

National Literacy and Numeracy Week 2009 Project Report

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| Project title: Literacy Through Shakespeare: Using Technology as a Tool for Student Engagement |
| Project description: The study of a Shakespearean play in the primary and high school contexts using video conferencing and email facilities as major tools for mentoring and sharing learning. Through a series of 5 video conferences, 2 emailing sessions and 1 interschool visit, students will be engaged in reflective learning sessions with their high/primary school buddy, involving Shakespearean quizzes and debates; “Hot Seat” activities; literary letters, theatre sports, scene innovations; “talk to the expert” sessions with a professional actor and a prominent playwright; filming and still camera work of student innovations of scenes from play; and a Shakespearean Carnival Rich task activities which students engage in between link- up sessions are based on <i>Bloom’s Taxonomy and Gardner’s Multiple Intelligences</i> . All learning is underpinned by the Quality Teaching Model with the elements of student engagement, higher order thinking, deep knowledge and understanding, student direction and social support being paramount. |
| Person responsible for project: Pauline Mitchell Principal Gresford Public School |
| School, region, diocese: Gresford Hunter Central Coast Region |
| Contact person’s email: pauline.mitchell@det.nsw.edu.au |
| Number of students, teachers, parents, other community members directly involved: <ul style="list-style-type: none"> • 83 students, 5 teachers and 1 parent. |
| Intended literacy and/or numeracy outcomes: <ul style="list-style-type: none"> *Deep understanding by students of the richness of language through the study of a Shakespearean play. *The continued development of critical literacy skills. *Opportunities to enhance the transition to high school through the establishment of mentoring possibilities. *Greater opportunities for professional learning through the sharing of literacy practices between primary and high school teachers. *The production of a teaching resource to support the introduction of similar literacy/technology/transition programs in other schools. |
| Evidence of achievement of intended literacy and/or numeracy outcomes: <ul style="list-style-type: none"> • Quality of student innovations on Shakespearean scenes indicates deep understanding by students of the language of Shakespeare. • Student responses to rich tasks from the high order thinking domains of Bloom’s Taxonomy and Gardner’s Multiple Intelligences. • Mentoring opportunities provided through regular emailing tasks. Mentoring opportunities now being explored in other curriculum areas e.g. maths for a gifted student. • Exchange of teaching resources between primary and high school. Inter school visit and professional planning video conferences have enabled professional dialogue and sharing. • The production of a DVD showing student innovations on a Shakespearean play with an introductory outline of the methodology and student reflections on their learning experience. |

Feedback about making grants available for such projects:

Grants ease the burden for teachers by buying time to plan and produce a quality product. Simplifying the application and reporting processes, as has been done here, encourages teachers to put the energy into applications. Much time can be wasted labouring over expansive grant applications often to result in disappointment and a waste of time if the application is unsuccessful. This process has been streamlined.

See materials below:

A Midsummer Night's Dream

By William Shakespeare

An integrated literary unit for Stages Two and Three

Reading Outcomes:

RS2.5 Reads independently a wide range of texts on increasingly challenging topics and justifies own interpretation of ideas, information and events.

RS3.5 Reads independently an extensive range of texts with increasing content demands and responds to themes and issues.

RS2.6 Uses efficiently an integrated range of skills and strategies when reading and interpreting written texts.

RS3.6 Uses a comprehensive range of skills and strategies appropriate to the type of text being read.

RS2.7 Discusses how writers relate to their readers in different ways, how they create a variety of worlds through language and how they use language to achieve a wide range of purposes.

RS3.7 Critically analyses techniques used by writers to create certain effects, to use language creatively, to position the reader in various ways and to construct different interpretations of experience.

RS2.8 Discusses the text structure of a range of text types and the grammatical features that are characteristic of those text types.

RS3.8 Identifies the text structure of a wider range of more complex text types and discusses how the characteristic grammatical features work to influence reader's and viewer's understanding of texts.

Writing Outcomes:

WS2.9 Drafts, revises, proofreads and publishes well structured texts that are more demanding in terms of topic, audience and written language features.

WS3.9 Produces a wide range of well structured and well presented literary and factual texts for a wide variety of purposes and audiences using increasingly challenging topics, ideas, issues and written language features.

Talking and Listening Outcomes:

TS2.2 Interacts effectively in groups and pairs, adopting a range of roles, uses a variety of media and uses various listening strategies for different situations.

TS3.2 Interacts productively with autonomy in pairs and groups of various sizes and composition, uses effective oral presentation skills and strategies and listens attentively.

Resources

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| Shakespeare Can Be Fun! | <i>Lois Burdett</i> |
| Romeo and Juliet for Kids | <i>Lois Burdett</i> |
| A Child's Portrait of Shakespeare | <i>Lois Burdett</i> |
| Mr. William Shakespeare's Plays | <i>Marcia Williams</i> |
| In Elizabethan Times | <i>Fiona MacDonald</i> |
| Elizabeth ~ Soundtrack for the movie | <i>David Hirschfelder</i> |
| Music for Kings and Queens of England | <i>Various artists</i> |
| Shakespeare's Plays in the Classroom | <i>Hoodand / Cardoza-Starnes</i> |
| Starting With Shakespeare | <i>Nelson / Daubert</i> |
| Various Internet sites | |
| Video of play | |

Organisation

Stage Two and Stage Three combine for 3 one hour sessions each week. Teachers work in a team teaching role to present the literacy session with one teacher explicitly teaching the text and the other leading the workshop session. Workshop tasks are organised using the higher order thinking strategies of Bloom's Taxonomies, Gardner's Multiple Intelligences and De Bono's Six Thinking Hats. Parent help is utilised in the workshops. Each literacy session concludes with a reflective sharing time.



P. Mitchell
R. Skinner
S. Taylor

A Midsummer Night's Dream

By William Shakespeare

BR: Before Reading DR: During Reading AR: After Reading

| Indicator | Teaching /Learning Experience | Quality Teaching Focus |
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| <p>RS2/3:5 reads wider range of texts with greater understanding</p> <p>RS2/3:8 grammatical features~adjectives</p> <p>TS2/3:2 uses various listening strategies</p> | <p><u>The Characters of the Court</u> [Pages 5-9]</p> <p>Draw up sociogram; use colours to link characters; add suitable adjectives as scene unfolds.</p> <p>BR: Orientate students to times of ancient Greece ~ locate on globe; link to Olympics.</p> <p>DR: Record adjectives on sociogram which describe characters.</p> <p>A+++++</p> <p>R: Group retelling of plot so far.</p> | <p>Significance: Background Knowledge</p> |
| <p>RS2/3:6 uses an increasing range of skills to comprehend text</p> <p>RS2/3:8 grammatical features~verbs</p> | <p><u>The Plot Unfolds</u> [Pages 10-15]</p> <p>Add to sociogram. Discuss orientation, complication so far. Predict resolution.</p> <p>BR: Discuss unfamiliar vocabulary: convent, courted, desolate, twilight, flee, thee, grieve, dotes, plight, supreme.</p> <p>DR: Add to sociogram~expressive verbs.</p> <p>AR: In pairs, construct an escape plan for Hermia and Lysander.</p> | <p>Intellectual Quality: Problematic Knowledge</p> |

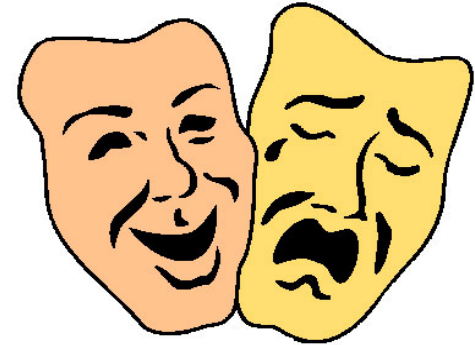
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| TS2/3:2 effective oral presentation skills | | |
| TS2/3:2 interacts productively in groups | <p><u>The Play</u> [Pages 16-19] BR: Discuss play preparations; relate to talent quest preparations. DR: Draw up cast. AR: Readers' Theatre~note rhyme and metre.</p> | Significance: Connectedness |
| <p>RS2/3:5 justifies own interpretation of ideas</p> <p>WS2/3:9 produces well structured literary text</p> | <p><u>The Fairy Characters</u> [Pages 20-25] Discuss family/friend disputes~how they begin; how they are resolved. BR: Sketch what you think the queen of the fairies would look like. DR: Stop after reading a short passage and ask students what they think the words mean [literal]; what is the real intent of the words [inferential]; how you feel about the author's message [applied]. AR: Literary letter: take the part of Oberon or Titania and write a letter to your spouse putting forward the points of your argument.</p> | Intellectual Quality: Higher-order thinking |
| | <p><u>Return to the First Plot</u> [Pages 26-33] BR: Dictionary Hunt: spiteful, distraught,</p> | Quality Learning Environment: High expectations |

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| <p>WS2/3:9 produces well structured literary text on challenging topic</p> | <p>embrace, sprite, lulled, rendezvous, comrade, anoint, blunder, distressed. DR: Questions related to orientation, complication. Predict resolution. AR: 'The Magic Flower'~ draw on board and add adjectives for petals. Model description using these. Use structure of description: introduction; features-appearance; qualities; behaviour; special attributes; summarising comment.</p> | |
| <p>RS2/3:8 Identifies text structure of description and uses characteristic grammatical features WS2/3:9 Produces well structured literary text using increasingly challenging ideas</p> | <p><u>The Mistake</u> [Pages 34-36] BR: Review complication and Oberon's intent. DR: Note direct speech and highlight. AR: Literary Letter from Helena to Lysander~a descriptive love letter. Review scaffold for description. Brainstorm suitable Shakespearian language.</p> | <p>Intellectual Quality: Metalanguage</p> |
| <p>WS2/3:9 Produces well structured literary</p> | <p><u>The Plot Thickens</u> [Pages 37-38] BR: Identify 'old English': thou, see'st, dost, wak'st, thy DR: Read from script, attending to</p> | <p>Intellectual Quality: Metalanguage</p> |

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| text more demanding in terms of topic | punctuation. AR: Continue literary letter | |
| WS2/3:9 Produces well structured literary text which is more demanding in terms of written language features | <u>Puck's Tricks</u> [Pages 39-42] BR: Recall 'The Mechanicals' DR: Make predictions throughout. AR: Descriptive writing: 'Bottom, through Titania's Eyes.' Refer to scaffold~visualisation~list descriptive adjectives; detailed noun groups. | Intellectual Quality: Deep knowledge |
| TS2/3:2 Interacts productively in pairs and presents effectively | <u>Confusion</u> [Pages 43-47] BR: Predict the results of Puck's tricks; list. DR: Check predictions [✓ or x] as plot unfolds. AR: What will happen next? In pairs, students discuss a resolution and share with class. | Intellectual Quality: Substantive communication |
| | <u>Hermia VS Helena</u> [Pages 48,49] BR: Describe feelings engendered by unrequited love. | Intellectual Quality: Metalanguage |

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| <p>RS2/3:8 Discusses grammatical features used to influence reader's understanding</p> | <p>DR: List emotive verbs and adjectives encountered in reading. AR: Literary letter: Hermia to Helena admonishing her for stealing Lysander. Refer to above list for descriptive words.</p> | |
| <p>RS2/3:6 efficiently uses a range of skills to interpret written text</p> | <p><u>Titania and Nick</u> [Pages 50-53] BR: Dictionary Hunt: [verbs] brawl, obey, collapse, caress, bray enter, prolong, loathe, worship, retreat. DR: Oral summaries by students at appropriate points in plot. AR: Describe a strange dream you have had. Draw Nick with a donkey head; write a speech bubble for your illustration.</p> | <p>Significance: Narrative</p> |
| <p>TS2/3:2 uses effective oral presentation skills to adopt a range of roles</p> | <p><u>The Final Play</u> [Pages 54-63] BR: Review cast for Pyramus and Thisbe. DR: Reread passages "going into character" ~ choral reading. AR: Group reflections on whole play [Book Talk questions.]</p> | <p>Intellectual Quality: Substantive communication</p> |

A Midsummer Night's Dream



By William Shakespeare

A Stage 1/2/3 Rich Task
2009

Term 2,

In order to complete this learning contract, you must achieve a minimum of 100 points.

- Knowledge and Understanding Tasks ~ 10 points each
- Applying and Analysing Tasks ~ 20 points each
- Creating and Evaluating Tasks ~ 30 points each

The shaded areas are compulsory. They make up a total of 90 points. You choose the balance of 10 points from the other tasks. You decide which combinations of tasks you would like to complete. You must have a total of 100 points. Three shaded areas are compulsory assessment tasks and you will be given instructions as to how to complete these. Below, you will see a table which sets out the explicit quality criteria on which your tasks will be assessed. You will also see the learning outcomes you will hopefully achieve as a result of participating in these workshops.

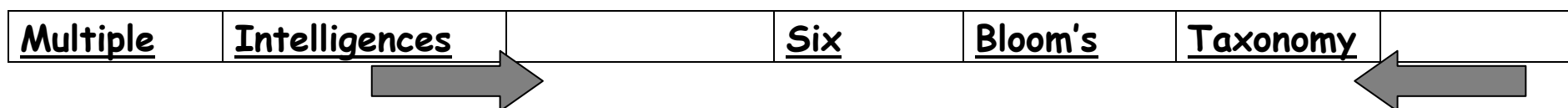
| High Marks | Average Marks | Poor Marks |
|---|---|---|
| <ul style="list-style-type: none"> • Work is directly relevant to task | <ul style="list-style-type: none"> • Work is sometimes relevant to the task | <ul style="list-style-type: none"> • Work is not relevant to task |
| <ul style="list-style-type: none"> • Neat, well presented work | <ul style="list-style-type: none"> • Task completed but no great effort in presentation | <ul style="list-style-type: none"> • Work messy and poorly presented |
| <ul style="list-style-type: none"> • Correct spelling and punctuation | <ul style="list-style-type: none"> • Spelling and punctuation sometimes correct | <ul style="list-style-type: none"> • Spelling and punctuation not corrected |
| <ul style="list-style-type: none"> • Work is of high intellectual quality | <ul style="list-style-type: none"> • More high order thinking skills needed | <ul style="list-style-type: none"> • Work is not of high intellectual quality |
| <ul style="list-style-type: none"> • Work demonstrates deep understanding of the task | <ul style="list-style-type: none"> • Work demonstrates some understanding of the task | <ul style="list-style-type: none"> • Work does not demonstrate understanding of the task |
| <ul style="list-style-type: none"> • Bibliography includes book references as well as websites | <ul style="list-style-type: none"> • Bibliography does not contain a balance of references | <ul style="list-style-type: none"> • Bibliography has been omitted |



Learning outcomes you will be working towards as a result of participating in these

workshops:

| Stage 2 | Stage 3 |
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| You work well with your classmates in a range of situations. | You work productively alone and in groups using effective oral presentation skills and you listen attentively. |
| You can read and understand more challenging texts and form ideas about these texts | You can interpret more challenging texts and form an opinion about ideas from these texts. |
| You understand how writers relate to their readers and create worlds and achieve purposes through language. | You can critically analyse techniques used by writers to create certain effects and position their readers |
| You can draft, edit, proofread and publish well structured texts. | You can produce well structured and well presented literary/factual texts on more challenging topics. |
| You can discuss how you have structured your texts to achieve your purpose and the effectiveness of the grammar choices you have made. | You critically evaluate your own text structures for how effective you have been in shaping the readers' understanding using appropriate and creative grammar and language choices. |
| You can research information from texts and put into your own words | You can use a range of sources to research information and put into your own words |



| | | | <u>Thinking Levels</u> | | | |
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| | Knowing | Understanding | Applying | Analysing | Creating | Evaluating |
| Verbal: reading, writing, listening and speaking | Write a report explaining life during classical Greek times. Be sure to include customs and clothing that were different from today. | Write a collection of similes that would compliment a friend. See how long you can make your list. | Write a literary letter to Helena or Lysander using good descriptive language. | Research the difference between a donkey, an ass, a mule and a horse. | Rewrite your favourite scene using the language of everyday Australians. | Write a literary letter. Take the part of Oberon or Titania and write a letter to your spouse putting forward the points of your argument. |
| Mathematical: | Many people attribute love with the heart. Is there a connection? | Create your own love potion by writing a procedure for people | Select two characters from the play | Design a survey of character preferences. Is | In pairs, construct an escape plan for | Design a board game for the play. Build in |

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| | Research the function of the human heart and write a report complete with diagram explaining how it works. | to follow. | and create a Venn diagram to describe their similarities and differences. | there a difference between boys' and girls' preferences? Graph your results. | Hermia and Lysander. | some consequences relating to the play. |
| Visual: painting, drawing, design | Think of a strange dream you have had. Draw Nick with his donkey head and write a speech bubble for your illustration. | Illustrate a character from the socio gram and label with an adjective. | Draw "MAGICAL FLOWER" List adjectives to describe the flower. | Draw a story map of your favourite part of the play. | Choose a scene that you like and draw a comic strip showing what is happening. Be sure to include "talking ballons" and narration. | Draw a heart shaped portrait of Bottom through the eyes of Titania. Surround your portrait with descriptive adjectives. |
| Kinaesthetic: hands-on activities | In a small group, organise a 'Hot Seat' activity with characters from the play. Design questions for each character and present to the class. | Using your Shakespearian Insult Kit, re-enact an argument between any two characters in the play. | Present your favourite part of the play through reader's theatre. Pay attention to rhyme and metre. | Research how writing was done in Shakespeare's day. Write a quote from the play using calligraphy. | In a small group, create a puppet show which retells a favourite scene. Try to use some 'Shakespeak'. | How different would the play be if it was told by another character? With a group, act out a summary of the play told from |

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| | | | | | | a different character's viewpoint. |
| Musical: listening, making music, dancing | Using the name of characters from the play, design a body percussion routine. | Create a sound scape for the play 'Pyramus and Thisbe' as you re-enact the play. | Devise a rap or jingle to describe Puck and his mischievous doings. | Role play a short scene from the plot. Use musical accompaniment to create the mood for your scene. | Present a summary of the play as a song. | Design music to accompany a fairy dance. Give your performance a mark out of ten. Why did you give yourself this mark? |
| Interpersonal: working with others | Research the country of Greece and include a drawing of the Greek flag and a map. Present as an information report. | Three weddings at the same time: that has to be a record. Use the Guinness Book of World Records to collect information about the record-setting weddings. | Play the game 'Make Demetrius Smile.' Write your script first. | Form a verse speaking choir to perform a favourite section of the play. Tell the audience in your own words what this means. | In a group, set up a model of the Globe Theatre and perform a scene from the play. Make sure there is audience participation. | Construct a debate to discuss the quote, 'He was not of an age, but for all time.' |
| Intrapersonal: working by myself | If you could remove one character from the story, who would | Interview other students as to how you could become | Write a literary letter from Hermia | Before you run away to marry the love of your | Write your own reflections on the play itself | Hermia is bound by the law of Athens |

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| | that be? Explain your selection. | their best friend. Write a summary of your findings. Is it what you do or what you say that makes a best friend? | to Helena accusing her of stealing Lysander. Use powerful and descriptive words. | life, you have to pack, but you can only take five items? What would you take and why? What makes them valuable to you? | using a set of reflective questions. | to marry whom her father chooses. List five things that you want to be able to choose in life. |
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I agree to complete the following activities to the best of my ability by the end of Week 11.

Signed _____



Bibliography