| Demonstrates | ‘Show by example.’ (NESA’s English K–10 Syllabus glossary) | The play **demonstrates** the consequences of being greedy and unkind. |
| Describes | ‘Provide characteristics and features.’ (NESA’s English K–10 Syllabus glossary) | The poet **describes** the countryside setting in detail. |
| Emphasises | To highlight or give special importance to a point, idea or object. | The poem **emphasises** the emotional journey of the travellers. |
| Evokes | To awaken or bring forth a strong emotion or sensory experience for the reader. | The image of the sunset over the ocean **evokes** a sense of calm and awe. |
| Expresses | To show or tell others thoughts, feelings, or wants in a clear and understandable manner. | The poem beautifully **expresses** the poet’s emotions and experiences. |
| Highlights | To draw attention to the most important aspects of something. | The author’s use of imagery **highlights** the natural beauty of the mountain ranges. |
| Illuminates | To make something clearer, more visible or easier to understand. | The author’s use of characterisation **illuminates** the complex relationships in the story. |
| Illustrates | To create a clear image of an idea or situation. This helps the reader or the audience to better understand an idea, character, event or situation in a text. This can be achieved in visual texts and in written texts. | The protagonists’ actions **illustrate** their determination and resilience. |
| Orients | [Write your own definition of this word here.] | [Write a sentence using this word in this box.] |
| Portrays | [Write your own definition of this word here.] | [Write a sentence using this word in this box.] |
| Proves | [Write your own definition of this word here.] | [Write a sentence using this word in this box.] |
| Provokes | [Write your own definition of this word here.] | [Write a sentence using this word in this box.] |
| Represents | [Write your own definition of this word here.] | [Write a sentence using this word in this box.] |
| Reveals | [Write your own definition of this word here.] | [Write a sentence using this word in this box.] |
| Supports | [Write your own definition of this word here.] | [Write a sentence using this word in this box.] |
| Unveils | [Write your own definition of this word here.] | [Write a sentence using this word in this box.] |
| Ushers | [Write your own definition of this word here.] | [Write a sentence using this word in this box.] |

### Phase 6, resource 3 – linking words or phrases

**Student note**: use this resource to help construct different types of sentences. You practiced writing compound, complex and compound-complex sentences in Phase 1 when you did **Phase 1, resource 6 – sentence basics**. Have fun with your writing. Try to make your sentences more interesting by playing with these linking words and phrases.

Use this table to help you to vary your sentence structure. Any of these linking words can be used to form complex and compound sentences.

Table 50 – linking words or phrases

|  |  |
| --- | --- |
| Transition type | Possible words or phrases |
| To show comparison | similarly, likewise, as well as, compared to, correspondingly, equally |
| To show contrast | but, however, although, even if, on the other hand, while, yet |
| Ordering and sequencing | first, firstly, second, after, next, lastly, finally, later, |
| Adding a new idea | also, besides, furthermore, nevertheless, likewise, moreover |
| Cause and effect | because, such as, so, as a result, consequently, therefore, despite, ergo |
| Concluding | finally, in short, to sum up, in other words, ultimately, overall |
| Providing examples | an illustration of this, for instance, for example, case in point |
| Repeating or reinforcing | by the same token, above all, once again, in addition, as well as, likewise |

**Teacher note**: the transition word table above is adapted from *The Writing Rope: A Framework for Explicit Writing Instruction in All Subjects* by Joan Sedita. Copyright © 2023 by Paul H. Brookes Publishing Co., Inc. All rights reserved.

### Phase 6, resource 4 – reflecting on your response

**Teacher note**: the reflection questions (or checklist) should be used throughout the program. Adapting the table to meet the needs and readiness of your students is an important step when using this checklist. For example, you may decide to use ONE of the rows as an Exit ticket at the end of each lesson. Students could be asked to focus on a different row each time. There are a range of templates available on the Department's [Digital Learning Selector.](https://app.education.nsw.gov.au/digital-learning-selector/)

**Student note**:as you complete each writing task, use the table below to review and refine your responses. This resource will help you to refine your writing skills. Strong writing skills give you an advantage when responding to questions under examination conditions.

Use this table as a checklist whenever you complete a writing task. This will help you to get into the habit of regularly monitoring and revising your work.

Table 51 – reflecting on your response

|  |  |  |  |
| --- | --- | --- | --- |
| Reflection questions | Yes | No | To some extent |
| Does your topic sentence clearly address the question? | [Type here] | [Type here] | [Type here] |
| Is your topic sentence a complex sentence? | [Type here] | [Type here] | [Type here] |
| Have you used the key words from the question or synonyms for these words in your topic sentence? | [Type here] | [Type here] | [Type here] |
| Have you included more than one direct reference to the text? | [Type here] | [Type here] | [Type here] |
| Are your direct references integrated as part of a longer sentence? | [Type here] | [Type here] | [Type here] |
| Do you explain how your direct references link to the question? | [Type here] | [Type here] | [Type here] |
| Do you refer to one or more language forms and features in the text? | [Type here] | [Type here] | [Type here] |
| Have you referred to both the composer and the audience? | [Type here] | [Type here] | [Type here] |
| Have you used a range of sentence structures? | [Type here] | [Type here] | [Type here] |
| Is your punctuation accurate and consistent throughout? | [Type here] | [Type here] | [Type here] |
| Have you used words throughout that demonstrate your English vocabulary? | [Type here] | [Type here] | [Type here] |
| Does your concluding sentence link back to the question and your topic sentence? | [Type here] | [Type here] | [Type here] |

### Phase 6, resource 5 – responding to unseen questions

**Student note**: when answering unseen questions, it is important that you consider the number of marks that the question has been allocated. For example, if a question is allocated 2 marks, you should not spend longer than 3 to 4 minutes on that question. Use the mark allocation to determine how much time to spend on your answer. The mark value should also inform how much evidence you need to include in your answer.

Use the advice provided in the table below as a guide when responding to unseen questions.

Table 52 – responding to unseen questions

|  |  |  |
| --- | --- | --- |
| Mark allocation | Time | Evidence |
| 1 mark | 1–2 minutes maximum. | For a 1-mark question, you will not need to write more than one sentence. A 1-mark question will usually ask you to identify something. |
| 2 marks | 3–4 minutes maximum. | Your answer shouldn’t be more than 2-3 sentences for a 2-mark question. For 2 marks, your answer should do 2 separate things. You should be able to tell what those things are based on the words of the question. For example, you could be asked to provide an explanation and support your answer with a piece of evidence from the text. |
| 3 marks | Approximately 6 minutes. | A 3-mark question will require a response that is around 3-4 sentences long. The question may have 2 clearly identifiable parts that need answering and it is important that you answer both parts. For a 3-mark question, you should make at least one direct reference to the text. You may also be required to identify, describe or explain a language feature. |
| 4–5 marks | Between 8–10 minutes. This will depend on the marks allocated to the question. Aim to spend approximately 2 minutes per mark. | 4- and 5-mark questions should be responded to in the form of a paragraph. The answer should have a clear topic sentence that directly engages with the key words of the question. Your paragraph should include multiple well-selected examples that support the answer to the question. You should use technical language and metalanguage (language forms, features and structures) in your discussion of the text. |
| 6 marks and above | 12 minutes or more. Aim for approximately 2 minutes per mark. | You are required to write a series of comprehensive paragraphs. Your response should start with a well-developed thesis that clearly aligns to the question’s requirements. Each paragraph should explore an idea related to the question. Each paragraph should include carefully selected examples that support your thesis. You may need to use contextual evidence. You should use technical language and metalanguage (language forms, features and structures) in your analysis of the text. The length of your response should be determined by the number of marks allocated and the amount of space given to you on the page. |

### Phase 6, resource 6 – responding to a 5-mark question

**Student note**: read the sample 5-mark response. See If you can identify the evidence and language features. Do you think it addresses the question clearly and concisely? When you have had a moment to think about this, read the annotated response.

Read the following sample 5-mark response. As you read, highlight:

* any evidence (examples from the text)
* any language features or features of form identified.

Once you have read the sample response, move to the annotated table.

**Question**

Queen Sahar and Professor Duban both tell the king that he is ‘under the spell of the wrong story.’ Why does Abela repeat this phase? Use evidence from the play to support your answer.

**Sample response**

Abela uses repetition to express the idea that narratives are powerful in shaping our perception and perspective. Stories are different to facts and Abela is emphasising that understanding a story from more than one perspective is important. When Queen Sahar is beheaded, it is because she has been caught ‘smuggling outsiders’ into the kingdom. Abela’s use of the noun ‘outsiders’ reinforces the idea that the Smuggles come from somewhere else and don’t belong. Professor Duban is also beheaded after the evil advisor accuses him of being a ‘spy.’ Before their execution, each character tells the king that he is ‘under a spell’ and that he has been listening to the ‘wrong story’. In both cases, the king has been listening to a rumour. The mob convince the king that ‘strangers are dangerous!’ By repeating the phrase when the professor is executed, Abela highlights how easy it is to believe the worst of people if you do not listen to both sides of a story.

**Teacher note**: if you are modelling the response above, you may wish to remove this annotated table and distribute it to students once you have completed your modelled response.

Table 53 – annotated sample 5-mark response

|  |  |
| --- | --- |
| Sample response | Annotations |
| Abela uses repetition to express the idea that narratives are powerful in shaping our perception and perspective. Stories are different to facts and Abela is emphasising that understanding a story from more than one perspective is important. | This topic sentence uses synonyms for the word ‘story’ and refers to ideas directly stated in the question. |
| When Queen Sahar is beheaded, it is because she has been caught ‘smuggling outsiders’ into the kingdom. Abela’s use of the noun ‘outsiders’ reinforces the idea that the Smuggles come from somewhere else and don’t belong. | This sentence identifies the **first** piece of evidence from the text ‘smuggling outsiders.’ and it goes on to identify the **first** language feature ‘noun.’ This section of the response provides a recount of an event from the play and explains the word choice. At this point in the response, the example does not connect to the question. |
| Professor Duban is also beheaded after the evil advisor accuses him of being a ‘spy’. | This sentence identifies the **second** piece of evidence from the text ‘spy’ but does not identify a language feature. Both examples provide information about why the characters are beheaded. However, the key focus of the question – why Abela repeats the phrase ‘under the spell of the wrong story’ – is not effectively addressed by these examples. |
| Before their execution, each character tells the king that he is ‘under a spell’ and that he has been listening to the ‘wrong story’. In both cases, the king has been listening to a rumour. | This sentence attempts to link the examples back to the question. A stronger response would have focused in this part of the answer on the repetition of the phrase. |
| The mob convince the king that ‘strangers are dangerous!’ | This section includes a **third** piece of evidence. This sentence is a simple sentence and would benefit from elaboration. There could be greater connection between this example and the idea of the ‘wrong story’ that is a key part of the question. This example could be provided earlier in the response as the ‘wrong story’ that the king is ‘under the spell of’. Drawing attention to this ‘wrong story’ earlier would have helped to effectively structure the response. |
| By repeating the phrase when the professor is executed, Abela highlights how easy it is to believe the worst of people if you do not listen to both sides of a story. | This sentence concludes the response by linking back to the question. The idea that ‘it is easy to believe the worst of people if you do not listen to both sides of a story’ could have been included in the topic sentence of this paragraph. This would have created a direct response to the question from the beginning of the response. |

**Teacher note**: this response would not have gained 5 marks. It would have been awarded 4 marks.

Table 54 – sample response marking criteria

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| Mark value | Marking criteria |
| 5 marks | * Effectively explains the purpose of Abela’s use of repetition * Uses well-chosen supporting evidence * Demonstrates effective control of language and structure appropriate to audience and purpose |
| 3–4 marks | * Explains the purpose of Abela’s use of repetition * Uses appropriate supporting evidence * Demonstrates control of language and structure appropriate to audience and purpose |
| 2 marks | * Describes aspects of the text which relate to the idea of ‘the wrong story’ * Uses some supporting evidence * Demonstrates some control of language and structure |
| 1 mark | * Provides some relevant information about the text * Demonstrates basic control of language |

## Core text excerpt – Phase 6, resource 7 – practice examination

**Teacher note**: this practice examination can be distributed to students ‘as is’. The lines and mark allocation should be used to indicate the length of time spent on each question. The extract could be provided as a separate document so that students can have it alongside the questions.

**General Instructions**

* Reading time – 5 minutes
* Working time – 50 minutes
* Write using a blue or black pen.
* The number of lines provided for each question indicates how long your answer should be. However, extra paper can be provided on request.
* Read the extract and then use your knowledge of both the extract and the play to answer the questions that follow.

**Extract**

*A* SMUGGLE becomes *a* BEGGAR GIRL.

BEGGAR GIRL: Sir? Look at me. I’ve got nothing. No food, no house. Just hope that you might help me.

MAN WITH TWO DOGS: Of course I’ll help you. What can I do?

BEGGAR GIRL: Marry me. Take me home on this boat, and protect me from the storms of life. If you judge my words, not what I look like, I promise you, I will reward your kindness.

MAN WITH TWO DOGS: Marry you?

The MAN WITH TWO DOGS looks at her. His heart flutters and he goes all gooey.

Yes!

The DOGBROTHERS cheer and sing half-heartedly as they load the boats with merchandise.

DOGBROTHERS: [singing] Smelly spices

Silky tassels

Fancy fabric

Comfy carpets.

All aboard who are going aboard

The MAN WITH TWO DOGS and the BEGGAR GIRL board the ship. They dance and twirl and fall asleep in each other’s arms. The DOGBROTHERS raise the anchor, sail the choppy sea, and are seasick again.

FIRST DOGBROTHER: I hate them.

SECOND DOGBROTHER: Freeloading on us.

FIRST DOGBROTHER: It stinks.

SECOND DOGBROTHER: It’s not right.

FIRST DOGBROTHER: We should complain.

SECOND DOGBROTHER: We could mutiny!

FIRST DOGBROTHER: Turn into pirates.

SECOND DOGBROTHER: And get famous and put in books!

FIRST DOGBROTHER: And achieve our criminal potential.

SECOND DOGBROTHER: And get girlfriends.

FIRST DOGBROTHER: Yeah, girlfriends.

SECOND DOGBROTHER: Let’s chuck ‘em overboard.

FIRST DOGBROTHER: Yeah. Come on!

The DOGBROTHERS throw the MAN WITH TWO DOGS and the BEGGAR GIRL overboard and sail away. KING SHAHRAYAR enjoys this.

MAN WITH TWO DOGS: Help! My wife! Save her! Where is she?

The BEGGAR GIRL transforms into a SHE-DEMON.

BEGGAR GIRL: I’m here, hubby, saving you.

MAN WITH TWO DOGS: But, you’re a…

BEGGAR GIRL: She-demon. And your loser brothers tried to drown us. Hold on, babe. Nice and tight.

The SHE-DEMON grabs him and flies across the sea.

MAN WITH TWO DOGS: Next thing, I’m in the air, with my wife who was a beggar who is now a she-demon flying me over the choppy sea and back to the roof of my house!

They land.

I didn’t know I married a she-demon!

BEGGAR GIRL: I am one of the good ones. When I saw you, I was lovestruck, baby. Totally gaga. I wanted your heart to throb and your head to spin, so I changed shape. When you didn’t shun me in that beggar girl get-up, I knew you were a kind soul. I’ve rewarded your kindness by saving your life. But now, babe, I’m off to obliterate your brothers.

MAN WITH TWO DOGS: What?

BEGGAR GIRL: Sink their ship, let them gurgle and perish.

MAN WITH TWO DOGS: No! Please don’t kill them.

BEGGAR GIRL: You were nearly shark lunch because of them.

MAN WITH TWO DOGS: They’re still my brothers. And if I let you kill them, I’ll be as bad as they are, won’t I?

BEGGAR GIRL: Okay, pumpkin. I won’t kill them.

KING SHAHRAYAR: But what *are* you going to do to them?

*The* BEGGAR GIRL *utters an incantation*.

BEGGAR GIRL: If his brothers are good men

Let them stay men

But if his brothers are vicious and nasty

Let them change into dogs

By the will of the Creator of Everything.

### Phase 6, resource 7 – practice examination

Your answers for questions 1 and 2 will be assessed on how well you:

* identify information from the stage directions in the extract.

**Question 1**

Identify ONE sound effect that could be included in this scene. (1 mark)

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**Question 2**

Identify TWO examples of colloquial language in this scene. (2 marks)

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Your answers to questions 3 to 5 will be assessed on how well you:

* interpret the text as a performed text
* clarify and justify your creative interpretation of the text.

**Question 3**

Identify a section where you would instruct the actors to speak at a fast pace. This could include lines from one or more characters. Justify why you have chosen this section. (3 marks)

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**Question 4**

Scenario – you are directing a production of the play.

The DOGBROTHERS throw the MAN WITH TWO DOGS and the BEGGAR GIRL overboard and sail away. KING SHAHRAYAR enjoys this.

Using the stage direction above, explain one instruction you would give to the actor playing King Shahrayar to physically communicate his enjoyment. (2 marks)

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**Question 5**

Explain what this extract reveals about the values of the Man with Two Dogs. (4 marks)

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Your answers in questions 6 and 7 will be assessed on how well you:

* directly answer the questions
* use evidence from the text to demonstrate your understanding of the extract.

**Question 6**

How does the extract communicate the moral message that every action has a consequence? (5 marks)

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Your answer to question 7 will be assessed on how well you:

* respond directly to the question
* support your answer with examples from both the extract and elsewhere in the text
* demonstrate control of language and structure appropriate to audience and purpose.

**Question 7**

How effective is Abela in telling serious stories in a way that young people can understand? In your response, refer to the extract and the rest of the text. (8 marks)

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### Phase 6, resource 8 – sample examination responses

**Teacher note**: the sample examination responses can be used as a group or class activity. Beneath each question is a sample marking guideline. Students can use the marking guideline to compare the sample response with the criteria for each question. The sample responses provided are examples of responses that should be awarded full marks.

#### Sample responses

**Question 1**

Identify ONE sound effect that could be included in this scene. (1 mark)

**Sample response**

I would include the squawking of sea birds, as the scene is set at the dock and at sea.

**Question 2**

Identify TWO examples of colloquial language in this scene. (2 marks)

**Sample response**

Two examples of colloquial language in this scene are when the Second Dogbrother says ‘Let’s chuck ‘em overboard’ and when the Beggar Girl says ‘I was lovestruck, baby. Totally gaga.’

**Question 3**

Identify a section where you would instruct the actors to speak at a fast pace. This could include lines from one or more characters. Justify why you have chosen this section. (3 marks)

**Sample response**

I would instruct the actors playing the 2 Dogbrothers to speak quickly in the duologue that begins with ‘FIRST DOGBROTHER: I hate them’. I would make this part quickly spoken because it is a series of short sentences that the characters deliver excitedly in response to each other. A fast pace will help emphasise this excitement.

**Question 4**

Scenario – you are directing a production of the play.

The DOGBROTHERS throw the MAN WITH TWO DOGS and the BEGGAR GIRL overboard and sail away. KING SHAHRAYAR enjoys this.

Using the stage direction above, explain one acting instruction you would give to the actor playing King Shahrayar to physically communicate his enjoyment. (2 marks)

**Sample response**

**I would tell the actor playing the king to lean forward on his throne, as if he is on the edge of his seat excitedly watching the action unfold. King Shahrayar is a cruel character who enjoys seeing violence. The positioning of his body on the throne visually represents his engagement and enjoyment.**

**Question 5**

**Explain what this extract reveals about the values of the Man with Two Dogs. (4 marks)**

**Sample response**

This extract reveals that the Man with Two Dogs is a very kind man who desires to help people less fortunate than himself. This is clear when he says ‘Of course I’ll help you. What can I do?’ The high modality of the Man with Two Dogs’ ‘Of course’ is said without hesitation, revealing that he is a compassionate character. This selflessness is reinforced when he asks the Beggar Girl to not kill his brothers. He asks ‘if I let you kill them, I’ll be as bad as they are, won’t I?’ This shows that he is a character who is willing to forgive his brothers despite their attempts to kill him. Therefore, this extract reveals that the Man with Two Dogs values kindness and empathy.

**Question 6**

How does the extract communicate the moral message that every action has a consequence? (5 marks)

**Sample response**

**This extract reinforces a moral message by demonstrating that actions can have a range of consequences. The extract highlights both the consequences of cruelty and kindness through the Beggar Girl’s different treatment of the Man with Two Dogs and the Dogbrothers. The Beggar Girl’s dialogue ‘I’ve rewarded your kindness by saving your life’ makes it clear that he has been rescued and rewarded as a consequence of his compassionate act of saving the Beggar Girl. In contrast, the consequences of the Dogbrothers’ treacherous act is made clear in the Beggar Girl’s incantation ‘if his brothers are vicious and nasty/ let them change into dogs’. The incantation uttered here reveals to the audience why the characters are called the Dogbrothers, and that their transformation into dogs is a direct consequence of their ‘vicious and nasty’ actions. Therefore, the extract communicates that every action, positive and negative, has a consequence.**

**Question 7**

How effective is Abela in telling serious stories in a way that young people can understand? In your response, refer to the extract and the rest of the text. (8 marks)

**Sample response**

Throughout Tales from the Arabian Nights,Abela is very effective in telling serious stories in a way that young people can understand. She does this by drawing on the well-known moral messages ofThe Arabian Nights folk tales to communicate a serious message about the difficulties faced by refugees.

Abela effectively uses her play to communicate the horrors faced by refugees in the real world. In the extract, the stage direction ‘The DOGBROTHERS throw the MAN WITH TWO DOGS and the BEGGAR GIRL overboard’ is included. This alludes to the serious Tampa affair that inspired the writing of the play. By using familiar characters from The Arabian Nights and giving the characters a happy ending, Abela communicates this terrible event in a way that is engaging and understandable for young audiences. Additionally, the imprisonment of the Smuggles at the beginning of the play is communicated in the Adviser’s dialogue ‘The dungeon is full to the brim’. This is an allegory for Australia’s use of detention centres to imprison refugees. By using fictional ‘Smuggles’ and a fantasy-like ‘dungeon’ setting, Abela makes her criticism of this treatment of refugees easy to understand.

Moreover, Abela also uses the stories from The Arabian Nights to communicate serious moral messages. To appeal to young people, Abela uses comedy, including silly but humorous word play. This can be seen in Qasim’s dialogue ‘What was that word again? Open…. lentil? No. That’s not it... Open barley! Bugger. Open wheat? Open chickpea? Open pine nut?’ The correct answer ‘open sesame’, is a well-known saying and the humour is easy for young audiences to understand. However, both Qasim’s story and the one in the extract communicate a serious message about the consequences of greed. By drawing upon intertextual references to the well-known stories, Abela successfully communicates a serious message about sinful behaviour.

In conclusion, Abela is very successful in making serious stories easy for young audiences to understand. She communicates information about serious events such as the ill-treatment of refugees. She also communicates serious moral messages about moral behaviour.

#### Marking criteria

**Question 1**

Identify ONE sound effect that could be included in this scene. (1 mark)

Table 55 – marking criteria for question 1

|  |  |
| --- | --- |
| Mark value | Marking criteria |
| 1 mark | * Correctly identifies one sound effect needed to stage the scene |

**Question 2**

Identify TWO examples of colloquial language in this scene. (2 marks)

Table 56 – marking criteria for question 2

|  |  |
| --- | --- |
| Mark value | Marking criteria |
| 2 marks | * Identifies 2 examples of colloquial language in the extract |
| 1 mark | * Identifies one example of colloquial language in the extract |

**Question 3**

Identify a section where you would instruct the actors to speak at a fast pace. This could include lines from one or more characters. Justify why you have chosen this section. (3 marks)

Table 57 – marking criteria for question 3

|  |  |
| --- | --- |
| Mark value | Marking criteria |
| 3 marks | * Identifies a relevant section of the extract where the actors could speak at a fast pace * Uses relevant textual evidence to support ideas * Logically justifies why they have selected the chosen section |
| 2 marks | * Identifies a section of the extract where the actors could speak at a fast pace * Attempts to justify why they have selected the chosen section |
| 1 mark | * Attempts to identify a section of the extract where the actors could speak at a fast pace |

**Question 4**

Scenario – you are directing a production of the play.

The DOGBROTHERS throw the MAN WITH TWO DOGS and the BEGGAR GIRL overboard and sail away*.* KING SHAHRAYAR enjoys this*.*

Using the stage direction above, explain one instruction you would give to the actor playing King Shahrayar to physically communicate his enjoyment. (2 marks)

Table 58 – marking criteria for question 4

|  |  |
| --- | --- |
| Mark value | Marking criteria |
| 2 marks | * Describes how the king should react in this moment * Explains why this action would be appropriate |
| 1 mark | * Provides some relevant information about the text |

**Question 5**

Explain what this extract reveals about the values of the Man with Two Dogs. (4 marks)

Table 59 – marking criteria for question 5

|  |  |
| --- | --- |
| Mark value | Marking criteria |
| 4 marks | * Explains how the Man With Two Dogs demonstrates kindness * Explains the link between the Man with Two Dogs’ behaviour and the moral message of the play * Supports ideas with well-chosen evidence from the text |
| 2–3 marks | * Describes how the Man With Two Dogs demonstrates kindness * Attempts to explain the link between the Man with Two Dogs’ behaviour and the moral message of the play * Attempts to use textual evidence |
| 1 mark | * Provides some evidence relevant to the text |

**Question 6**

How does this extract communicate the moral message that every action has a consequence? (5 marks)

Table 60 – marking criteria for question 6

|  |  |
| --- | --- |
| Mark value | Marking criteria |
| 5 marks | * Effectively explains how the excerpt reinforces the idea that all actions have a consequence * Uses well-chosen supporting evidence * Demonstrates effective control of language and structure appropriate to audience and purpose |
| 3–4 marks | * Explains how the excerpt reinforces the idea that all actions have a consequence * Uses appropriate supporting evidence * Demonstrates sound control of language and structure appropriate to audience and purpose |
| 2 marks | * Describes how the excerpt reinforces the idea that all actions have a consequence * Uses some supporting evidence * Demonstrates some control of language and structure |
| 1 mark | * Provides some relevant information about the moral message * Demonstrates basic control of language |

**Question 7**

How effective is Abela in telling serious stories in a way that young people can understand? In your response, refer to the extract and the rest of the text. (8 marks)

Table 61 – marking criteria for question 7

|  |  |
| --- | --- |
| **Mark value** | **Marking criteria** |
| ****7**–**8 marks**** | * Effectively explains how Tales from the Arabian Nights is written so that it appeals to a younger audience * Uses well-chosen supporting evidence * Demonstrates effective control of language and structure appropriate to audience and purpose |
| ****5**–**6 marks**** | * **Explains how** Tales from the Arabian Nights **demonstrates is written so that it appeals to a younger audience** * **Uses appropriate supporting evidence** * **Demonstrates sound control of language and structure appropriate to audience and purpose** |
| ****3**–**4 marks**** | * **Describes how** Tales from the Arabian Nights **might appeal to a younger audience** * **Uses some supporting evidence** * **Demonstrates some control of language** |
| ****1**–**2 marks**** | * **Provides some relevant information about the text** * **Demonstrates basic control of language** |

## References

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