English Stage 4 (Year 7) – resource booklet – drama

Speak the speech – part 3, Phases 3 and 4 (integrated Phase 5)

This document contains the teaching and learning resources and activities that accompany the Year 7 teaching and learning program.

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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

This teacher resource booklet is not a standalone resource. It has been designed for use by teachers in connection to Year 7 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/overview) (NESA 2022). These include the Year 7 scope and sequence, Year 7 ‘Speak the speech program part 1’ program and the Year 7 Term 4 sample assessment task, which includes a student work sample. All documents associated with this resource can be found on the [Planning, programming and assessing English 7–10 webpage](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10).

## Purpose of resource

This document includes the resources and activities that accompany the Part 3 program document. The focus is on a drama text – **Core text 3 – *Sunshine Super Girl* by Andrea James.**

It has been organised into the following phases:

* Phase 3 – discovering and engaging analytically with the core texts
* Phase 4 – deepening connections between texts and concepts.
* Phase 5 – engaging critically and creatively with model texts has been integrated into Phases 3 and 4.

## 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 has been designed for Term 4 of Year 7. It provides opportunities for the teacher to explore a key aspect of subject English and strengthen class rapport in a stimulating and creative way appropriate to the end of the year. By investigating oratory through speeches, drama, performance poetry and storytelling, students explore and understand new texts and concepts, and experience new ways of learning. Teacher-facing material has been included as a ‘resource’, while student-facing material has been labelled ‘activity’ in this booklet. The resources and activities 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](https://curriculum.nsw.edu.au/syllabuses/english-k-10-2022) syllabus (NESA 2022). The resources and activities 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 1 – core texts and their alignment to the text requirements

|  |  |  |
| --- | --- | --- |
| Text | Text requirement | Annotation and overview |
| James A (2021) *Sunshine Super Girl*, Currency Press, Australia. | This play text (drama) 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/) in that it provides students opportunities to engage with a performance piece written for the stage that contains complex vocabulary, language, structure and content.  **EN4-RVL-01** requires students to read texts that are complex in their ideas and construction. The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022): a work of drama by an Aboriginal author which explores intercultural and diverse experiences, as well as a range of cultural perspectives from popular and youth cultures. | This drama text is subtitled ‘The Evonne Goolagong Story’. It is described in the author’s note as ‘based on a true story and… dramatised for the stage’ (James 2021:xi). Young readers will engage as listeners and viewers to a dramatic retelling of a story about overcoming adversity, finding identity and stardom which includes dance, hybrid forms and a mixture of thoughtful monologues with engaging dialogues.  A study of this text will support the development of reading and listening skills, an appreciation of the form and an exploration of a story with Cultural significance to Aboriginal Peoples, written by an Aboriginal composer. The program includes a study of chosen scenes, but it is appropriate for more extended close study as it focuses on sport, family and identity in a way that is accessible to Year 7 students.  Teachers should be aware, however, that it contains one scene of highly offensive language and one scene where her coach makes an inappropriate advance to a 19-year-old Evonne and is rebuffed.  Aboriginal and Torres Strait Islander readers are advised that the play contains reference to people who have died. |

# Phase 3 – discovering and engaging analytically with the core texts

In this phase, students will engage personally with a core text during their first encounter with it. The ways in which students approach the core text will impact strongly on their enjoyment of the program, engagement with the learning and their potential for success.

Through a focus on argument and authority, students deepen their understanding of how composers use and manipulate language, form and stylistic features. As they continue to read the text, students will analyse how the composer uses the codes and conventions of spoken texts. They begin investigating the ways language forms and features are used by composers to drive voice, ideas, character or story in a text.

Students are guided to respond analytically and creatively, and experiment with the application of known and new knowledge and skills, especially as they develop their speaking skills. This phase includes the integrated phase 5 ‘engaging critically and creatively with model texts', where students respond to the core texts in critical and creative ways. Students reflect on the form, language and stylistic features of the speeches to inform their own compositions.

## Phase 3, resource 1 – teaching the podcast

**Teacher note**: this activity follows the principle that teachers should prepare the text for the student cohort, and prepare the students for the text prior to reading. The teacher will need to adjust the vocabulary table to suit the chosen approach. Depending on your students, this topic may be upsetting and should be omitted if required. It contains references to the Stolen Generations and descriptions of the fear associated with a car arriving at the Goolagong family home. The podcast ‘[Fierce Girls: Evonne Goolagong Cawley – the girl who conquered Wimbledon](https://www.abc.net.au/listen/programs/fierce-girls/evonne-goolagong-cawley/10392376)’ (ABC) can be accessed online, linked to a Google classroom or printed as a hard copy.

To prepare students to listen to the podcast, choose one of the following vocabulary activities related to the podcast glossary. A blank version of this table is included in the student-facing activity below. The teacher will need to adjust the instructions and inclusions in the table depending on the option chosen. Students may be required to:

* match the term with visual images
* match the term with its definition
* use the glossary during the reading process to look up unfamiliar words
* use the glossary for spelling activities.

**Further teacher instructions for accessing and using the podcast**

The podcast included here is a stimulus text used in a brief activity sequence. Students listen to the podcast but are provided the image of the podcast landing page at the ABC, and quotes to stimulate interest. For students who require a text transcript please follow these instructions.

There are several ways to convert speech to a text transcript. One of the most easily accessible is via Microsoft Word. To create a transcript for the podcast if needed for your class:

1. Follow the hyperlink to Microsoft’s [‘Transcribe your recordings’](https://support.microsoft.com/en-us/office/transcribe-your-recordings-7fc2efec-245e-45f0-b053-2a97531ecf57) support page. This support page provides a video and drop-down list to help you to navigate and explore how to record and transcribe speech.
2. While you play your podcast file you can record directly in Word. You will then be prompted to transcribe the recording.

**Answer table for podcast vocabulary**

The key terms and definitions that will support the teacher to prepare students for the listening are included in the table below.

**Table 2 – podcast glossary answers**

|  |  |
| --- | --- |
| Term | Definition |
| welfare | Help and support given to people in need by the government |
| Barellan | Town in NSW |
| mob | A colloquial word for a group of Aboriginal or Torres Strait Islander people associated with a particular place or country. It is used to connect and identify who an Aboriginal person is and where they are from (from [Deadlystory.com](https://deadlystory.com/page/tools/aboriginal-cultural-support-planning/cultural-planning---frequently-asked-questions/what-is-the-difference-between-mob-clan-tribe-language-group)). |
| Lachlan, Murrumbidgee, Murray | Rivers in NSW and Victoria |
| Blankies, dummies and teddies | Informal words for blanket (a warm cover), dummy (a child’s soother) and teddy bear (a cuddly toy) |
| tennis ball | The ball used to play the game of tennis |
| Scuffed | To rub against something and leave a mark (for example a shoe against a wall) |
| Strengthening | Making stronger |

## Phase 3, activity 1 – *Fierce Girls* podcast series

1. Match or fill in key vocabulary from the podcast.
2. **Use the table below to prepare for listening to the podcast.**

Table 3 – podcast glossary

|  |  |
| --- | --- |
| Term | Definition |
| welfare |  |
| Barellan |  |
| mob |  |
| Lachlan, Murrumbidgee, Murray |  |
| Blankies, dummies and teddies |  |
| tennis ball |  |
| scuffed |  |
| strengthening |  |

1. **Listening questionnaire and discussion**

After you have finished listening to the first couple of minutes of the podcast, complete the following activities to check understanding and prepare for further listening.

1. Share with a partner – How many of the things you expected to do, see and hear while engaging with a podcast actually happened? Did you experience anything unexpected?
2. Make a list with your partner – What would be the typical steps in the lifetime of a professional athlete (in any sport)? What do you think is the single most important characteristic of a successful elite sportsperson?
3. Quick research challenge – What are the 3 most important things about Evonne Goolagong Cawley you can discover in a one minute internet search? Check with a partner to see if you found the same things.
4. Collaborate with the whole class – What do you know about the Stolen Generations?
5. Consider and discuss – this podcast will be both informative (about a person, sport and era) and tell a story. Do you like this kind of text? Discuss your thoughts with a partner or small group.

## Phase 3, resource 2 – podcast codes and conventions

Use the following table to support students to learn or revisit some of the key codes and conventions of the podcast form.

Table 4 – examples for codes and conventions of the podcast form

|  |  |
| --- | --- |
| Codes and conventions of the podcast | Example from the *Fierce Girls* podcast |
| Introduction to the whole series | ‘This is an ABC podcast’ |
| Music | The ABC jingle and atmospheric music |
| Sound effects | Footsteps, insects, door knocks |
| A host who introduces themselves | Not evident |
| A topic | Evonne Goolagong Cawley’s life |
| An argument | [Discuss this with the class] |
| Segues or transitions between parts | Signalled by music |
| Guests and interviews | No |
| Advertising inserts | No |
| A balance of explanation and storytelling | Yes – parts ‘played’ by the host and explanations about the Stolen Generations |
| A balance of information and entertainment | [Discuss this with the class] |

## Phase 3, activity 2 – the podcast form

1. Complete the table below for the codes and conventions you noticed during the first section of the podcast.
2. Check with a partner then return to this table and enter more details after you have listened to more of the story.

Table 5 – codes and conventions of the podcast form

|  |  |
| --- | --- |
| Codes and conventions of the podcast | Example from the ‘Fierce Girls’ podcast |
| Introduction to the whole series | ‘This is an ABC podcast’ |
| Music |  |
| Sound effects |  |
|  |  |
|  |  |
|  |  |
|  |  |

## Phase 3, activity 3 – contemporary spoken word texts

Complete the activities from this list as instructed by your teacher.

1. **Discussion**

With your partner, review the codes and conventions of the podcast in the table above. What are the 2 most engaging, effective or powerful codes and conventions of the podcast in your opinions?

1. **Analysis**

Consider the balance of information and storytelling in this particular podcast. By storytelling we mean parts that tell a story and are meant to entertain, rather than inform or educate. Use the table below to note 2 more examples of each (we have given you one) then decide with your partner which aspect of the podcast form you are personally more drawn to and why.

Table 6 – informative versus storytelling aspects of the podcast

|  |  |
| --- | --- |
| Informative aspects of the podcast form | Storytelling aspects |
| Evonne and her family were Wiradjuri people from the town of Barellan | The dramatic knock at the door |
| The 3 great rivers | Visiting family |
| A tennis court built next door to their house | Evonne and her first tennis ball |
|  | Evonne practising with a broomstick |
|  | Evonne’s first proper game of tennis |
|  |  |
|  |  |

1. **Evaluation**

Work with a partner to evaluate the performance of the presenter (Leah Purcell). Imagine you are the director or producer of the podcast and you are going to give her feedback on her performance and delivery. Consider the features in the list below. You may need the teacher’s support to check the meaning of some. Give her a rating out of 5 for each and then write 100 words of feedback in the box at the end. If you think she was perfect, tell her why. If there are things she could improve, make some suggestions. You may comment on:

1. acting
2. tone of voice
3. narrating
4. pacing
5. expression
6. clarity.

Table 7 – feedback to the presenter on her performance in the podcast

|  |
| --- |
| Feedback for the presenter |
|  |

1. **Extension**

How many other types of texts (in the contemporary media landscape) can you think of that include the spoken word as one of their principal codes and conventions? Brainstorm a list with a partner and then prioritise them in order of preference. Consider whether you think the use of the spoken word is changing in the texts you are aware of. Contribute your ideas to a group or class plenary.

1. **Bringing it all together**

Class discussion – you could have simply read the story of Evonne Goolagong Cawley on Wikipedia, or even just read a transcript of the podcast. What did you enjoy about listening to a spoken word version of it? Do you think that the spoken word still has power in a contemporary culture of short texts and screens?

## Core text 3, extract 1 – *Sunshine Super Girl* ‘prologue’

PROLOGUE–CENTRE COURT FISHING

Darkness. We hear the sound of a tennis match and commentary. It’s the closing stages of a tie-breaker between Evonne Cawley and Chris Evert-Lloyd. We hear the ‘toc, toc, toc’ of the tennis ball and the classic 1980s TV tennis commentary.

Lights very, very slowly illuminate a brilliant tennis court. Luminescent green. A holy grail. The sounds of the tennis game and commentary become louder and louder. The audience cheers.

EVONNE GOOLAGONG CAWLEY enters with a suitcase and wicker fishing basket. Returning to Country, she looks around, puts down the suitcase, ascends the umpire’s chair and throws a hand line into the court.

Silence.

EVONNE: This is a good spot here. This is mum’s spot.

That current there? Swirling around and around? That’s the backwater. Leaves and twigs and bugs. That’s what the fish are after and that’s what I’m after.

The fish.

My dad told me about the magic of fishing at the backwater.

He used to say, ‘See that big hole down there? Plenty of fish. Big ones. That’s where you go to catch a fish.’

But to tell you the truth, if I don’t catch a fish, that’s okay too…

No-one knows I’m here. Not even family. I’m not ready to go into town. Just yet.

…

When I throw in a line and I’m waiting for a bite, it’s like I’m on the court.

In the zone.

Your hearing changes–like you’re underwater.

Your muscles shift and tighten. Ready for anything.

Your vision is sharp. Every twitch, every flutter.

And when everything aligns, that ball moves in slow motion and comes up to meet you.

Like an old friend.

And when you hit that sweet spot:

‘Toc’!

It’s like pure heaven.

That ball flies like a bird.

You watch your opponent scramble and before she hits the ball.

Wham!

You’re there. You know where to be.

She winds in her line, gets down from the umpire’s chair, walks to the centre of the court and picks up a handful of Wiradjuri dirt.

But why did I win, when so many others have lost?

What did it cost?

Why me?

## Phase 3, activity 4 – preparing to read the prologue

1. The table below contains a list of words and phrases **that may or may not be** in the scene you are about to read. Given what you already know about the story, and the stage direction you have been given, put a tick next to the words you would **expect to hear** in the opening to the play.

Table 8 – vocabulary in the prologue

|  |  |  |  |
| --- | --- | --- | --- |
| Words | Tick? | Words | Tick? |
| Fishing |  | current…swirling |  |
| Australian |  | in the zone |  |
| Child |  | twitch |  |
| slow motion |  | angry |  |
| opponent |  | To whom it may concern |  |
| Umpire |  | Wiradjuri |  |

1. After reading and discussing, practise making educated guesses about the meanings of words you might not know. Use the following table. Check our example for how we have used the context around the word to help us, then do two more rows.

Table 9 – using contextual cues to help guess unknown words

|  |  |  |
| --- | --- | --- |
| Word in the text | Clues in the context | My guess |
| swirling | Current…around and around | I think it describes how the water is moving |
|  |  |  |
|  |  |  |

## Phase 3, resource 3 – vocabulary in the prologue

**Teacher note:** this brief activity is meant to support student access to the text by setting up an opportunity to pre-teach vocabulary. Note that students themselves check the inclusion of words in the following activity. Red herrings could provide an opportunity for discussion about inference (did the opening stage direction seem like it was going to be about a child or an adult?) and types of text (where would you normally find ‘to whom it may concern’?)

**Words that do not appear in the prologue**: child, Australian, angry and ‘To whom it may concern’

**Opportunities for vocabulary and spelling development**

Based on the words in this vocabulary list the teacher may choose to:

* challenge students to find as many words as they can that end in -itch, or begin with a vowel then double consonant like ‘opponent’
* distinguish which sports have an umpire and which a referee
* examine the spelling and sounds of ‘-one’ words – ‘alone’, ‘zone’ and ‘bone’ versus ‘done’ and ‘one’.

## Phase 3, activity 5 – codes and conventions of the prologue

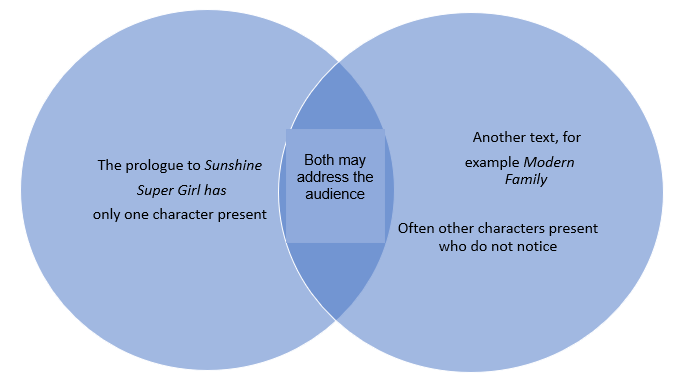
**The conventions of a drama script**

1. On your copy of the prologue, annotate it with the conventions on this list. See if you can do it by yourself by working out any you don’t know. Then use a dictionary and work with a partner. Finally, the teacher will check with the class.
2. Stage directions
3. Act and scene name and number
4. Dialogue
5. Character
6. When you have finished, consider these 2 questions. They can be noted on your copy of the prologue.
7. Are each of these in ‘normal script’? Where are they on the page? Next to each one take note of whether it is lower case, upper case, italics or normal script. Then whether it is ‘left-aligned’ (against the left margin of the page).
8. If you have a copy of the play, or perhaps using a different play, are there any conventions missing from this extract?

**Breaking the fourth wall**

1. Did you notice that there is only one character on stage? Who is she talking to? Use the Venn diagram below to compare this scene to one of the ‘breaking the fourth wall’ examples you looked at earlier, such as *Modern Family*. Is this an example of ‘breaking the fourth wall’?
2. Work with a partner to construct the Venn diagram then prepare for class discussion. Is this an example of ‘breaking the fourth wall’? Do you know the name for a single person speaking on stage?

Figure 1 – Venn diagram to compare *Sunshine Super Girl* to one other text



**Language features in the prologue**

1. The style of Andrea James’ text depends both on the codes and conventions of drama, and the language features she employs to represent Evonne and her world. Because we have only the static set behind her, her spoken word here must do a lot of the work of inviting the listener into the text. Complete this activity to explore the language features that can be found in the prologue.
2. Check the language feature and the example to make sure you understand.
3. Work with a partner to find one more example from the text.
4. In the final column suggest how this aspect of James’ style helps to create the personality of Evonne Goolagong Cawley. What kind of person does she seem like?

Table 10 – language features and their effects in the prologue

|  |  |  |  |
| --- | --- | --- | --- |
| Language feature | Example | Your example | Evonne’s personality |
| Truncated sentence | [Do you see] That current there? |  |  |
| Figurative language | That ball flies like a bird (simile) |  |  |
| Onomatopoeia | Toc |  |  |
| Second person (direct address) | Your hearing changes |  |  |
| Rhetorical questions | What did it cost? |  |  |
| Verbs of movement | Swirling, shift, hit… |  |  |

1. When you are done, the class will agree on a collaborative ‘portrait’ of Evonne based on the fourth column. Notice the way that the language of the prologue, all spoken aloud, creates the portrait. Then read the back cover blurb of the play. Does it match your portrait? Which of the language features you have been working with match up with ideas on the back cover, ‘steely determination’, for example?

**Teacher note:** truncated sentences are different to merely short sentences in that there is an expected or given part of the sentence that has been removed. They are characteristic of informal and conversational contexts where the listener is expected to understand despite what is missing. It makes Evonne seem relaxed and personal. As does the use of second person direct address. The onomatopoeia and verbs of movement could combine to make her seem energetic and excitable. The rhetorical questions suggest a thoughtful and humble personality. The figurative language throughout suggests her imagination and descriptive ability. The comparisons are evocative and connect us to her emotionally.

## Phase 3, activity 6 – stage directions

1. There are broadly 2 types of information that are contained in the stage directions:
2. information about the set and context which is largely for the director and set designer, or someone who is only reading the script
3. information for the actors about what the character is doing.
4. Explore these examples of each and add one of your own to each column.

Table 11 – set and context information

|  |  |
| --- | --- |
| Set and context information | Advice to the actor |
| Darkness | She smells her fingers |
|  |  |

1. In a drama performance the actor must take a lot of cues for what their character might be doing from what she says. For example, in this next table, we have suggested what the actor might do while they are saying the line. Find 2 examples of your own. Put them in and make a suggestion for the actor.

Table 12 – dialogue and acting advice

|  |  |
| --- | --- |
| Dialogue example | Acting suggestion |
| One pan size, one baking dish size and one family size. | Show the size of the fish with your hands, getting bigger with each one |
|  |  |
|  |  |

1. Experiment with writing the stage directions at the beginning of a scene. Use the correct codes and conventions and describe someone entering your classroom in the middle of a lesson. It’s the first scene in the play so think about what set and context information the director will need. Write at least one line of dialogue and one stage direction aimed at the actor. Complete this in 80–100 words.

## Phase 3, activity 7 – parts, perspectives and me

**Teacher note:** The [Parts, Perspective, Me](https://pz.harvard.edu/resources/parts-perspectives-me) thinking routine is designed to support students to explore complexity through details, different perspectives and personal connections.

**Definitions and types of monologue**

1. How many words can you think of that start with the prefix ‘di-’ meaning 2, and the prefix ‘mono-’ meaning one? We’ve given you a couple to get you started.

Table 13 – words beginning with prefixes ‘di-’ and ‘mono-’

|  |  |
| --- | --- |
| Di- | Mono- |
| Dialogue (at least 2 people speaking) | Monologue (one person speaking) |
| diverge (split in 2) | monocle (put over one eye) |
|  |  |

1. Consider these sources for definitions before you complete the activity below. There are many overlaps between them, and some are actually just synonyms used in different contexts.
2. [Internal dialogue](https://www.studiobinder.com/blog/what-is-internal-dialogue-definition/) (Heckmann 2022) is usually described – in drama, film and psychology – as your **own** voice speaking **to** you in your head.
3. An [internal monologue](https://www.masterclass.com/articles/tips-on-using-internal-monologue-in-writing) (Masterclass 2021), also inner monologue or interior monologue, refers to the character’s inner thoughts being made available (or voiced) to the reader.
4. In drama, an internal monologue is spoken aloud to the audience and is referred to simply as a ‘monologue’ or (especially in Shakespeare) a soliloquy. Sometimes there are no other characters on the stage, but even if there are, the convention is that only the audience can hear these inner thoughts.
5. A [dramatic monologue](https://study.com/learn/lesson/dramatic-monologue-overview-examples.html) (Study.com n.d.) is simply a long speech delivered by one character in a play, poem or story. It usually reveals feelings, thoughts and motivations.
6. An ‘active monologue’ can be seen to reveal thoughts and plans, for a reason, while a ‘narrative monologue’ simply involves the character ‘narrating’ (or telling) a story or describing what is happening on stage, or perhaps before the action that is about to take place.
7. Complete the table below, to consolidate your understanding of the various meanings associated with the word ‘monologue’. Brainstorm your ideas under each question.

Table 14 – parts, perspectives and me activity

|  |  |  |
| --- | --- | --- |
| Parts | Perspectives | Me |
| What are the various parts, or components, of a monologue? | **What different perspectives can you look at this from? For example, how do different artists view or use it?** | **How are you involved? What interests, personal connections and experiences do you have?** |
|  |  |  |

## Phase 3, resource 4 – from monologue to audience

**Language features that develop the speaker-audience relationship during monologues**

The following resources can be adapted to the class context for an exploration of 3 specific language features that students earlier identified as having been used in the prologue. These are truncated sentences, second person (direct address) and rhetorical questions (see **Phase 3, activity 5 – codes and conventions of the prologue**). The teacher may use or adapt the information in the following table in a number of ways (suggested below) then follow this up with a series of differentiated activities.

Table 15 – analysis of language features that deepen the speaker-audience relationship in a monologue

|  |  |  |
| --- | --- | --- |
| Example from the text | Alternative | Analysis |
| But to tell you the truth, if I don’t catch a fish, that’s okay too… | Actually, if I don’t catch a fish, that’s okay too… | ‘Actually’ also signals the character thinking, or reconsidering. But it is slightly more formal, and may be more ‘internal’ rather than addressing the audience. |
| Your muscles shift and tighten. Ready for anything. | My muscles shift and tighten. They are ready for anything. | Changing to the first person makes this more about Evonne’s personal story. It might be more dramatic, more about action rather than reflection.  The full (instead of truncated) sentence lengthens the writing, making it more formal, less conversational and more reflective. |
| But why did I win, when so many others have lost? | I’m not sure why I won when so many others lost. | Changing it from a rhetorical question to a statement closes this off. She still does not know but it feels like she is not as interested in finding out why. |

The teacher may:

* project this table to the class and use it as the basis for discussion.
* support students to find other examples from this, or another scene
* guide students to add new understandings about ‘monologues’ to their ‘parts, perspectives and me’ table above.
* Build from this work to a discussion or independent analytical writing about the impact of these language features on a live audience (see **Phase 3, activity 8 – analysis of monologues**).

## Phase 3, activity 8 – analysis of monologues

1. Use the table below to write a structured analytical paragraph exploring your ideas about the ways that monologues might impact a listening audience emotionally and intellectually. You have been given sentence starters for the topic sentence, body and concluding sentence to get you going. You do not have to use them.

Table 16 – structured paragraph about monologues

|  |  |
| --- | --- |
| Paragraph component | Student response (with sentence starter) |
| Topic sentence | In drama, monologues are a very effective way of… |
| Body (or supporting) sentences | This can be seen, firstly, in… |
| Conclusion | Overall, the audience can be deeply affected by a monologue as… |

1. Experiment – to see how a monologue impacts on the audience in its own special way, rewrite a small (50 word) section of the prologue, or another scene, as imaginative writing from a short story. Show a partner and discuss what you had to change and how this would make a reader feel as opposed to an audience listening to a spoken word text.
2. Extension activity – find a monologue (or soliloquy) from a different text. Make a copy of a section and paste it next to a section of monologue from *Sunshine Super Girl*. Annotate for 5 or 6 key differences in the ways the composer has set up the relationship between the speaker and the audience. Write an analytical paragraph comparing the 2 scenes.

## Phase 3, resource 5 – dialogue in drama

Here is a sentence from the extract below from Act 3, scene 16. Students will be investigating this extract in a moment. We have indicated one way that the text can be annotated for expression.

*And here I am*^. Eighteen years of age on the Holy Court of the Holy Grounds in the Second Round. Me/, the newcomer, *playing Jane 'Peaches' Bartkowicz from the United States*.

This is an explanation of the codes used and an indication of discussion prompts for each. Note that the teacher may be able to use colours and other symbols to make this more appropriate for context.

There is an application activity on a different extract to come but the teacher may ask students to practise annotation skills on a self-chosen extract after the discussion sparked by the prompts in the following table.

Table 17 – support and discussion prompts for expression

|  |  |  |
| --- | --- | --- |
| Symbol | Explanation | Discussion prompts and teaching support |
| ^ | Rising intonation. Placed at start of the sentence to indicate falling intonation | Check or pre-teach [terminology of ‘intonation’](https://resources.education.nsw.gov.au/detail/F-09). Check understanding of convention that intonation falls on statements and rises on questions. It also matches tone.  Prompt – try saying this first sentence with a falling intonation. (It could suggest fear or boredom or resignation rather than excitement). |
| underline | Emphasis on the syllable | Check or pre-teach syllable and practise finding the stressed, main or dominant syllable in words.  Prompt – underline the ‘wrong’ syllables in a sentence and practise reading it aloud for some fun! Discussion: how does a performer decide which words to stress? |
| / | Pause | Prompt – experiment with placing a pause at different points of the sentence. Which is the most powerful moment to pause? |
| *…playing Jane…* (italics) | Faster pacing | Prompt – what reasons can you think of for slowing down (remembering something as the character speaks?) or speeding up (excitement or tension?) |

## Phase 3, activity 9 – monologue versus dialogue

1. Here are 2 deliberately provocative statements about monologues and dialogues. What do you think? Work with your group to brainstorm ideas, for, against and balanced to prepare for a class plenary. Use evidence from the play to support your ideas.

Table 18 – brainstorm of statements about dialogue and monologue

|  |  |
| --- | --- |
| Statement | Group brainstorm space |
| Dialogue is only useful for moving the action forward. Monologue is best for revealing character. |  |
| Dialogue reveals others to the audience. Monologue reveals the self. |  |

## Phase 3, activity 10 – cohesion in spoken word texts

All texts are ‘held together’ by the connections between different words. For example, when Evonne says ‘I’ve never used an electric hairdryer before’ in Act 2, scene 11, then says ‘I don’t even know how to turn it on’, we know that the pronoun ‘it’ refers back to (connects to) the noun ‘hairdryer’. This is called ‘local cohesion’. It refers to the connection between words within one sentence or between sentences close to each other.

There are other kinds of connection. This activity gives you some examples then asks you to apply new learning to an extract you choose from the play.

1. Look carefully at this extract from later in the same scene. How many connections between different words do you notice?

PATRICIA *turns on the hairdryer and dries* EVONNE’s *hair.*

EVONNE: That night I lay awake in the dark. I can hear the buzz of the city. A hum, that never goes away. The cars. A creak on the stairs. A glow in the sky.

1. Read these annotations carefully.

Table 19 – local cohesion in an extract

|  |  |
| --- | --- |
| Example | Annotation |
| Hairdryer…dries…hair | Words connected by topic or theme. |
| Night…awake…dark | Words connected by tone or mood. This is sometimes called a lexical chain. All the words about night create a nervous feel to the scene. |
| Buzz…hum…creak | Sound words using onomatopoeia connect to give a sense impression of the house at night. |
| Creak…stairs | This truncated sentence is held together by the connection between the sound word ‘creak’ and the noun ‘stairs’, as well as the prepositional phrase ‘on the…’ |

1. Work with a partner and annotate an extract of your choice from the play. Draw lines to connect words together, either pronouns and nouns, or lexical chains that create mood or tone.

Table 20 – annotation of a student chosen extract

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| --- |
| Student workspace for annotating local cohesion |
|  |

1. Consider how the performer would say the extract you have annotated. Is there a connection between the words you have annotated as being connected and the work on expression you did earlier? In the space below use the symbols for annotating expression (word stress, pause, intonation and pacing) on your extract and practise reading it aloud with a partner.

Table 21 – annotation of the delivery of the extract

|  |
| --- |
| Student workspace for annotating expression |
|  |

1. Perform your extract to the class and discuss how the writer of a spoken word text can support the audience to understand and enjoy the piece by choosing words and expression carefully.

## Phase 3, activity 11 – tension in drama

1. Examine these 3 definitions
2. Tension – rising emotion, drama and action when opposing characters or ideas come into conflict. Keeps the audience engaged as we want to see how the tension will ‘break’.
3. Conflict – a major element of the narrative structure that arises when opposing forces (people, ideas, values) are not resolved.
4. Obstacles – people, incidents or ideas and values that must be overcome by the character.
5. Now find the most significant example of each that you have read in the play so far. We have given you one example to get you started.

Table 22 – examples of tension, conflict and obstacles

|  |  |
| --- | --- |
| Term and example | Your example |
| Tension – as Evonne waits to go on to Wimbledon’s Centre Court |  |
| Conflict – inner conflict between Evonne’s love of family and home and the need to go to Sydney to train |  |
| Obstacles – living a long way from home |  |

1. Prepare for discussion. Consider these 3 discussion prompts. Write 2 brainstorm points for each with examples from the play (or other texts if relevant) then share your ideas with the class.
2. Why is tension important in any narrative?
3. Do you think there is anything special about tension in a spoken word text to a live audience?
4. What do you expect will be the major tensions, obstacles and conflicts ahead in her career and life for Evonne?

## Core text 3, extract 2 – *Sunshine Super Girl*, Act 3, scene 16 ‘The Holy Court’ extract

The PLAYERS walk out onto the court and take their seats. There is a hush in the air.

And here I am. Eighteen years of age on the Holy Court of the Holy Grounds in the Second Round. Me, the newcomer, playing Jane 'Peaches' Bartkowicz from the United States.

The PLAYERS take to the court.

But why am I being pushed out onto Centre Court? Me and Peaches are both low-ranked players?

London got wind of the ...

REPORTER: Aborigine girl from the outback!

EVONNE: I'm the Wimbledon Freak Show.

EVONNE prepares to serve. She looks up to the crowd.

There are 14,000 people seated around this court. Come to watch me play. There's more people here than the entire town of Barellan! More than Barellan, Griffith and West Wyalong combined!

EVONNE and PEACHES dance. EVONNE serves and runs in to play, but freezes. She struggles while PEACHES is dancing about brilliantly. The clock and scoreboard click over quickly: 6-4 and 6-0 over 34 minutes. They shake hands at the net and then suddenly EVONNE is seated in front of the press. Bright lights flashing.

PRESS 1, 2 and 3: Miss Goolagong! Miss Goolagong!

PRESS 1: Miss Goolagong! Can you throw a boomerang?

EVONNE: What?

PRESS 3: Miss Goolagong. Do you feel proud to be the first Aborigine to play Wimbledon?

EVONNE: Well ...

PRESS 1: Can you speak Aboriginal?

EVONNE: I ...

PRESS 2: What do you think of apartheid?

PRESS 3: Will you be playing Arthur Ashe in the doubles?

PRESS 1: Come on, Evonne, one or two words in Aboriginal.

PRESS 1, 2 and 3: Miss Goolagong! Miss Goolagong!

REPORTER: Dreamtime daughter of the outback crashes in the second round.

The headline 'Dreamtime daughter of the outback crashes in the second round' is projected around the court.

## Phase 3, activity 12 – the language of dialogue

For each of the following aspects of dialogue, work with a partner to check the provided examples and explanation, then complete the activity.

1. Saying **interrogative, exclamatory and imperative sentences** (based on the [glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary) for the English K–10 Syllabus) (NESA 2022).

Table 23 – definitions, examples and discussion of sentence types

|  |  |  |
| --- | --- | --- |
| Definition | Example | Discussion of expression and prosody |
| Interrogative – asking a direct or indirect sentence | Can you throw a boomerang? | The speaker usually ends with rising intonation on the final word. |
| Exclamatory – expressing strong opinions | The light is on! | Usually spoken quickly with a strong stress on the key word |
| Imperative – a command, warning or instruction | Show me your trophy! | The speaker may begin with high intonation and fall towards the end. In some case every word might get emphasised. |

1. Activity – with a partner, try saying the examples as suggested. Then experiment. What happens if:
2. you say an interrogative sentence without rising intonation?
3. you say an exclamatory sentence slowly or an imperative sentence quickly?
4. you keep your intonation steady (low or high) with any of these?
5. **Emotive language** is about the choices a writer makes about the words used to describe people, actions or emotions. Compare the following sentences from scene 16 with the version that has a less ‘emotive’ word in its place.

Table 24 – emotive language in scene 16 (and less emotive versions)

|  |  |
| --- | --- |
| Quote from scene 16 | Less emotive version |
| Tennis’s most *sacred* site | Tennis’s most important site |
| Attendants dressed like *scientists* | Attendants dressed formally |
| Daughter of the outback *crashes* | Daughter of the outback loses |

1. Activity – work with a partner to answer the following questions in the spaces provided.
2. Which parts of speech are the words doing the heavy emotive work in each sentence? (Hint, they are in italics to help you get started.)

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1. What makes ‘sacred’ more emotive than ‘important’ and ‘crashes’ more emotive than ‘loses’?

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1. Can you identify the other language features that are helping to create an emotive feel in the second and third examples? (Hint, were they really dressed like scientists and is Evonne literally a daughter of the outback?)

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1. Choose another extract from the play that has emotive language and write a less emotive version here, removing emotive adjectives, verbs, nouns and expressions.

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1. How do you think the emotive language makes Evonne’s perspective about Wimbledon clear? Do you think we need emotive language to make perspectives clear in spoken word texts?

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1. **Noun groups and adjectival phrases** for deepening description

Examine these sentences from scene 16. They have been organised into grammatical categories to help you think about how they are constructed.

Table 25 – grammatical description of noun groups and adjectival phrases

|  |  |  |
| --- | --- | --- |
| Subject of sentence  (participant) | Verb group  (process) | Noun group  (participant) |
| Nothing | could have prepared me for | the stiff tradition of Wimbledon |
| The waiting room | is | underneath the royal box |
| I | ’m | the Wimbledon Freak Show |

Now complete these activities experimenting with creating and extending noun groups and adjectival phrases.

1. The noun group ‘the stiff tradition of Wimbledon’ can be reduced to ‘Wimbledon’ (or even just replaced by the pronoun ‘this’) and it would be a correct sentence and even make sense. Which is the main noun in this group and which words could this not be reduced to? Why?

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1. You could add adjectives (‘the horrible, stiff tradition’) and you could also add a phrase or clause to the end (‘that I had heard about’). What’s the longest noun group you can come up with, adding words both before and after the noun ‘tradition’?

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1. If we extend the noun group to ‘so afraid of the Wimbledon Freak Show that I cannot speak’, we have included an adjectival phrase to extend the description. This phrase has both a premodifier (‘so’ that comes before the adjective ‘afraid’), and a postmodifier (‘that I cannot speak’ that comes after the adjective). Find another sentence in this scene and create a noun group that includes an adjectival phrase.

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## Phase 3, resource 6 – the language of dialogue answers

**Parts of speech activity**

* ‘sacred’ is an adjective
* ‘scientists’ is a noun
* ‘crashes’ is a verb
* ‘dressed like scientists’ (simile) and ‘daughter of the outback’ (metaphor) are figurative language
* ‘sacred’ and ‘crashes’ are emotive because they connect powerfully to our values and emotions (to do with religion and pain in these examples). They evoke strong personal connections and emotions so signal a clear perspective from the composer, and can impact powerfully on the responder.

**Evonne’s perspective on Wimbledon**

* The description of Wimbledon at the start of the scene, comprising words and phrases such as ‘Holy…sacred...perfect…manicured…ivy…impeccable…scientists…strawberries’ is a lexical chain that suggests reverence, upper class values, luxury and formality. She might be impressed (awed?) by this but since it contrasts with her values and language from throughout the play we imagine she feels out of place and perhaps underwhelmed. Or are we reading her description from a typical Australian perspective that would be unimpressed by these traditions?

**Noun groups and adjectival phrases**

**Teacher note:** this section has been created using Derewianka’s (2022) description of noun groups and adjectival phrases. Note that both are included in the chapter entitled ‘Language for expressing ideas’ and that the terminology (‘participant’ and ‘process’) is drawn from the Systemic Functional Linguistics approach.

* The main noun in the noun group is ‘tradition’. You could not reduce it to just the article ‘the’, the preposition ‘of’ or the adjective ‘stiff’. ‘Nothing could have prepared me for the stiff’ would be an incomplete sentence because it does not contain a noun in its noun group.
* Another example of an adjectival phrase with pre and post modifiers added (in bold) is: ‘But why am I being pushed out onto **this terrifying** Centre Court **with its rows and rows of beady eyed spectators**.

## Phase 3, resource 7 – evaluating key moments of dialogue

**Choosing and analysing the excerpt**

Students could be given the following prompts to guide their analysis:

* When in the narrative structure of the play or scene does this excerpt take place?
* What are the most distinctive features of the excerpt that may provoke audience engagement?
* How do the spoken words help to develop the story and the character in this excerpt?
* Which emotive language examples most impact on the audience and how?

**Prompts for responding to each other’s work**

Students should be guided to comment with one complete sentence on a sticky note, addressing aspects such as:

* How does this excerpt make you feel as a reader and how would it make you feel as an audience member?
* Which words and phrases are most powerful and why?
* Which words and phrases would be most powerful in the way they are spoken or performed?

## Phase 3, activity 13 – analysing the narrative flow (preparation for integrated Phase 5)

After you have participated in an initial reading of Act 3 scene 16 with your group, complete the following activities to deepen understanding of the scene and prepare for experimenting in creative writing.

1. Review codes and conventions of the drama script with a ‘spot the mistake’ game. Each pair in the group will annotate the scene for all the conventions outlined in a resource such as the ‘[State Educate Resources – Playwriting resources: Writing conventions](https://statetheatrecompany.com.au/state-educate-resources/#:~:text=who%0ACharacterisation%20%26%20Dialogue-,Writing%20Conventions,-The%20Drafting%20Process)’ (State Theatre Company South Australia). However, in your annotations include one deliberate mistake. Hand the script to the other pair and see if you can find each other’s ‘mistake’.
2. Adverbs (and adverbial phrases) allow writers to express the details and ‘surrounding circumstances’ of when, where and how something is happening (Derewianka 2022:26). Check these adverbial phrases from the scene and indicate in the space next to them what information they provide. The first has been done for you.

Table 26 – adverbial phrases in scene 16

|  |  |
| --- | --- |
| Adverbial phrase | Additional information |
| On the Holy Court | Where the action is |
| On the circuit |  |
| With a plate of food |  |
| Onto the screens |  |
| In her bag |  |
| On your second serve |  |

1. Consider all the adverbials and put a tick next to the ones that would be supported by props on stage (in your opinion). For the ones you did not tick, this means that the words are the only way an audience has of ‘picturing’ or ‘imagining’ the scene being described. This is especially important in a monologue where the adverbials elaborate on the story being told. Keep this in mind for the writing you are going to do at the end of this activity and use adverbials to help the listener picture the events and feelings you are describing.
2. Check the quotes in the table below, paying attention to the language features demonstrated in each. The play balances formal, impersonal language with informal language. Evonne’s coach, and characters like the Wimbledon official, usually speak in formal, impersonal language such as ‘drink plenty of fluids’ and ‘time ladies, Mrs Court to serve.’ This is both about technical language (fluids instead of water) and formality (‘ladies’ and ‘Mrs’). Evonne and her family are usually more informal in their speech. An ‘idiomatic’ expression is a commonly used phrase that might not be understood by someone outside the group of people using it.

Table 27 – formal and informal language

|  |  |  |
| --- | --- | --- |
| Quote | Language feature | ‘Translation’ to more formal language |
| Go, sis! | Idiomatic expression, contraction, abbreviation | Keep going, sister! |
| That’s my girl! | Idiomatic expression | I was confident you could do it. |
| We’re proud of ya, love! | Slang and idiomatic expression | We are very proud of you, darling! |
| My feet are killing me | Hyperbole | My feet are very sore. |

1. Experiment with turning informal language into formal language. Look back over some key scenes. When is Evonne more or less formal? In monologues or dialogues? Speaking to the audience or which other characters? Choose one excerpt of Evonne’s dialogue (maximum 50 words) and have fun translating it to an impersonal, formal style in the space below.

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1. Examine how the past tense and the present tense are used. In this scene Evonne uses both past tense and present tense. But when and why, and what impact does it have on the audience? First, find 2 more examples of each and enter them into this table, then complete the activity which follows.

Table 28 – past and present tense examples

|  |  |
| --- | --- |
| Past tense examples | Present tense examples |
| I took the first set 6-1 and played even better in the second! | She… has the biggest serve in the women’s game. |
|  |  |
|  |  |

1. The present tense is sometimes referred to as the ‘timeless present’ (Margaret’s serve just is the biggest, no matter when) and helps the audience connect with the thoughts and feelings of the speaker. The past tense is used to make a story come alive and get across the action and drama of the events. Use the space below to jot down some ideas (in preparation for discussion) about how each tense makes you feel or respond as a listener.

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1. Repeated reading in preparation for ‘Readers theatre’ – read the scene again a few times with your group keeping in mind the importance of gesture for guiding the experience of the listener. This is different to acting. It might just be a hand signal when Evonne says ‘And here I am.’ or a fist pump when Larry says ‘Go, sis!’ Annotate the script with between 6 and 10 gestures that would help the listener understand the emotion of the speaker.
2. Evaluating choices in staging – remember the class discussion about how you would stage the different locations: Wimbledon and Barellan. Where are you going to sit or stand when you perform the scene? In a real stage version, would the actors keep playing tennis while the family speaks? Would the lights be on both locations or would one be in darkness? What do you think are the impacts of the rapid changes in scene back and forth between Wimbledon and Barellan on the audience?

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1. Perform your ‘Readers theatre’ piece to the class. Take a bow.
2. Experimenting and writing creatively – write a scene in your group of 4. It must include at least one example of each of the language features explored in this activity. It must also include 2 settings and the action must jump or shift between the 2. The 2 could be connected by video, audio or not be connected in any way at all. Write 100–200 words and practise reading it aloud with the appropriate gestures that would help the audience to understand key emotions.

## Phase 3, resource 8 – Prince’s speech from *Romeo and Juliet* by William Shakespeare

**Teacher note:** this is the Prince’s speech to the brawling citizens from *Romeo and Juliet* Act 1, scene 1. There are options for adjusting this text for your class context. The italics indicate sections that can be removed to shorten the text while preserving the following activity. Alternative renderings such as *No Fear Shakespeare* provide ‘modernised’ versions that are more accessible to younger students. If you are unfamiliar with the text, a synopsis of events leading to this speech is provided in the following activity.

PRINCE

Rebellious subjects, enemies to peace,

Profaners of this neighbor-stainèd steel —

Will they not hear? What, ho! You men, you beasts

That quench the fire of your pernicious rage

With purple fountains issuing from your veins —

On pain of torture, from those bloody hands

Throw your mistempered weapons to the ground.

And hear the sentence of your movèd prince.

Three civil brawls bred of an airy word,

By thee old Capulet and Montague,

Have thrice disturbed the quiet of our streets,

*And made Verona's ancient citizens*

*Cast by their grave beseeming ornaments,*

*To wield old partisans in hands as old,*

*Cankered with peace to part your cankered hate.*

…

If ever you disturb our streets again,

Your lives shall pay the forfeit of the peace.

For this time, all the rest depart away.

*You, Capulet, shall go along with me;*

*And Montague, come you this afternoon,*

*To know our farther pleasure in this case,*

*To old Free-town, our common judgment-place.*

Once more, on pain of death, all men depart.

## Phase 3, activity 14 – introducing the Prince’s speech

**Teacher note:** suggestions for listening and viewing options for this speech are provided in **Phase 3, activity 15 – exploring the Prince’s speech**.

**Pre-listening activities**

1. Predict the purpose and content of the Prince’s speech based on this synopsis of the events immediately before it.
2. The 2 most important families in the town of Verona are the Capulets and the Montagues.
3. They hate each other and have been involved in 3 street brawls in recent months.
4. At the beginning of this scene servants from both families bump into each other at the market in town and exchange insults.
5. Things turn nasty when family members arrive.
6. They begin fighting and draw in many of the townsfolk who are supporters of one family or another. A violent street brawl erupts.
7. The Prince (highest authority of the town) arrives with his soldiers to restore order.
8. Prepare to deal with challenging vocabulary. With a partner, use a dictionary to check the meanings of these words. Put them in order of most to least emotional or passionate. Check with the teacher and the rest of the class.
9. profaner
10. pernicious
11. bloody
12. mistempered
13. moved
14. airy

**Listening activities**

1. Listen to the recording of an actor performing this speech. How accurate were your predictions for what he was going to say?
2. Using the information you have – your predictions, the synopsis, the vocabulary and that first listening – write a 50-word summary of the speech.

**Checking in with Shakespeare**

**Teacher note:** we suggest that all students complete the [KWLH chart](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/562?clearCache=ab85eb-a356-88db-632c-f16de59f365a) and that there is at least brief sharing of knowledge about Shakespeare. The research extension activity below is intended for higher ability classes and are for school contexts that intend on using a Shakespearean text in place of the provided core text in this program.

1. To prepare for your exploration of this speech as an example of oratory in a dramatic form, take a moment to consider what you know, and want to know about Shakespeare.
2. Complete the first 2 columns of this KWLH chart. Your teacher will guide you to complete the final 2 columns when your work with Shakespeare is complete.

Table 29 – KWLH chart about Shakespeare

|  |  |  |  |
| --- | --- | --- | --- |
| What I know | What I want to know | What I learned | How I learn more |
|  |  |  |  |

**Extension research activity**

1. With a partner you will research one of the 2 topics below related to Shakespeare. Take enough notes to make a 5-minute oral presentation to another student about your ‘expert area’.
2. When you have finished preparation with your partner, you will be assigned to a new pairing and you will ‘teach’ your new partner about the information you have found. They will ‘teach’ you about their expert area. You should both take notes in the provided table.
3. Expert areas:
4. What sorts of stories and ideas did Shakespeare write about?
5. What makes Shakespeare’s language difficult but interesting?

Table 30 – notetaking space for research and for your notes from your partner’s expert area

|  |  |
| --- | --- |
| Stories and ideas | Language |
|  |  |

## Phase 3, activity 15 – exploring the Prince’s speech

**Teacher note:** in addition to the audio recordings highlighted in the program, the following examples of audio and video clips are also available online. We suggest that an audio only version is used first, one that has the clearest possible sound and acting quality.

* Audio of actors reading *Romeo and Juliet* Act 1, scene1 ([myshakespeare.com](https://myshakespeare.com/romeo-and-juliet/act-1-scene-1-full-scene-audio) [Prince’s speech at 3:43] and [Lit2Go](https://etc.usf.edu/lit2go/201/romeo-and-juliet/4316/act-1-scene-1/) [at 5:08])
* Video extracts of *Romeo and Juliet* Act 1 scene 1:
* [Shakespeare at Play (10:16)](https://www.youtube.com/watch?v=6nZ2SCgjDOA) live recording of actors on stage [Prince from 2:56 on]
* [Franco Zeffirelli (director) (1968): Act 1, scene 1 (9:38)](https://www.youtube.com/watch?v=HDy7XyeplV8) filmed version [Prince from 5:15 on]

**Student activities on the Prince’s speech**

1. Annotate a copy of the speech provided to you by your teacher. Working with a partner, circle and label at least one example of each of the following:
2. a phrase or line from the speech that connects to what you know about the sorts of stories and topics that Shakespeare wrote about
3. a word or phrase that is an example of the kind of language that makes Shakespeare difficult but interesting
4. rhetorical devices used by the Prince
5. figurative language used by the Prince.
6. Complete the following table about figurative devices by adding 2 more examples, making sure to comment on the purpose and effectiveness of the device.

Table 31 – figurative devices in the Prince’s speech

|  |  |  |  |
| --- | --- | --- | --- |
| Text extract | Figurative language device | Purpose | Effectiveness |
| ‘You men, you beasts’ | Metaphor – men compared to beasts | He is wanting to calm them down and so suggests they are not behaving like civilised humans. | It's a powerful appeal to pathos. The Prince wants the men to feel shame so compares them to lesser beings. |
|  |  |  |  |
|  |  |  |  |

1. Listen to or watch a third version. After this viewing or listening, annotate (in a different colour) your copy of the speech for the way the actor speaks. What do you notice about when he is louder or softer, faster and slower? Which words are stressed? When does he pause? Discuss a symbol you can use for each of these with your partner and label your copy of the speech.

**Teacher note**: there are abridged versions of Shakespeare’s plays available online and in print. Sparknotes’ ‘No Fear Shakespeare’ provides a side-by-side version of the original and a modernised version both [online](https://www.sparknotes.com/nofear/shakespeare/romeojuliet/act-1-scene-1/) and in hard copy.

**Experimenting with the speech**

1. With your group you are to rehearse a group reading of the Prince’s speech. Divide up the lines and practise your expression with the support of your teacher. Practise the speech in different tones, such as passionately angry or calm and authoritative. Perform your reading to the class.

## Phase 3, resource 9 – reading for fluency

**Teacher note**: the following resources are provided here for teacher reference. Many ideas from these sources are used in the remainder of the program.

Table 32 – classroom approaches to reading aloud for fluency

|  |  |
| --- | --- |
| Reading aloud approaches | Link or reference |
| Reading aloud with fluency and expression to help with comprehension | Rasinski, Rikli and Johnston (2009) ‘Reading fluency: More than automaticity? More than a concern for the primary grades?’ (available in the NSW Department of Education’s K-2 [English research toolkits](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/leading-english-k-12/leading-english-k-6/k-2-english-research-tool-kit/reading-fluency)) |
| See chapter 7 ‘Practical strategies for closing the reading gap’ for the pros and cons of various reading aloud strategies for the classroom | Alex Quigley (2020) *Closing the reading gap* |
| ‘Readers theatre’ | For advice on how to run a Readers theatre session, see for example the [Five from five](https://fivefromfive.com.au/fluency/evidence-based-fluency-instruction/readers-theatre/) website and the department’s Universal Resource Hub resource ‘Developing expression and volume using Readers theatre (under [Fluency](https://resources.education.nsw.gov.au/detail/F-11)) |
| Fluency as part of literacy | See the department’s literacy resources on [Fluency](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/effective-reading-in-the-early-years-of-school/fluency) |

## Core formative task 4 – monologue or speech in drama

**Student note:** this core formative task is designed to support your developing research skills, as well as allow you to experiment with composing a drama text. Follow the steps in the activity and use the resources provided to compose either a speech or a monologue.

The research focus for this task is on doing ethical research. To complete this task well you need to do a little research about your chosen person. Consider finding both ‘primary’ sources (texts **by** the person or recordings and videos of the person that include their words and movements), as well as ‘secondary’ sources (texts **about** the person written by someone else such as a journalist or academic).

In a primary source, you may find quotes from the person that you would include in your fictionalised play version. This is alright, as long as you acknowledge the source. Making a note of this, perhaps in a footnote, then including it in the References list would be an example of ethical research.

**Scenario for composing**

Imagine that you have written a play (a drama text) about a famous person who you admire (or are interested in) for a young adult audience. In a scene within that play, at a key moment in their lives, your character delivers either a monologue (to the audience) or a speech to other characters. What do they say?

Follow these steps to prepare for this task and complete it effectively.

1. Research a real person (living or dead) who you are interested in, and who had to deal with adversity in some way at some point in their lives.
2. Take notes from at least 2 sources to develop a strong information base for what happened when that person experienced the adversity. Use the ‘research for core formative task 2 planning table’ below making sure to include your references and whether your source is primary or secondary.
3. Imagine a scene in a play about the life of that person. The scene deals with a moment during the adversity or shortly afterwards. Compose a monologue or speech delivered by the person as a character in the play (think of Evonne Goolagong Cawley in *Sunshine Super Girl*). It may be an internal monologue where the character speaks ‘to’ the audience, or it may be a speech where they address other characters, but it should not include dialogue. Only your character speaks. It should be 150 to 250 words long.
4. Plan the moment carefully. Use the ‘planning table for core formative task 4’ included below to plan the content (what will be said), the language features (how the speaker tries to achieve their purpose) and the delivery (how they use their voice). This will depend on the research information you have gathered, the precise point in the story at which the speech takes place, and the nature of the audience (what is the character trying to achieve at that moment?)
5. Include the codes and conventions of a drama script and at least 3 of the following language or textual features that you have explored in this Phase:
6. a range of sentence types (including truncated sentences) that can be delivered by the performer in an engaging way
7. extended noun groups containing an adjectival phrase
8. figurative and emotive language
9. second person (direct address) and rhetorical questions
10. tension, conflict and obstacles (in a drama scene)
11. formal versus informal (and idiomatic) language
12. Reflect on the ways your research has expanded your authority as a writer and the authority of the text you have created. When you have finished writing, answer the reflection question in the ‘reflecting on authority’ section below.

**Research for core formative task 4**

Table 33 – research planning and notetaking table

|  |  |  |
| --- | --- | --- |
| To include: | Source 1 | Source 2 |
| Title of source |  |  |
| Reference including link |  |  |
| Primary or Secondary source? |  |  |
| Notes to help develop speech or monologue |  |  |
| Direct quote(s) from historical figure of relevant |  |  |

**Planning table for core formative task 4**

Use the rows in the following table to brainstorm ideas for the actual speech or monologue before you start writing.

Table 34 – planning table for core formative task 4

|  |  |
| --- | --- |
| Area | Your planning ideas |
| Key moment that the scene shows |  |
| Adversity character is facing |  |
| Monologue or speech? |  |
| If speech, who is there listening? |  |
| Set and context |  |
| Stage directions |  |
| What is the character wanting to achieve in this speech or monologue (is it persuasive, reflective or narrative, or a combination)? |  |
| Key points they will make |  |
| Key rhetorical devices they will use |  |
| Instructions to the performer about delivering the speech or monologue |  |

**Reflecting on authority**

**Teacher note**: this activity is a chance to reflect personally on a number of key outcome content points from within **EN4-URB-01**, argument and authority. Students may need support to understand the importance of considering how their work (research and composing) has impacted on their authority. The following reflective writing points for students have been based on these content points from the content group ‘Argument and authority’:

Understand how argument in text is constructed through specific language forms, features and structures, and apply this understanding in own texts

Explain how the subjectivity or objectivity of arguments in texts is constructed through specific language forms, features and structures, and reflect on these in own texts

Analyse how engaging personal voice is constructed in texts through linguistic and stylistic choices, and experiment with these choices in own texts

Select and sequence appropriate evidence from texts and reliable sources to support arguments and build authority

Understand how the authority of a text is constructed by the author’s choices in content and style, and use this knowledge to influence the composition of own texts

As a reminder, in its [glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary) NESA defines ‘authority’ as:

authority of a text – how trustworthy, authentic or valid an audience may find the representation of ideas, experiences, perspectives and arguments in a text.

authority over a text – the varying degrees to which the meaning of a text is controlled or constructed by its creator(s) and by its audience.

Use the space below to answer this question.

Because of your research, and the way you have written the speech or monologue, do you think an audience would find your representation of the character trustworthy? Explain why.

|  |
| --- |
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|  |

# Phase 4 – deepening connections between texts and concepts

In this phase students continue their close study of their core text, focusing on the ways that the spoken word can establish perspective and literary value, then position the responder in relation to them. The ‘deepening connections between texts and concepts’ phase aims to extend the informed personal response of students by exploring how composers and presenters use a variety of devices to appeal directly to their audience.

Students will examine the distinctive qualities and literary value of the core text to refine their understanding of the ways in which perspectives in spoken word texts are constructed and received.

In the integrated Phase 5 'engaging critically and creatively with model texts' sequences, students respond to the core texts in critical and creative ways. They reflect on the form, language and stylistic features of the texts to inform their own compositions. Students collaboratively experiment with delivering spoken texts to demonstrate their understanding and build skills in preparation for the summative assessment task.

## Core text 3, extract 3 – *Sunshine Super Girl*, Act 3, scene 23 ‘Walkabout with string’

EVONNE looks intently at the strings on her racquet, framing her face as she talks.

EVONNE: String.

She checks the tautness of the strings on her racquet.

It's a powerful force. String. It holds and binds us together.

The PLAYERS enter the court and perform a 'women's string­making dance'. EVONNE joins in.

Stringy bark, animal fur, human hair, grass.

It holds and binds us together.

Twine these strands together.

Roll 'em on your legs.

Up and down.

Yarning circle.

The aunties.

The sisters.

Legs red raw.

Little hairs rolled off.

Feels good.

Busy flat hands.

Roll 'em on your legs.

Up and down.

For hours.

For days.

That string.

She strong.

Real strong.

She carries your tools.

Makes nets for the fish and the yabbies.

The giver of life.

String and sinew.

Our protector.

Men chew sinew.

Sticky like glue.

Like the grip on my racquet.

Taut.

Bound with love.

Connecting me to you.

Connecting me to Country.

Of Country.

This string.

I know about you.

This racquet.

That net.

These strings.

This ball.

The PLAYERS finish their string-making dance.

A TENNIS UMPIRE breaks EVONNE's dream.

UMPIRE: Time, Miss Goolagong. Time.

## Phase 4, activity 1 – vocabulary categorising

Use the following table to categorise key words from the scene into the groups provided. We have given you an example for each. We are looking for any words (or phrases) associated with that category.

Table 35 – vocabulary categories in scene 23

|  |  |
| --- | --- |
| Categories | Examples from the scene |
| Tennis | racquet |
| Bodies | fur |
| Aboriginal English vocabulary and ways of syntax | Yarning circle |

## Phase 4, resource 1 – vocabulary in scene 23

**Teacher note**: the following words and phrases could be entered by students into the categories. Depending on the class you could give them all words, or a selection, or let them find them in the text.

Table 36 – answers for vocabulary categories in scene 23

|  |  |
| --- | --- |
| Categories | Examples from the scene |
| Tennis | Racquet, string, grip, net |
| Bodies | fur, legs red raw, hair, hands, sinew |
| Aboriginal English vocabulary and ways of syntax | Yarning circle, she strong, Of Country |

**Teacher note**: according to [Macquarie University](https://www.mq.edu.au/research/research-centres-groups-and-facilities/healthy-people/centres/centre-for-language-sciences-clas/australian-voices/aboriginal-english), ‘Aboriginal English is a contact variety encompassing regional varieties spoken across Australia. It forms a continuum from a variety that is close to Standard Australian English at one end, through to a creole-like form at the other.’ The AIATSIS resource ‘[Aboriginal English](https://aiatsis.gov.au/blog/aboriginal-english)’ (Davis 2022) contains a wealth of resources to guide the teacher in discussions of this issue, especially the key ideas of awareness, separation, code-switching and control. You may want to note with your students that many Standard English words and phrases have a special meaning, such as ‘Of Country’ and that non-Standard syntax such as ‘she strong’ is used in many contexts.

## Phase 4, activity 2 – the power of poetry

In this activity you will analyse how poetry is used to get across how the composer sees the world (their perspective). Poetry as a form is known for the intensity of emotion represented through the careful vocabulary choices and decisions about sound and structure made by the poet.

1. **Analysing emotive and dramatic vocabulary choices**

For each of these words, can you find the synonym that is used in the poem? Indicate what part of speech it is (the word used in the poem), where it is in the line (beginning, middle or end) and practise making the main consonant sound in the word aloud. We have given you one example to get you started.

Table 37 – powerful vocabulary choices in scene 23

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Word | Synonym in poem | Part of speech | Where in line? | Main consonant sound |
| holds | binds | verb | middle | ‘b’ |
| put together |  |  |  |  |
| fresh |  |  |  |  |
| eat |  |  |  |  |
| firm |  |  |  |  |

1. **Considering your findings**

Answer these questions and discuss what you have discovered with your partner.

1. What is the difference between words such as ‘fresh’ and words like ‘raw’?

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

1. What kinds of sounds are most common? Where do you make them in your mouth and what do they sound like?

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

1. The word ‘raw’ is surrounded by other sound words starting with the same sound. What is this called and what other examples can you find?

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

1. The lines are very short. What happens to the pacing and the word stress when you read them?

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

1. The section from ‘That string…’ to ‘…giver of life’ could be rewritten like this: ‘That string is strong. In fact, it is very strong. It carries your tools and can be used to make nets for fish and the yabbies. It can be seen as the giver of life.’ Examine what has been changed here and try re-writing another section of the poem like this.

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

1. What do you think is the effect of writing in the short, truncated style of the poem?

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

1. The enjambment (choices about where to end the line) means that there are strong words at the start and end of almost every line. Try reading only the first words of every line. Then the last words. What do you learn?

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

1. Did you notice that we changed ‘she’ to ‘it’ above? What is the poetic device being used when the writer uses the pronoun ‘she’ for an inanimate object (the string)? Why do you think this is being done?

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

1. Which words in the poem are repeated. Why do you think the poet does this?

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

1. **Analysing how sound and vocabulary choices create a perspective**

In the following table, explain in one sentence what the writer is saying about Evonne Goolagong Cawley in this scene? Then answer the longer question in one paragraph using examples from the activity above.

Table 38 – analysing vocabulary and sound

|  |  |
| --- | --- |
| Question | Student answer space |
| Explain in one sentence what the writer is saying about Evonne Goolagong Cawley in this scene. |  |
| How do the words used and the sounds created in the poem highlight this perspective? |  |

1. Experiment with this as straight monologue or dialogue. If you have time, try re-writing this scene as a monologue with full sentences, or a dialogue between Evonne and one other character. Discuss with your class – what changed?

## Phase 4, resource 2 – poetry

**Teacher note**: this resource contains possible answers for the vocabulary and sound activity.

Table 39 – answers for vocabulary choices in scene 23

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Word | Synonym in poem | Part of speech | Where in line? | Main consonant sound |
| holds | binds | verb | middle | ‘b’ |
| put together | twine | Verb | beginning | ‘tw’ |
| fresh | raw | Adjective | end | ‘r’ |
| eat | chew | verb | middle | ‘ch’ |
| firm | taut | adjective | only word | ‘t’ |

**Teaching advice for the ‘considering your findings’ section**

In supporting students and running class discussion you may focus on the following points:

* Words such as ‘raw’ and ‘chew’ are both more specific and have more evocative sound associations.
* Most of the sounds used for key words are harsher or stronger consonant sounds in which the speaker uses the tongue, lips and teeth to get a more ‘plosive’ sound.
* The alliterations around ‘Legs red raw…Little hairs rolled off’ not only emphasise key sounds but because of the nature of ‘r’ and ‘l’ sounds force the speaker to slow and enunciate each word.
* Traditionally a speaker would take a breath at the end of each line. If the lines are short and the breaths become more frequent than is ‘natural’, the text can get a dramatic, tense or excited feel to it.
* The absence of some common grammatical features, such as the verb ‘is’ from ‘she strong’ quickens the pace, highlights key emotive words and aligns the language use to some features of non-standard Aboriginal Englishes to emphasise Evonne’s identity.
* The personification of ‘string’ throughout emphasises Evonne’s personal relationship with it and all the places, animals and objects mentioned. It also connects the tennis to Evonne’s feelings about Country to suggest the writer’s perspectives on the way playing tennis was a personal, cultural and political act for Evonne.
* The repetition of ‘connecting’ and ‘Country’ creates a powerful sound to the end of the scene emphasising Evonne’s thoughts and feelings. These are heightened by the earlier repetition of ‘strong’ and ‘bind/bound’ then the staccato ending set up by the repetition of the pronouns ‘this…that…these…this.’

## Phase 4, activity 3 – perspectives in poetry

In this activity you will progress from reflecting individually on what you have learnt, through participating in class discussion and debate, to more reflection based on new ideas you have picked up from your peers.

1. Use the space below to jot down ideas about any 2 of the discussion prompts below. Notice there is space to add ideas after the class discussion and debate.

Table 40 – student brainstorm space, individual then post-discussion

|  |  |
| --- | --- |
| Your initial ideas | Further ideas after class discussion |
| Prompt 1 – |  |
| Prompt 2 – |  |

1. **Discussion prompts**

* Is Evonne right to say ‘What difference does it make whether I play here or in South Africa? (scene 22)
* Does the string poem in scene 23 following from the politics of scene 22 mean that the composer believes that Evonne made the right decision to go to South Africa and play during apartheid?
* The poem in scene 23 ‘brings alive’ Evonne’s connection to Country. Do you agree?
* Do you think this play has a persuasive argument or is it just a biography of Evonne?
* Is poetry a more emotionally powerful form than drama or prose?

1. **Reflecting after class discussion**

Return to the 2 prompts you had chosen and fill in some ideas you have gathered from the class discussion. Use your developing ideas from before and after discussion to write a personal reflection about one of the prompts in the space below. A ‘personal reflection’ is just for you. Write in a style you are comfortable with, but it is still a good idea to use evidence to back up your ideas.

Table 41 – personal reflection space on perspectives in scene 23

|  |
| --- |
| Personal reflection |
|  |

**Teacher note**: the political statements about apartheid in scene 22 will need a lot of development for students to understand. It may be easier to look at a selection of quotes such as ‘I’m just a tennis player’ to establish the problem encountered in this scene. One way of looking at these 2 scenes is that scene 22 establishes a complex problem about Evonne and politics but does not provide a simple argument. There are several moments that can be taken in different ways, Evonne’s cinema experiences and the maid in South Africa, for example. Scene 23 uses the emotive power of poetry, in particular the personification of string to connect Evonne to Country and emphasise what is truly important to her. In this way, scene 23 might be an ‘answer’ to the problem of scene 22.

## **Phase 4, activity 4 – the emotive power of live poetry**

**Student note:** sounds have the power to emphasise key ideas but they can also be quite evocative of connected feelings and experiences. They can also change the mood (to more or less gentle) and indicate the writer’s tone (more or less critical, aggressive or serious). See online resources such as the [curvelearn](https://curvelearn.com/2013/04/sounds-in-poetry-sibilant-plosive.html) blog (Melaniewp 2013) for information about the different consonant and vowel sounds, as well as the potential impacts on the listener of these sounds.

After your work on analysing the language and textual features of the poem that is the main part of scene 23, and practising reading it aloud, what do you think might be the impact of this scene on the audience? To answer this question, choose 2 or 3 language features from the list then complete the writing activity.

1. Choose any 2 or 3 of the following language and textual features and practise reading aloud examples from a play with a partner. Features include:
2. enjambment
3. short, truncated and staccato sentences
4. alliteration
5. emotive word choices with strong consonant sounds
6. personification
7. repetition.
8. Complete the structured analytical paragraph below to explain why the composer might have chosen to construct this scene in particular as a poem. Use your 2 or 3 chosen language features from above as examples in the body sentences.

Table 42 – structured analytical paragraph with sentence starters and space for student work

|  |  |
| --- | --- |
| Section of paragraph | Possible sentence starter(s) and space for student response |
| Topic sentence | Andrea James has written this scene in the form of a poem to emphasise to the audience that… |
| Supporting (body) sentences | The listening audience is impacted by the words and sounds of this scene in 3 main ways. First, … |
| Concluding sentences | Listening to this scene as a poem could therefore position the audience to feel that… |

## Phase 4, activity 5 – Solli Raphael’s ‘Evolution’

**Teacher note**: for the following activity students will need support with the meanings of ‘denotation’ (accepted, literal or dictionary meaning) and ‘connotation’. In its [glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary), NESA defines ‘connotation’ as the ‘nuances or implied meaning… beyond literal or dictionary meanings’ (NESA 2022). These are often the personal associations (negative, positive or neutral) we have of a word because of our beliefs or experiences.

1. Explore the title by completing the table for the denotation and connotations of the word ‘evolution’.

Table 43 – denotation and connotations of ‘evolution’

|  |  |
| --- | --- |
| ‘Evolution’ meanings | Student entry |
| Denotation  Enter a literal dictionary definition including the reference of where you got it from. |  |
| Connotation  What are the personal associations you have with the word? Brainstorm ideas, words or feelings. |  |

1. Discuss your expectations based on a selection of words and phrases.

Look at the following list of key words and phrases from the poem ‘Evolution’ (Raphael 2018) with a partner. Check any meanings you are unsure about and predict whether the text will be optimistic or pessimistic about evolution.

1. Contribution…solution…evolution
2. Psychotic robotic barbeque
3. Survive…strive…stay alive
4. The high wire
5. A house you bought for more than you could afford
6. How many rhyming pairs of words (or more) can you find? For example ‘position…condition…demolition…acquisition…decision…intuition’).
7. Write in at least 2 more examples from the poem.

|  |
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## Phase 4, activity 6 – impacting the audience

1. Investigate the different types of vocabulary used in the poem.

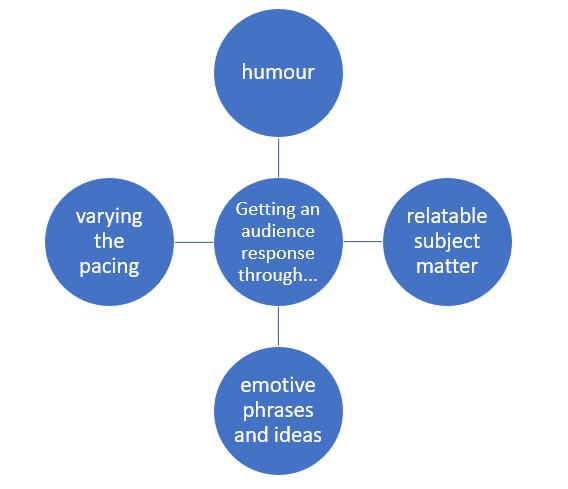
Find another one or 2 examples for each category and then note next to them in the table how each might make the audience feel.

Table 44 – vocabulary in the poem

|  |  |  |
| --- | --- | --- |
| Category | Examples from the text | How might the audience respond |
| Emotive words | Choke on air | We might be struck by the evocative metaphor that plays on physical feelings of pain and fear. |
| Conversational or idiomatic words and phrases | Monday-itis | The humour creates a connection as the audience feels like the speaker ‘gets us’. |
| Technical terminology | Faxing…taxes | It gets across the pace and stress of modern life. |

1. How does Raphael invite and manage audience responses through the performance?
2. Use the mind-map below to take note of some of the ways Raphael purposefully seeks to get an audience response. For each ‘area’ give an example and note how you think it impacts on the audience. Add your idea with a connecting line to whichever sub-topic it belongs in, for example humour.

Figure 2 – mind map for how Raphael seeks to get an audience response



1. Class discussion: valuing this type of poetry and how personal and social contexts play a part.

Students engage in a speed-dating discussion. Students in the class sit in concentric circles facing one other student. The teacher reads out a provocative statement or question and they have 2 minutes each to share their thoughts. At the end of 4 minutes students in the inner circle move to the next student and the process is repeated.

**Statements and questions**

* Performance poetry is mainly valued for its subject matter.
* Do young people today like hybrid texts?
* ‘Evolution’ is a poem that could only have been written by a young person.
* ‘Evolution’ is a poem that could only have been written in the 21st century.
* Performance poetry is all about its style: humour, pacing, emotions.

## Phase 4, resource 3 – teacher support for student activity 6

Possible brainstorm ideas for mind-map in **Phase 4, activity 6 – impacting the audience**

Table 45 – possible answers and ideas for how the text ‘Evolution’ impacts on the audience

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| Mind map area | Examples | Possible audience impact |
| Humour | Monday-itis | Light-hearted reference made to our problems puts us at ease |
| Relatable subject matter | ‘get rid of the flu’ | Connections made from the composer’s concerns to more universal ones |
| Emotive phrases and ideas | ‘choke…convolution’ | Powerful emotions may inspire the audience |
| Varying the pacing | Fast through the listing of ‘washers and dryers, sellers and buyers…’  Slower with ‘humans…achieve…’ | The variety contributes to humour and emphasizes key ideas which are given space (including with a pause) |

## Phase 4, activity 7 – reflecting on composing the performance poem

**Teacher note**: the 3D model of reflective writing has been introduced and practised throughout the sample Year 7 programs. Most recently it was explored in **Phase 4, activity 13 – 3D format of reflection** in the **Year 7, Term 3 resource booklet – Escape into the world of the novel – part 2**.

Students may need support to understand personal and social contexts for the activity below. A suggestion is a quick brainstorm or Venn diagram. Personal context may include family structure, gender and life experiences. The social context could include influences from politics to the pandemic and debates around cultural events such as Australia Day.

1. Use the space below to write a reflective piece about how you composed your text. You will consider how the perspective in your poem, and your creative decisions, were influenced by your personal and social contexts.

You may have practised the 3D model of reflective writing previously in Year 7. This is another chance to practise this useful scaffold for writing:

1. D – describe – one sentence to describe what your perspective is and what your creative decisions were in the performance poem you wrote
2. D – disclose – a few sentences giving examples and discussing how specific parts of your personal and social context affected your composition
3. D – decide – one or 2 sentences reflecting on and summing up how your composing (including your creative decisions) may have been impacted. You may assess what one factor most influenced your writing.

Use this space to write your reflective 3D paragraph.

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## Core text 3, extract 4 – *Sunshine Super Girl* Act 4 scene 28 ‘Roger and me and baby makes three’ (extracts)

**Part A**

EVONNE *practises tennis, like her life depends on it.*

EVONNE: He was so wrong.

It's 'love all', all round. And I don't mean 'zero'. I mean big fat­hearted love. Roger and me ...

Pause.

... and baby makes three.

She stuffs a towel up her top.

The media said I couldn't do it too. That having a baby would set me back.

She trains on the court whilst pregnant.

Well, it didn't. I keep training and training. Right up till I'm seven months pregnant.

…

**Part B**

Roger and l are juggling child-minding duties and training. I'm up all night feeding and down on the court during the day. And I bounce back alright. I've gotten myself back up into US Open contention. Finally! I'm in the semis with Martina Navratilova.

**Part C**

EVONNE *holds her calf muscle in agony*.

I hear the snap. Martina hears it too. She keeps serving and playing wide. Making me run from this side of the court to the next.

**Part D**

She gets back up on the court and serves.

I play the rest of the match. It's an ugly game. But I have to finish it. I just have to.

EVONNE shakes MARTINA’s hand at the net. The headlines 'Mrs Cawley crashes!' and, ironically, 'The best loser of them all’' are projected around the space.

## Phase 4, activity 8 – reading sentences aloud

1. Scene 29 is a combination of Evonne’s narration (dramatic monologue) and action on the tennis court. For each of the sentence types listed in the table below, try the ‘reading aloud’ activities and fill in the column about what you noticed experimenting like this.

Table 46 – reading aloud activities for scene 29

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| Sentence type | Example | Reading aloud activities | What did you notice? |
| One word | Backhand.  Forehand. | Try reading these all very quickly, then read them slowly with action between. |  |
| Short | He was so wrong. | Try reading these with different tones: determined, thoughtful, calm. |  |
| Truncated or split | Making me run…next. | Try joining several short or truncated ones together into compound or complex sentences and reading them aloud (see example below table). |  |
| Compound or complex | I'm up all night feeding and down on the court during the day | Try reading these with a different volume. What happens if these are quiet and the short ones loud, for example? |  |
| Exclamatory | For goodness sake! | Try putting stress on every syllable, then compare to finding the one syllable to stress only. |  |

**Joining sentences together example (notice what has been added):**

**Original text**: ‘I hear the snap. Martina hears it too. She keeps serving and playing wide. Making me run from this side of the court to the next.’

**New version**: I hear the snap and although Martina hears it too, she keeps serving and playing wide. She is making me run from this side of the court to the next.

## Phase 4, activity 9 – narrative and perspectives in scene 28

**Narrative structure in scene 28**

Think about what you know about how the narrative structure of a text supports the development of themes and perspectives. A narrative structure can be traced across a whole text (novel or drama), but as you know, chapters and scenes have a narrative structure too. Answer these questions about scene 28.

**Teacher note**: the terminology of character ‘desire line’ was introduced and worked on through **Year 7, Term 3 program– Escape into the world of the novel – part 2**. If you did not use this resource, please refer especially to **Phase 3, resource 2 – the protagonist’s desire line** in that program to support your students before attempting this next activity.

1. Which line suggests Evonne’s desire line in this scene?

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1. Which complications in this scene have a positive resolution?

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1. How is the rising action to the climax conveyed by the language and textual features of the spoken word text?

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**Falling tension in scene 28**

1. What does the falling tension after her injury reveal about Evonne?

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1. Rising tension, complications, resolutions and falling tension can all reveal the writer’s perspectives on the story and characters. What do we learn about how the writer sees the world in this scene because of the language and text?

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1. Which type of reader would most value this kind of story (adversity, triumph and disaster)?

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1. **Discussion prompts:**

* Did your predictions for this scene turn out to be correct? What did you not expect?
* What are the main perspectives (of the writer) embedded in this scene?
* How did your own perspectives affect your engagement with this scene?

## Phase 4, resource 4 – answers and teacher support for activity 9

The following list provides one possible answer to each question in activity 9. These answers are not exclusive and they are intended to provoke discussion and support teacher structuring of class discussion.

* Evonne’s desire line – ‘the media said I couldn’t do it’ – the character wants to prove them wrong.
* Complications with positive resolutions – training after falling pregnant, getting back into shape after the birth of Kelly.
* Rising action – conveyed through the pacing and staccato tone of the one-word sentences.
* Falling action after injury – determination not to let the spectators down, focus on not giving up.
* The writer’s perspectives – the language and textual features have an uplifting and energetic feel to them which suggests an admiring perspective towards Evonne. But the scene is about Evonne breaking down. The narrative structure is realistic about the obstacles she was facing and her human responses to them.
* Responders valuing the text – Aboriginal and Torres Strait Islander viewers who may identify with Evonne’s ‘journey’ of facing adversity, sometimes leading to disaster then at other times to triumph.

## Phase 4, resource 5 – key links for *Sunshine Super Girl*

The teacher may provide the following as digital links and set up a pair reading and report back structure. Suggestions for analysis are provided next to each. Suggestions for outcome content points that are addressed provide the teacher with support for guiding class discussion.

Table 47 – key links for *Sunshine Super Girl*

|  |  |  |
| --- | --- | --- |
| Resource | Suggestions for analysis | Outcome content points addressed from EN4-URB-01 |
| Andrea James’ biography  (Inside front cover of hard copy) | Why might Andrea James have chosen this story to make into a play? | Perspective and context   * Examine how elements of personal and social contexts can inform the perspective and purpose of texts and influence creative decisions |
| Performing Lines Education Pack – The [Performing Lines Education Pack](https://www.performinglines.org.au/wp-content/uploads/2022/09/SSG-Education-Pack-Final-v3.pdf?x31736) for *Sunshine Super Girl* by Meg Upton, 2021 | This describes the theatre as the ‘seeing place’ where ‘people came together to see the truth about life and society’. What truths can audiences ‘see’ in this scene? | Perspective and context   * Explore how the perspectives of audiences shape engagement with, and response to, texts |
| Melbourne Theatre Company [Trailer (0:30)](https://www.youtube.com/watch?v=T83dzIT-cs8)  State Theatre SA [Trailer (0:45)](https://www.youtube.com/watch?v=WBSzd1I-9Uo) | The trailers are slightly different. Which one might be more successful at selling the play? Why? | Argument and authority   * Understand that the authority of a text may be questioned through comparison with other texts |
| Filmed extracts from the State Theatre Company South Australia – group 1 – State Theatre [filmed extracts (2:28)](https://www.youtube.com/watch?v=naddnq0hOqw) from 2022 production | Which aspects of Evonne’s journey and personality have been chosen? Why do you think? | Argument and authority   * Understand how the authority of a text is constructed by the author’s choices in content and style, and use this knowledge to influence the composition of own texts |
| Filmed extracts from the State Theatre Company South Australia – group 2 – State Theatre [filmed extracts (2:28)](https://www.youtube.com/watch?v=naddnq0hOqw) from 2022 production | How do the delivery and performance of the script create a distinctive style, and bring out the journey and personality of Evonne? | Style   * Describe the distinctive rhetorical and aesthetic qualities of a text that contribute to its textual style, and reflect on these qualities in own texts |

## Core text 3, extract 5 – *Sunshine Super Girl* Act 4 scene 29 ‘Wimbledon comeback’ (extracts)

**Part E**

EVONNE: My legs just aren't the same after I had Kelly. It takes months of injections and treatment to get my fitness back, but I get my rankings up and I make my way back into Wimbledon contention.

…

The BBC say I'm 'not a factor'. But when I beat Betty Stove in the quarter finals the London press have a field day with my 'housewife status'.

**Part F**

REPORTER: Mrs Cawley mops up!

EVONNE: Oh, is that what I do out on the court? A bit of housework! When it comes time for me to face Chris Evert-Lloyd in the finals and attempt a Wimbledon victory after nine years (with husband and baby in tow!) I feel strangely calm ...

The court glows a luminescent green. EVONNE prepares for the match of her life.

It's a cloudy day. The air hangs like a big black blanket. Flashes of sunlight, taunting us.

My mouth is dry.

Everything at Wimbledon is timed to precision.

Like a gold Rolex watch.

Roger looks nervous.

UMPIRE: Mrs Evert-Lloyd to serve.

**Part G**

l win the first game of the second set and we swap ends, only to be rudely interrupted by the star of Wimbledon …

The rain!

Back to the dressing-rooms, and after sixty-three minutes, the rain finally stops stealing our thunder!

**Part H**

No time for prissy-ness now! Track that ball like a snake! A quick backhand volley and back to the base. Chris has determination in her eyes. And before I know it, its five-all and Chris has got three break points.

**Part I**

EVONNE: I came home.

Back to Australia.

EVONNE steps up onto the umpire’s chair and throws a fishing line into the river.

The other day I was shopping at our local supermarket and I'm waiting in line at the checkout, when I can feel this woman staring at me and staring at me. I looked away, and then back again, and she was still staring at me. This happens sometimes, but anyway, finally this woman plucked up enough courage and came up to me and she said…

DANCER TWO: Excuse me, but did you used to work at Coles?

EVONNE chuckles to herself A fish bites.

EVONNE: Hey, look out! I've got a bite! Yeeeee!

She reels in the line.

Why me?

Why not?

The sounds of a tennis game and commentary become louder and louder. The audience cheers.

Lights slowly fade.

## Phase 4, activity 10 – responding to the ending

Follow the structure to consider your personal response to the ending of the play.

1. Work with a partner. Read each instruction for the key words and fill in your response.

Table 48 – adapted ‘lenses for dialogue’ activity

|  |  |  |
| --- | --- | --- |
| Key word | Instructions | Your response |
| See | Look closely at the final scene. What do you notice? Include at least 4 observations. |  |
| Choose and share a lens | A ‘lens’ is a personal or social context that influences how you see the world. This could be gender, ethnicity or life experiences. With your partner, choose a lens each and take notes here on how that lens might make you think about the ending of the play. |  |
| Probe | Look at your partner’s responses. Ask your partner a question to understand more about their lens and perspective. Write your ideas in response to your partner’s questions in here. For example, your questions could begin with:   * say more about what you mean by… * tell me why you think… |  |
| Reflect | Do you have any new observations about the final scene? |  |

## Phase 4, resource 6 – fluency

**Teacher note:** this rubric has been adapted from the appendix in Quigley (2020:202-203). You can present this to the students or use it as a guide to co-develop one as a class.

Adapted multidimensional fluency rubric – instructions for student use:

* A small group can be asked to give a student a score on each element.
* Students can keep track of their scores over time to chart progress.
* Students can conference with the teacher about overall progress or strategies for improving in one element that needs work.

Table 49 – adapted multidimensional fluency rubric

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Element | 1 | 2 | 3 | 4 |
| Expression and volume | Reads quietly. Does not sound like they are talking to a friend. | Reads quietly. Sounds natural sometimes but not always like talking to a friend. | Reads with the right volume and expression. Occasionally slips into quiet expressionless reading. | Reads with varied volume and expression. Always sounds like they are talking to a friend. Voice matches the meaning of the text. |
| Phrasing | Reads word by word in a monotone voice. | Reads in phrases, not usually in line with punctuation, stress and intonation. | Reads well but with some choppiness or pauses. Reasonable stress and intonation. | Reads with strong and varied phrasing, keeping to punctuation, stress and intonation. |
| Smoothness | Hesitates sometimes. May make multiple efforts to sound words out and repeats some passages. | Has quite a few ‘rough spots’ where reader pauses or hesitates. | Reads with occasional breaks in rhythm. Some words or sentences can be difficult. | Reads smoothly. Occasional breaks for difficult words are self-corrected. |
| Pace | Reads slowly and with difficulty | Reads quite slowly | Reads at the appropriate pace | Reads at good conversational pace |

## Phase 4, activity 11 – the spoken word audience

1. Responding personally to a quote – Is the audience ‘held captive’?

One of the theatre companies who have performed this play writes in their Education Pack that in the theatre:

‘you are part of a live audience watching live performers in real time. Both audience and performers can see and hear each other, the story can only go forward, not backwards, nor paused, nor repeated. In a way you are held captive. Theatre is unique in this regard. The liveness makes it unique and can make it a far more powerful (and risky) experience than other media.’ (Performing Lines 2021:6)

Use the spaces below to respond to this quote. You will be asked to explain your response using evidence from this text and others.

1. What is one phrase, sentence or idea you personally agree with? Write it in here and explain why you agree, using evidence from this or another text or performance.

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1. What is one phrase, sentence or idea you personally disagree with? Write it in here and explain why you disagree, using evidence from this or another text or performance.

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1. What is one phrase, sentence or idea you are interested to learn more about? Write it in here and explain why.

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1. Assess the thematic and stylistic qualities of the final scene.

To consider how you and others have been impacted by the themes and style (the particular and unique language and textual features) of the final scene, complete the following table about themes in the final scene of the play. You have you one example to get you started.

Table 50 – the personal impact of themes in scene 29

|  |  |
| --- | --- |
| Theme | Impact on me |
| Victory despite the obstacles arrives because of determination and support. | This gives me hope to keep fighting against the things that are obstacles in my life. |
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Now complete this one about the stylistic features. You have 2 examples to get you started.

Table 51 – the personal impact of stylistic features

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| --- | --- |
| Stylistic features | Impact on me |
| Evonne’s self-deprecating humour, for example ‘Did I just do that?’ | This kind of humour makes her seem humble and I think more relatable as someone you could truly admire. She is down-to-earth. |
| The circular narrative structure – we end up on the fishing trip again. | Bringing the end of the story back to the beginning allows me to see how the tennis, family and Country parts of Evonne’s character fit together. |
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1. Prepare for class discussion.

Work with a partner to jot down some ideas for each discussion prompt. You will then discuss these as a class.

1. Hearing the character speak about themselves directly to the audience intensifies the emotions in the scene.

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1. Hearing or seeing this scene performed would have a different impact than just reading it.

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1. Different people will have different responses to the last scene.

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## Phase 4, resource 7 – teaching ideas for ‘the spoken word audience’

**Potential themes in scene 29**

* Victory despite the obstacles arrives because of determination and support.
* It’s possible to achieve your goals and have a family.
* It’s important to remember where you came from and who helped you to get here, especially in moments of triumph.
* Whatever happens, home will always be the special place where you feel most comfortable.
* The real champions keep a sense of perspective.

**Potential stylistic features of scene 29**

* Evonne’s self-deprecating humour, for example ‘Did I just do that?’
* The circular narrative structure – we end up on the fishing trip again.
* The use of figurative language, for example the simile ‘like a Rolex watch’ to describe Evonne’s reactions.
* One-word sentences to drive the action and tension.
* The use of anecdotes such as the supermarket to confirm Evonne’s down-to-earth status.

## Phase 4, activity 12 – valuing the text

**Teacher note**: the following activity may be an extension activity, although it is highly recommended that students have an opportunity to discuss their response with local community members, and hear their perspectives about the play and its subject matter.

1. Read the following quotes and discuss with a partner how these ideas are seen in the play you have been reading and studying.
2. ‘Identities and Cultures … are a source of strength and resilience for Aboriginal Peoples and Torres Strait Islander Peoples’ (ACARA 2021).
3. Relationships between Country/Place, Culture and People ‘are linked to the deep knowledge traditions and holistic world views of Aboriginal communities and/or Torres Strait Islander communities' (ACARA 2021).
4. If possible, speak to a local Aboriginal Education officer or community member about how they have responded personally to this play (or Evonne’s story generally).
5. Write a one paragraph response to the following question: What are the thematic and stylistic features of this play that can make it engaging and valuable to audiences of varied backgrounds?

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## Core formative task 5 – memoir to speech (integrated Phase 5)

**Student note:** in this core formative task you will compose a new memoir piece, or develop an existing one from earlier in the year. You will then transform it into a speech for a specific occasion, audience and purpose.

To complete this task you may engage in research into the personal context of your own and family members’ lives. Therefore you will be considering how to do this in ethical and respectful ways.

As an extension, students will be prompted to consider how they might deliver their responses including intonation, tone, pace and timing. This will help them to refine their speeches and give them valuable low-stakes practice and feedback for the formal assessment task.

This task will give you an opportunity to practise thinking about the connections between forms as you plan, compose, practise delivering, then reflect on transforming a memoir piece to a speech. Note that the memoir can be more or less factual (it is a creative piece) and that actually delivering the speech is optional.

Follow these steps to prepare for this task and complete it effectively.

1. Choose a memoir you have read or written this year, or write a new one. This memoir should deal with a significant, entertaining or memorable life event that is appropriate for a school-based Year 7 audience. Write approximately 150–200 words.
2. Conduct ethical research with a family member to get more information and insight about the central event of your memoir.
3. Use the core formative task 5 planning template to choose and plan for an occasion in which you will deliver this memoir as a speech to a live audience.
4. Use the planning template to adapt elements of the speech so that the language and textual features are appropriate for the live setting. What will you need to change in a memoir to ‘turn it into’ a speech for a specific occasion?
5. Practise delivering the speech version of the memoir to a group of your peers.

## Further resources to support student work

**Writing a memoir**

1. Students can refer to the memoirs explored in **Year 7 program 1 – powerful youth voices** in Term 1. These are **Core text 3 – ‘My mother, my hero’ by Kobra Moradi**, and **Core text 5 – ‘Salt Water’ by Mohammed Mohsin Jafari**, both reprinted in the resource booklet. There are activities and resources to support the writing of memoir through **Phase 3 – discovering and engaging analytically with a core text** in that Term 1 program. Students may have completed **Core formative task 4 – informative writing about a key event**, and they would be able to use that piece for this activity in this program.

**Conducting ethical research**

Here is a checklist for conducting ethical research with people you may know, whose memories you would like to draw on to write your piece. ‘Ethical research’ could be defined as making sure that the way you collect information and ideas is honest, and that you treat your sources with respect.

1. Discuss with a partner why it might be important to conduct research in this way.
2. Tick these off and then answer the question below the table.

Table 52 – checklist of ethical research for your memoir and speech

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| --- | --- |
| Aspect of ethical research | Tick if complete |
| The project has been fully explained to the interviewee. |  |
| You have permission to record or take notes from the interview. |  |
| You have permission to use their name. |  |
| You have explained that they do not have to tell any part of the story if it makes them uncomfortable. |  |
| You have shown them a draft of your writing and asked them to confirm if they are happy with your version. |  |
| You have acknowledged them as your source in the final product. |  |

What do you think could go wrong if you do not conduct ‘ethical research’ with someone for your work?

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**Core formative task 5 planning template**

Part 1 – the setting for the speech

1. This is an imaginary setting for where you will deliver the memoir once you have transformed it into a speech. Consider why you are there (the occasion or context), who you will be speaking to, what you want to achieve in the speech and what the layout of the venue is. All of these will impact on your planning for the speech.

Table 53 – planning for the setting of the speech

|  |  |
| --- | --- |
| Element of setting | Your ideas |
| Context |  |
| Audience |  |
| Purpose |  |
| Venue |  |

Part 2 – turning a memoir into a speech

1. Use this planning table to come up with ideas before your start writing the speech version of the memoir.

Table 54 – from memoir to speech planning table

|  |  |
| --- | --- |
| Points to consider when transforming memoir to speech | Your ideas |
| How would you adapt the beginning to address the audience? |  |
| Do you need to include an appeal to ethos – a way to establish your credibility? |  |
| Where will you add sentence length variety so you can use your voice and pacing to control the attention of the listeners? |  |
| What can you do throughout to connect to the experiences and contexts of the listeners? |  |
| Do you need to leave out or add any bits and why? |  |
| How will you end the speech so that it is appropriate to the setting and occasion? |  |

**Reflecting on personal and social contexts**

1. To consider the process students write a 100–200 word reflection statement including an explanation of:
2. which changes you made and whether you think they were successful in creating a speech appropriate for that context
3. how your personal and social contexts influenced your creative decisions in transforming memoir to speech.

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# References

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