Transforming Shakespeare: 
*Romeo and Juliet*

Unit of work contributed by Carolyn McMurtrie, Cobar High School, NSW


About the unit

**Unit description**

In this unit, students closely analyse key scenes from the play *Romeo and Juliet* and consider the characters, themes, issues and the power of the language. Students revisit their prior knowledge of Shakespeare, analyse his use of language and dramatic techniques, perform key speeches or scenes, and transform a scene to a modern form of communication (email).

**Knowledge, understandings, skills, values**

Students will be able to:

- identify, describe and explain the purpose of texts in personal, historical, cultural and social contexts
- describe, explain and evaluate the composer’s choice of language forms and features and structures of texts in terms of purpose, audience and context
- use appropriate language forms and features and structures of texts in their own compositions that demonstrate originality and imagination and describe, explain and justify their choices in terms of purpose, audience and contexts
- explore real and imagined worlds through close and wide engagement
- use appropriate metalanguage for describing, explaining and justifying the composer’s choices of language forms and features and structures of texts in terms of purpose, audience and context.
Focus questions

- Is the study of Shakespeare still relevant to students today?
- Can Shakespeare’s plays be transformed while still retaining their original essence?

Resources

Internet sites

- ‘Romeo and Juliet’ presentation by Zachary Isaacs: http://www.slideshare.net/MikeFisher821/r-and-j-power-summary-1814784

DVDs

- West Side Story (1961)
- Baz Luhrmann’s Romeo + Juliet (1996)
- Franco Zeffirelli’s Romeo and Juliet (1968)

Print

- William Shakespeare, Romeo and Juliet (your preferred edition)

Other resources

- Large post-it notes

Attached printable resources

The following teacher-created learning resources referred to in the unit of work are available for you to modify, print and use in your own teaching and learning context:

- Moved synopsis of the play
- Perfect match cards
- Prologue from Romeo and Juliet
- You’ve got mail task sheet
- You’ve got mail marking guide
- Venn diagram
- Dramatic structure of the play
- Comparison table
- Transformation task sheet
- Transformation marking guide
- Visual representation marking guide
Teaching the unit

Setting the scene

Resources
- William Shakespeare, *Romeo and Juliet* (your preferred edition)
- Post-it notes
- Moved synopsis of the play (page 10)
- ‘Perfect match’ cards (page 12)
- Prologue of the play (page 13)

Teaching and learning activities

Revisiting Mr Shakespeare

Students brainstorm what they know about Shakespeare and his times.

They use this as the basis for researching his life and times using the internet and other sources. They should take notes as they proceed and not cut and paste blocks of information. They should also note relevant bibliographic information.

Provide each student with four post-it notes. They should write one point on each about the life of Shakespeare. In small working groups, they should review all their notes and organise them into groups of similar ideas and then label each with a heading.

As a class, discuss the different information gathered. Students then work together to write a summary about Shakespeare based on the information of their combined post-it notes. Discuss the question:

*Why study Shakespeare?*

Throughout the unit, students should keep a regular blog in which they respond to set questions or write freely on their experiences with Shakespeare’s texts. If students do not have access to a computer, they could keep a journal. Their first blog entry could reflect on the following questions:

*Why study Shakespeare?*

*Is Shakespeare relevant to you in today’s context?*

Getting to know the play

Read out the moved synopsis of *Romeo and Juliet* (page 10) to the class to familiarise them with the play. Have students take on the role of different characters and mime the action as you read.

Students create their own ‘character mind map’ to show their understanding of the relationships between the characters in the play.

Using the Perfect match cards (page 12), students match up characters from the play with a word that describes their personalities.
Have students choose a picture that best symbolises each character. They could add an entry in their blog or journal answering the following question:

*Which character do you identify with most or find most interesting? Why?*

~

Read the prologue as a class to give the students their first contact with the play. Then discuss what the text says.

Give the students a copy of the prologue with double spacing between each line (page 13) Have them write a modern translation under each line to improve their understanding.

Ask them to think about Shakespeare’s dramatic techniques. How does he capture the interest of the audience in the prologue? Discuss and consider the context of the original performance.

**Investigating**

**Resources**

- William Shakespeare, *Romeo and Juliet* (your preferred edition)
- Venn diagram of genre (page 16)
- Dramatic structure of the play (page 17)
- ‘Romeo and Juliet’ presentation by Zachary Isaacs: [http://www.slideshare.net/MikeFisher821/r-and-j-power-summary-1814784](http://www.slideshare.net/MikeFisher821/r-and-j-power-summary-1814784)
- You’ve got mail task sheet and marking guide (pages 14 and 15)

**Teaching and learning activities**

**Romance or tragedy?**

Ask students to research where Shakespeare borrowed his ideas for this play. Then they should consider the adaptations he made from the original story.

*Why do you think he made these changes?*

As a class discuss genre and what elements an audience expects from a romance or a tragedy.

*To what genre do you think this play belongs? Why?*

*Can a work belong to more than one genre?*

*What makes a play a romance or tragedy?*

Students should use the Venn diagram to identify the elements and expectations of these genres and then compare these with the elements that appear in this play.

*Has your classification of genre for this play changed? Why or why not?*
Dramatic structure

Ask students to create a visual representation of the play that shows its structure and the key aspects of the plot. They might present this as a comic strip, a mind map or possibly a series of symbolic images. The climax point of the entire play might be represented in a way that is different to the other parts of the presentation.

Discuss the concepts of exposition, rising action, climax, falling action and denouement. Then have the student identify examples of these from the play and place a symbol of action on the Dramatic structure of the play resource. This is a great way to refresh students’ memories of the synopsis of the play.

The fight scene

Read through and discuss the fight scene between the servants of the two households. Have students divide into groups and re-enact this scene. They could use mock fighting in slow motion to show the fighting. Encourage students to become comfortable with speaking in Shakespearean language.

Have students improvise their own modern interpretation of the same scene.

As a class, discuss the differences between the first performance and the second.

*What choices did you make in your own interpretation of the play? Why?*

Students could use their blog or journal to reflect on their performance in class and the ideas they were trying to communicate with the audience.

The balcony scene

Read through and discuss Romeo and Juliet’s balcony scene as a class.

*What are your initial reactions to Romeo and Juliet’s quick commitment to each other?*

Students should divide into pairs to read through and act out their interpretation of this scene. Ask for pairs to volunteer to perform for the rest of the class.

Students could use their blog or journal to reflect on the passionate nature of Romeo and Juliet’s relationship and how they felt playing their character.

Shakespeare’s language

Introduce iambic pentameter and ask students to find examples of it in the play.

*Which characters use iambic pentameter?*

*What are they discussing when they use it?*

*What does this tell us about the character?*
Ask students to write their own examples of single-line iambic pentameter.

Working in small groups, students could take a small section of *Romeo and Juliet* and rewrite it in modern terms using iambic pentameter.

Next, ask students to look at Shakespeare’s use of prose in *Romeo and Juliet* and to find examples in the play.

*Which characters use prose?*

*What are they discussing when they use it?*

*What does this tell us about the character?*

~

In their blog or journal, students should find one example of iambic pentameter and one of prose that reflect a character and discuss what this language tells us about the character at that stage of the play.

Define antithesis for the class and show them an example in the play. Ask them to highlight the different sides of the argument using two different colours.

*Why use antithesis?*

*What does it tell us about the characters?*

~

Divide the students into pairs. Each person in a pair should take one side of the argument of the selected example of antithesis from the play. While facing each other, students should read the lines to each other in the following ways: angrily, questioning, accusatory.

*How did you feel during the different ways of expressing opposition?*

*Which way did you think was most effective?*

In groups of three, students could explore the way that antithesis works in the scene on each side of the issue.

Students could explore the following questions in their blog or journal:

*Why did Shakespeare use antithesis in his plays?*

*What does it tell us about the characters in Romeo and Juliet?*

### Sonnets

Provide students with the sonnet from Act 1 Scene 5. Have them divide into pairs and deliver the lines as Romeo and Juliet. While Romeo says his lines, he moves towards Juliet; when she recites hers, she moves away, and then vice versa. Students could also try acting out Romeo walking around Juliet and saying his lines while she stands still, and vice versa. Discuss the way that Romeo and Juliet appear in these different scenarios (eg as pursuer or pursued).

*Which interpretation did you prefer and why?*

*How did you view Romeo and Juliet in the different scenarios?*
Can you justify your reasons from the text?

Introduce the features of a sonnet. Sonnets are 14-line poems that follow a set rhyming pattern. Ask the students to analyse the rhyming patterns in Shakespeare’s sonnets.

Have the class compose a series of sonnets addressed to an inanimate object. The first line of a number of different sonnets could be posted around the room (eg ‘Shall I compare this/it to …’). Then students circulate from one sonnet to the next, adding the next line while keeping in mind the structure. The completed sonnets will be displayed in the classroom. They could also be delivered to the class.

Students could use their blog or journal to reflect on how Shakespeare’s use of sonnets communicates ideas within the play.

Assessment

Ask students to write an email exchange between Romeo and Juliet after their first meeting.

Give each student the You’ve got mail task sheet (page 14) and assess their work based on the marking guide (page 15).

Working in groups, students decide on what they consider are the five key points of the play and produce a tableau on each point to show the rest of the class. Compare and contrast what different groups see as key points and discuss why they made these choices.

Communicating

Resources

- *West Side Story* (1961)
- Baz Luhrmann’s *Romeo + Juliet* (1996)
- Franco Zeffirelli’s *Romeo and Juliet* (1968)
- Comparison table (page 18)
- Transformation task sheet and marking guide (pages 19 and 20)
- Visual representation marking guide (page 21)

Teaching and learning activities

Modern interpretations

Ask students to brainstorm modern versions of the *Romeo and Juliet* theme they have come across in books, films and songs.

Show the class key scenes (for example, the fight scene and the balcony scene) from *West Side Story*, Baz Luhrmann’s *Romeo + Juliet* and Zeffirelli’s *Romeo and Juliet*.

Students should compare and contrast these three versions and analyse their interpretation of the characters, settings and costumes using the Comparison table resource (page 18).

*How and why was each of these versions effective? Consider the context.*

*Which version did you consider the most effective and why?*
Students could consider why the story of Romeo and Juliet is still relevant to modern audiences today and then write an extended critical response. Use the Visual representation marking guide to assess students’ work.

In their blog or journal they could reflect on:

*Which transformation of Romeo and Juliet do you like most? Why?*

**Assessment**

Set a group assessment task in which students create an original modern transformation of a key aspect of *Romeo and Juliet* and present a five-minute performance representing this. The features (costumes, setting, speech, etc) can be modernised, but should still retain the main concerns of the original play.

Use the Transformation task sheet (page 19) and marking guide (page 20) for instructions on assessing the students’ work.

**Requirements:**

- Modern speech should be used, but some of the character’s words or lines can be appropriated.
- All group members must participate in the performance and speak some lines.
- A copy of the script must be submitted to the teacher.

Set an individual assessment task in which the student is asked to submit an entry to the ‘Optus and Bell Shakespeare Make a Scene’ competition. (This is a real competition run by Optus and Bell Shakespeare.) The student interprets a given line from Romeo and Juliet any way they like, using the following artistic mediums: picture, animation or movie. For example, ‘I must be gone and live, or stay and die.’ This assessment task can be updated every year according to the new quote that is set.

Use the Visual representation marking guide (page 21) to assess students’ work.

**Requirements:**

- If the student chooses to submit a picture, they need to take a digital image of their creation, be it a drawing, illustration, photograph, painting, sculpture, mixed media, cartoon or any other still visual art image.
- If they want to submit an animation, their interpretation of the scene should be a Flash animation no longer than 3 minutes.
- If they make a movie, it should not be longer than 3 minutes.
- The student must also submit a 300-word (minimum) creative art diary that outlines the processes used to create their work, the challenges faced and the strengths and weaknesses of their piece.
- Note: Any music used must be the student’s original composition, as commercial recordings will not be accepted.
Writer: Carolyn McMurtrie

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Moved synopsis of the play

*Romeo and Juliet* by William Shakespeare

- In Verona, Sampson and Gregory (Capulet servants) and Abram and Balthasar (Montague servants) appear and the four start quarrelling.
- Benvolio (Lord Montague's nephew) appears and tries to break up the quarrel, but Tybalt (Lady Capulet's nephew) appears and picks a fight with Benvolio.
- The Prince of Verona (Escalus) appears and stops the fighting, proclaiming sentences of death to anyone who renews the fighting.
- At Montague's house, Lord Montague, his wife and Benvolio discuss how sad Romeo (Montague's only son) has been lately. Benvolio vows to find out why. He discovers that Romeo is in love with Rosaline. Benvolio suggests he pursues someone else, but Romeo refuses.
- Paris (a kinsman of the Prince of Verona) talks to Lord Capulet about wooing his daughter Juliet for marriage. Capulet says that she is too young (she is nearly 14) and must wait two years to marry, and then only to the man she chooses.
- Capulet invites Paris to a party in the evening.
- Upon hearing of the party, Benvolio convinces Romeo to attend to get his mind off Rosaline.
- At Capulet's house, Lady Capulet speaks to Juliet about her feelings regarding marrying Paris.
- Masked, Romeo, Mercutio and Benvolio head to the Capulet party.
- At Capulet's house, Romeo spies Juliet and falls in love with her.
- Tybalt sees Romeo and takes up arms, but Lord Capulet attempts to calm him. Tybalt vows to revenge Romeo's intrusion the next day.
- Juliet also falls for Romeo, but despair when her nurse informs her that Romeo is a Montague. When Romeo learns Juliet is a Capulet, he also falls into despair.
- While leaving the party, Romeo hides in the orchard.
- Romeo appears and speaks to Juliet under her window. They swear their love to one another. Juliet tells Romeo she will send a messenger to him the next day to learn the details of their wedding.
- Romeo visits Friar Lawrence's cell and tells him of his love for Juliet. Romeo eventually convinces him to marry them.
- In the street, Benvolio tells Mercutio that Romeo did not come home that night. Romeo appears and they tease him for hiding from them. Juliet's nurse appears and Romeo tells her to tell Juliet to go to the Friar's cell that afternoon to be married.
- The nurse returns to tell Juliet.
- Romeo and Juliet are married at the Friar's cell, and Romeo plans to visit Juliet's bedroom that evening.
- On the street, Benvolio and Mercutio encounter Tybalt and Petruchio, leading to a fight.
- Romeo tries to break up the fight, but Tybalt slays Mercutio and then flees. Mercutio dies.
- Romeo seeks out, fights and slays Tybalt in revenge.
- Benvolio convinces Romeo to flee.
- The Prince exiles Romeo for slaying Tybalt.
- The nurse informs Juliet of Mercutio and Tybalt's deaths and Romeo's banishment.
- The Friar stops Romeo and tells him to stay the night with Juliet, and then flee to Mantua.
• Capulet and Paris set the date for Paris and Juliet to be wed in three days.
• Lady Capulet informs Juliet of her impending marriage to Paris. Juliet tells her parents she will not marry, but Lord Capulet commands it will be so.
• Paris informs Friar Lawrence of his upcoming wedding to Juliet. When Juliet arrives to see the Friar, Paris politely leaves.
• The Friar, hearing Juliet threaten suicide, tells her of a 'distilled liquor' that she can drink to fake death. He explains the drug will keep her asleep and seemingly dead for 42 hours, during which time she can be placed in the Capulet tomb. Then, when she wakes, Romeo can be there waiting to take her to Mantua.
• Friar Lawrence sends Friar John to Mantua with an explanatory letter for Romeo.
• When Juliet returns to her bedroom, she drinks the vial of medicine and sleeps.
• Her nurse finds Juliet and thinks she is dead.
• The Friar instructs all to prepare Juliet for her funeral.
• In Mantua, Romeo's servant Balthasar arrives and tells Romeo that Juliet is dead.
• Romeo buys poison from an apothecary.
• At Friar Lawrence's cell, Friar John reports he could not deliver the letter to Romeo.
• At the tomb, Paris and his page arrive and Paris mourns Juliet's death. Paris hides when he hears Romeo and Balthasar approach.
• Romeo orders Balthasar to leave him alone, no matter what happens.
• When Romeo opens the tomb, Paris steps out and tries to stop him. Paris forces Romeo to fight, resulting in Romeo slaying Paris.
• Romeo lays Paris in the tomb.
• Outside the tomb, Friar Lawrence arrives and meets Balthasar, who tells the Friar that Romeo has been in the tomb for half an hour.
• Lawrence enters the tomb and finds Romeo and Paris dead.
• Juliet then awakes and spots Romeo.
• The Friar, upon hearing noises outside flees, leaving Juliet with Romeo.
• Juliet tries to kill herself with Romeo's poison, but finds none in the vial or on Romeo's lips. In desperation, she stabs herself with Romeo's dagger.
• The watch arrives, having encountered Balthasar and the Friar.
• The Prince and Lord and Lady Capulet arrive and learn that Paris, Romeo and Juliet are dead.
• Lord Montague arrives and reports that his wife has died from grief over Romeo's exile, and then learns of Romeo's death.
• Capulet and Montague make peace and swear never to fight again.
• They vow to build gold statues of Romeo and Juliet and place them side by side so all can remember their plight.
## Perfect match cards

<table>
<thead>
<tr>
<th>Name</th>
<th>Class</th>
</tr>
</thead>
</table>

Match the characters from *Romeo and Juliet* to words that best describe their personality.

- **Bawdy**
- **Hot-headed**
- **Romeo**
- **Juliet**

- **Supportive**
- **Fickle**
- **Friar Lawrence**
- **The Nurse**

- **Peacemaker**
- **Devoted**
- **Mercutio**
- **Tybalt**

- **Confidant**
- **Persistent**
- **Benvolio**
- **Paris**
Prologue
from Romeo and Juliet by William Shakespeare

Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross’d lovers take their life;
Whose misadventured piteous overthrows
Doth with their death bury their parents’ strife.
The fearful passage of their death-mark’d love,
And the continuance of their parents’ rage,
Which, but their children’s end, nought could remove,
Is now the two hours’ traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.
You’ve got mail task sheet

Name ____________________________ Class __________________

Task
Your task is to compose a series of emails sent between Romeo and Juliet after their first meeting. You can transform some of the key lines or completely modernise them. It is up to you whether you want to focus on a particular scene or try to capture in a few emails what happens over the course of the play. If you like, you could write actual emails and send them to your address to print them out, but this is not required. Abbreviations and slang are acceptable.

You need to write at least five emails per character. They should be of varying length.

You will be assessed on how well you:
• appropriately use language forms and features
• convey the original attitudes and personalities of the characters
• reveal understanding of the ideas of the original play
• imaginatively transform the ideas and characters in the play.

Optional extension
You may want to add extras to your emails, such as photographs that the characters have sent to each other.
<table>
<thead>
<tr>
<th>Performance descriptor</th>
<th>Marking guidelines</th>
</tr>
</thead>
</table>
| **Excellent**          | • Sophisticated use of language features and form  
                         • Sophisticated understanding of the play’s characters and ideas  
                         • Transforms in a sophisticated and imaginative way the ideas and characters from the play |
| **High**               | • Effective use of language features and form  
                         • Effective understanding of the play’s characters and ideas  
                         • Transforms in an effective and imaginative way the ideas and characters from the play |
| **Satisfactory**       | • Sound use of language features and form  
                         • Sound understanding of the play’s characters and ideas  
                         • Transforms in a sound and imaginative way the ideas and characters from the play |
| **Working towards**    | • Limited use of language features and form  
                         • Limited understanding of the play’s characters and ideas  
                         • Transforms in a limited way the ideas and characters from the play |
| **Not demonstrated**   | • Inconsistent and elementary use of language features and form  
                         • Little or no understanding of the play’s characters and ideas  
                         • Little or no evidence of the ideas and characters from the play |
Venn diagram

Name __________________ Class ________ Date ______

Romance

Tragedy

Romeo and Juliet
Dramatic structure of the play

Using Freytag's pyramid (1863)

- Name ________________  Class _______  Date ______

- Exposition
- Rising action
- Climax
- Falling action
- Denouement
# Comparison table

**Romeo and Juliet transformed**

<table>
<thead>
<tr>
<th>Film</th>
<th>West Side Story</th>
<th>Romeo + Juliet</th>
<th>Romeo and Juliet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production details (director, year of release)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Opening fight</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balcony scene</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Main fight</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Final death scene</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Differences from original play</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Transformation task sheet

Name ___________________________________________ Class __________________

Task

Shakespeare’s plays have been reinterpreted, or transformed, by many writers and filmmakers. For example, the rival gangs in the musical West Side Story are based on the houses of Montague and Capulet. The violent film O is based on Othello, and the novel The Third Witch appropriated its main ideas from Macbeth.

As a group, create your own modern transformation of a key scene, characters or themes in Shakespeare’s play Romeo and Juliet and present a five-minute performance of it to the class. You can modernise features (costume, setting, speech, etc), but make sure you retain the main concerns of the original play and its characters.

The performance should:

• be presented in dress suitable to the setting and include relevant props or sounds
• use modern speech, but could appropriate some of the play’s words or lines
• actively involve all members of the group
• be 5–6 minutes long.

A copy of the script must be submitted to the teacher. The group will be assessed on how well the members have appropriated and transformed Romeo and Juliet and the effectiveness of the performance.
## Transformation marking guide

**Name**  
**Class**  

### Achievement:

### Comments:

### Performance descriptor | Marking guidelines
--- | ---
**Excellent** | • Sophisticated performance using appropriate dramatic conventions  
• Sophisticated use of language features and form  
• Sophisticated understanding of the play’s characters, themes and ideas  
• Transforms in a sophisticated and imaginative way the ideas, themes and characters from the play

**High** | • Effective performance using appropriate dramatic conventions  
• Effective use of language features and form  
• Effective understanding of the play’s characters, themes and ideas  
• Transforms in an effective and imaginative way the ideas, themes and characters from the play

**Satisfactory** | • Sound performance using some appropriate dramatic conventions  
• Sound use of language features and form  
• Sound understanding of the play’s characters, themes and ideas  
• Transforms in a sound and imaginative way the ideas, themes and characters from the play

**Working towards** | • Limited performance with limited use of dramatic conventions  
• Limited use of language features and form  
• Limited understanding of the play’s characters, themes and ideas  
• Transforms in a limited way the ideas, themes and characters from the play

**Not demonstrated** | • Limited performance with little or no understanding of dramatic conventions  
• Inconsistent and elementary use of language features and form  
• Little or no understanding of the play’s characters, themes and ideas  
• Little or no evidence of the ideas, themes and characters from the play
### Visual representation marking guide

Name  
Class  

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Mark</th>
<th>Result</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Visual representation</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Concept: Student is able to visually display an understanding of the line of text.</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Themes: Student is able to successfully show an understanding of the themes of the play.</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Audience engagement: The visual representation is interesting and appealing to the audience.</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Format: Student has adhered to the format they have chosen for their visual representation.</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td><strong>Critical analysis of task</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tense: correct tense used and maintained throughout the critical response.</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Vocabulary: range and precision of language choices.</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Cohesion: control of multiple threads and relationships across the whole text, achieved by using referring words, substitutions, word associations and text connectives.</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Sentence structure: production of grammatically correct, structurally sound and meaningful sentences.</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Paragraphs: segmenting into paragraphs to assist the reader in negotiating the text.</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Punctuation: use of correct and appropriate punctuation to aid the reading of the text.</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Spelling: accuracy of spelling and the difficulty of words used.</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>40</td>
<td></td>
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**Comments**

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