

A century of words event

Teaching ideas

- Aboriginal art
- creating comic serials
- drama workshop
- For Keeps
- how-to-draw activities
- how to make a magazine
- illustrating literary texts
- story starters
- Taronga zoomobile
- writing poetry

ROYAL BOTANIC GARDEN SYDNEY • 2 AUGUST 2016



A century of words

Thank you for bringing your students to participate in a very special day for *The School Magazine*. This much-loved magazine has inspired generations of students to develop a life-long love of reading and has fostered the careers of some of this country's best writers and illustrators of children's literature. The carefully crafted stories, poems, plays, articles, comic serials and puzzles have always been written and published with our young readers in mind. Teachers in classrooms across the country have used the rich resources in the magazines to teach all aspects of the English Curriculum and other Key Learning Areas.

Today's workshops, presented by writers, illustrators and educators, who are at the heart of *The School Magazine*, will fire your students' imaginations and extend their skills with an understanding of the creative process. Your school will attend two workshops of the nine on offer. The materials in this collection will give you ways to explore concepts underpinning all nine workshops back in your classroom.

During the official ceremony at noon, The Hon. Adrian Piccoli MP, Minister for Education, will launch our commemorative anthology, *For Keeps*. Our ambassadors, other dignitaries and honoured guests will present prizes to young writers and celebrate this remarkable milestone: a century of words!

***'The School Magazine is an icon of
the NSW Department of Education ... one
that has stood the test of time since it
was first published in 1916.'***

—The Hon. Adrian Piccoli MP, Minister for Education

DID YOU KNOW that every issue of *The School Magazine* has a matching Teaching Guide? These provide innovative, rigorous and effective teaching plans and worksheets aligned with the Australian Curriculum and the NSW English Syllabus for the Australian Curriculum. The Teaching Guides are excellent resources for teaching language, literature and literacy using the outstanding texts in *The School Magazine*. Find out more at theschoolmagazine.com.au

Teaching ideas

ABORIGINAL ART

Leon Burchill is a Kuku Yalanji man from the Daintree Rainforest in Far North Queensland. Allow students to independently research the Daintree, including the Kuku Yalanji people and their stories. Put students into small groups to share their findings and create a mind map as a group, either on paper or using an app such as Popplet. Using this information, instruct students to write and illustrate a short narrative set in the Daintree Rainforest.

[EN2-2A • ACELT1601 / ACELT1794] [EN3-7C • ACELT1612]

Read the classic Australian picture book *Where the Forest Meets the Sea* by Jeannie Baker. Compare the way Baker visually depicts the Daintree Rainforest with Leon Burchill's representation of his land, or other Indigenous artwork from the region. Ask students to identify points of connection between the contrasting images. You may also wish to discuss representations of Aboriginal people in artworks. How does Jeannie Baker represent Indigenous children? Challenge students to consider how Jeannie Baker's illustrations reflect her own ideological perspective and cultural context. [EN3-7C / EN3-8D • ACELT1616]

In addition to Leon Burchill's artworks, view art by other Indigenous artists such as Bronwyn Bancroft (whose work is often featured in *The School Magazine*), Gregg Dreise or Ambelin Kwaymullina. Identify similarities between the different artists. Discuss the use of aerial perspective, or 'bird's eye view' in Indigenous art, and the importance of circles. View the following clip at youtu.be/mQi1NMh9CvA to help students understand how Aboriginal art creates meaning. [EN2-10C / EN2-6B • ACELA1475]

Indigenous art is rich with iconography and symbolism. Explain to students that these symbols are part of the story language for Aboriginal people. Stories that are told and retold orally are sometimes accompanied by sand drawings. These sand drawings consist of symbols scratched into the dirt as the story is told. The arrangements of curved and straight lines represent people, animals and the landscape. Allow students to research Indigenous symbols (aboriginalart.com.au/gallery/iconography.html is one of many websites) and find out their meanings. Take your students outdoors to have a go at creating these symbols in the sand, or even telling stories with them. [EN2-11D • ACELA1475] [EN3-8D • ACELA1501]

Teaching ideas

CREATING COMIC SERIALS

Identify the unique features of *serials*. For example, serials are narratives broken down into smaller sections called episodes. Each episode ends with a cliffhanger, and readers/viewers/listeners usually have to wait for the next instalment. Discuss different types of serials and ask students to suggest examples for each.

- radio: *Dad and Dave (On Our Selection)*
- television: *Neighbours, Home and Away*
- print: 'Triller' and 'Mudkin' in *The School Magazine*, newspapers

Discuss the ways composers of serials make their stories exciting, moving and absorbing, and hold readers' interest over an extended period of time (e.g. character development, plot tension, multiple complications). View the *Behind The News* report on contemporary radio serials at abc.net.au/btn/story/s3571634.htm Challenge students to write their own script for a radio serial, either based on 'Triller' by Peter Sheehan, or their own imagination. [EN2-10C • ACELT1605]

There are plenty of online comic creators, comic apps and websites to assist students in the creation of their own digital comic strip. Before beginning, discuss what makes a comic strip exciting and engaging for the reader. Remind students about using speech bubbles, thought bubbles, sound effects and a cliffhanger ending for each episode.

[EN2-3A • ACELY1685 / ACELY1697] [EN3-2A • ACELY1707 / ACELY1717]

Read all of the episodes of 'Triller' to date, available in any of the 2016 issues of *The School Magazine*. Put students into groups to summarise each episode in a single sentence, in order to build a picture of the story so far. Discuss as a class how a *theme* differs from a *plot*. Still in groups, ask students to identify and explore any underlying themes in 'Triller'. Ask students to independently identify the plot and at least one underlying theme in a novel they have recently read. [EN3-2A • ACELT 1795]

Provide students with a range of printed comics, including those found in magazines or newspapers (e.g. 'Triller' by Peter Sheehan), comic albums (e.g. *The Adventures of Tintin* by Hergé), graphic novels (e.g. *Coraline* by Neil Gaiman) and picture books featuring comic layout (e.g. *Rivertime* by Trace Balla). Also include wordless examples (e.g. *The Hero of Little Street* by Gregory Rogers). Ask students to explain the way such texts should be read, even if they contain no words. Identify commonalities between the texts, and discuss frequently used shapes and layouts. Instruct students to compare two texts of their choosing using a venn diagram.

[EN3-3A • ACELT 1616]

Teaching ideas

DRAMA WORKSHOP

Put students into small groups to rehearse and perform any play from *The School Magazine*. (There is a play in every issue!) Before beginning, remind students about the importance of delivering lines clearly, paying attention to volume, pitch, pause and emphasis. Each group will need to:

- select their script
- designate roles
- rehearse lines
- design and make the set and costumes
- prepare props
- practise acting
- perform for the class!

[EN2-4A / EN2-1A • ACELY1688 / ACELY1792]

Provide several examples of playscripts from *The School Magazine* and/or other examples (such as the script for your school musical if you are preparing one). Ask students to compare two scripts and identify similarities between them. Discuss conventions of texts unique to scripts, including character lists, stage directions, and how dialogue is set out. Ask students to work in small groups to compile a playscript checklist, then use these lists to construct a whole class checklist. [EN3-5B • ACELY1701]

Put students into pairs to create miniature box plays. Ask students to bring in a large shoe box or similar to create their stage and set (turn the box on its side). Allow students to browse copies of *The School Magazine* and select a narrative story. Tell students that they are going to turn their chosen story into a play. Partners should work together to compose the script from the original story. Instruct students to draw the characters from their story, cut them out and attach them to paddle-pop sticks to use as puppets. Allow time for rehearsal before putting students into groups to share their box plays. [EN2-2A • ACELT1794] [EN3-7C • ACELT1612 / ACELT1618]

Ask students if they have heard of the term *monologue*. Explain that *mono* means one, so a monologue is a speech by one character (whereas *dialogue* is between two or more characters). Explain further that a monologue in a play often involves a main character 'thinking out loud'. Choose a story from *The School Magazine* that has more than one character. Narrative stories are often written from the main character's point of view. Ask students to instead consider the point of view of other characters in the text. Help students to engage more personally by identifying with one of these characters, and writing a monologue from their perspective. What might their character think or feel in response to the main character? How might they view the same events? Allow students to present their monologues to the class through dramatic readings. [EN3-7C • ACELY1698]

Teaching ideas

FOR KEEPS

An *anthology* is a collection of literary pieces (often poetry) by different authors. The word comes from the Greek *anthologia*: a flower-gathering. Examine the cover of *For Keeps* and see what evidence there is that this is an anthology. (It's 'a treasury' of different texts from a magazine that publishes literary works by various writers.) Discuss the name *For Keeps* and what connotations it has. (Personal ownership, valued item, old-fashioned term.) Now look at the artwork in each of the letters of *For Keeps*. Students could select one letter and use the artwork to inspire a story, poem or play of their own. As an extension, imagine the title has an exclamation point in it: *For Keeps!* Challenge students to create an illustration in the outline of an exclamation point based on a recently-published treasure from *The School Magazine*.

[EN2-10C • ACELT1601] [EN3-7C • ACELY1704]

For Keeps is divided into three parts: People (people and pets, family and friends, and the whole of human nature), Play (lots of funny, silly, scary and just plain weird stuff) and Place (all about country, nation, home and the wonder of planet Earth). Provide small groups of students with recently-published copies of *The School Magazine* and ask the groups to categorise the stories, poems and plays into one of these three headings, and justify their choices. Are any texts that don't fit neatly into one of the categories? [EN2-8B • ACELT1604]

This anthology is printed. Debate with the class the merits and drawbacks of publishing this material as a hard-copy book rather than online. (Various points will arise, including the fact that *The School Magazine* remains a printed magazine.) Debate the topic: 'That for 21st century school students, a printed anthology is something to treasure'. [EN3-1A • ACELY 1699]

It's time to create your own class anthology! Ask all students to select up to three of their own pieces of creative writing for inclusion in the collection, justifying their choices. Then have small groups come up with a name for the class anthology. Vote on these names, then ask all students to design a cover for the publication. Decide if your class anthology will be printed or online and, if time allows, publish it. (If it is hard-copy, ask all the writers of selected pieces to prepare presentation copy, illustrated if they choose. Bind them and place the anthology in the school library.) [EN2-12E • ACELY 1694] [EN3-9E • ACELY 1705]

WRITER: SUE MURRAY

Teaching ideas

HOW-TO-DRAW ACTIVITIES

Andrew Joyner's 'How-to-draw' activities have appeared in many issues of *The School Magazine*. Provide students with examples to choose from, together with tablets or video cameras. Allow students to practise following Joyner's instructions. When they feel confident, students should make an instructional video explaining how to draw like Andrew Joyner.

[EN2-1A • ACELY1677] [EN3-1A • ACELY1700 / ACELY1710]

Ask students to bring in examples of instructional texts to analyse. These might include Lego instructions, recipes, appliance manuals, paper plane books, etc. Put students into small groups to share and compare their texts. Identify features of instructional texts, which:

- contain a sequence of numbered steps
- are written in present tense
- comprise short sentences
- have sentences which often begin with a verb (imperative)
- frequently use connectives (temporal).

Provide each group with two pieces of paper or card. Students should list imperative verbs from their text on one page, and temporal connectives on the other.

[EN2-9B • ACELA1478] [EN3-3A / EN3-6B • ACELA 1505 / ACELA 1523]

As a class, examine one of Andrew Joyner's 'How-to-draw' activities in *The School Magazine*. Identify the purpose of the text and the intended audience. Discuss the way the topic, purpose and audience define the tone (informal). Ask students to identify features of Joyner's text that further contribute to the tone. (For example, the hints and tips, use of cartoon speech bubbles, handwritten font, and inclusion of jokes all contribute to the informal tone. Keen eyes might notice the self portrait he always incorporates.) Contrast this with a formal instructional text on a more serious topic, such as how to use a fire extinguisher. Ask students whether an informal tone would suit the purpose and audience of such a text. Why or why not? Extend students further by viewing the Air New Zealand safety instructions at youtu.be/ji65WI5QLZI Challenge students to critically engage with this text by asking: Why might this airline have considered such an approach to its safety video? Does it serve its intended purpose? Does it reach its intended audience? Do you think this informal approach to a very serious topic is more or less effective? Justify your response. [EN3-3A • ACELA1504 / ACELY1708]

Teaching ideas

HOW TO MAKE A MAGAZINE

As stated in the very first issue of *The School Magazine* in 1916, 'a magazine means a storehouse'. Use current issues of *The School Magazine* to explore ways in which this literary magazine for children is 'a repository of abundant supplies'. The magazine's logo says 'A world of words since 1916'. Have students work in pairs to examine the content of one or more issues to decide if and how today's magazine staff are fulfilling this goal. Challenge your students to write a brief about what they'd include in a literary magazine for today's young readers. Would they have the same mix of poetry, plays, stories, articles, puzzles and comic serials as *The School Magazine*? [EN3-4A / ACELY1714]

Arrange a display of magazine covers published for specific interest groups. Categories might include: cars, cooking, crafts, science, teenagers, travel, weddings, wildlife, women's fashion. See if small groups of students can identify the intended market or audience for each magazine cover. Ask each group to choose one magazine and to write a report on which elements of the cover they analysed to identify a specific audience. (These elements would include: the title, banner, images, teasers, other text and font choice.) Challenge the students to come up with a design brief for the cover of a class magazine that will be a storehouse of their own literary works to share with the school community. What would they name it? What font and colour choices would they make for the banner? [EN2-4A • ACELT1604] [EN3-7C • ACELT1608]

The School Magazine specialises in publishing poems for young readers that are supported and extended by carefully crafted illustrations. As a class, examine the presentation of some recent poems in the magazine. Where does the text sit? What style of art has been used? Is it: light and whimsical (such as the cartoon-like artwork of Kerry Millard); painterly and evocative (such as illustrations by Matt Ottley); a photograph; or some other style? Discuss why the editors chose this style of art. Provide a selection of Australian poetry (full poems or selected stanzas) and ask students to design a page for *The School Magazine*, including the placement of the text and an appropriate illustration (digital or hand-drawn). [EN2-10C • ACELT1601] [EN3-1A • ACELY1704]

Conduct a class debate on the topic: 'That *The School Magazine* should become an online magazine'. In preparation for this, brainstorm as a class the advantages and disadvantages of both printed and digital publications. [EN3-7C • ACELY1709]

Teaching ideas

ILLUSTRATING LITERARY TEXTS

Choose two to four poems from *The School Magazine*. Read them aloud and ask students to select a poem to illustrate. Display the text only for your young illustrators to refer to. They can use any medium, but should not look at each other's artwork, or discuss ideas. Compare the completed illustrations for each poem. What is similar? What is different? Did anyone view the text in an unexpected way? Discuss the way that ideas in literary texts can be conveyed from different viewpoints, leading to different kinds of interpretations and responses from the same stimulus text. Look at examples of illustrations from the magazine and analyse how the artwork enriches and extends the written text. [EN3-8D • ACELT1610]

Ask students whether they think one novel can be more valuable than another. Why or why not? Ask further why some novels become literary classics, while others are quickly forgotten? Share some canonical classics that students may be familiar with. Explain that such literary texts are highly valued because they have universal and timeless appeal, and they have something to say to (or about) our culture. Ask students to put their library books for this week on their desk. In small groups, decide which might be considered highly valued literary texts and discuss reasons why. As a group, rank the books from low to high literary value. Identify any that might become modern classics. [EN2-11D • ACELT1603] [EN3-7C • ACELT1609 / ACELT1610]

Explain to students that particularly well-crafted lines from literary classics often become famous quotes. For example, an oft-quoted literary classic is *Alice's Adventures in Wonderland* by Lewis Carroll. Tell students they are going to make inspirational posters to display around the school using literary quotes. Allow students to use the internet to find quotes from Carroll's novel or another classic text. Students should digitally create their multimodal text using words and images. Remind students of compositional elements, including framing, salience, placement, as well as choice of colours and fonts. [EN2-10C • ACELA1496] [EN3-2A • ACELY1704 / ACELY1714]

Explore the unique text *The Greatest Gatsby: A Visual Book of Grammar* by Toby Riddle. Discuss the way Riddle uses words and images together to create meaning. Ask students to choose a favourite page, or select a page that is relevant to a grammar focus you have recently worked on in your classroom. Challenge students to innovate on the text, creating their own illustrated grammar page in the style of Toby Riddle. [EN3-7C • ACELT1798 / ACELT1618]

WRITER: CATHERINE OEHLMAN

Teaching ideas

STORY STARTERS

Choose several short stories from *The School Magazine* and read the introductory paragraph or paragraphs aloud. Ask students to list common features of narrative introductions (they establish the setting, introduce main characters, set up the narrative complication). Discuss the way setting influences the mood of the narrative. Ask students to choose their favourite introduction that was read aloud, and predict what might happen next. [EN2-8B • ACELT1599]

Provide students with nets to fold into cubes. Tell the class they are going to work in pairs to play a narrative game with story cubes. Before folding the nets, students should write and/or draw on all six faces. One student should create a setting cube, while their partner creates a character cube. Each face of the cube must have a different idea for a character (e.g. old man, proud lion, cranky teacher) or setting (e.g. school playground, deserted island, spaceship). When both students have folded their cubes, they can begin the game. Students take turns to roll both cubes (e.g. cranky teacher and spaceship) and verbally compose a short narrative that incorporates that character and setting. [EN2-10C • ACELT1607]

Pose the question to the class: what makes a great narrative story? Brainstorm ideas as a class, then use these to jointly develop criteria for assessing narrative stories. Put students into small groups for a collaborative writing game. Give each group a large sheet of paper (at least A3 size) and instruct them to fold it into four equal, long rectangles. The first rectangle is for the introduction, the second is for an initial complication, the third is for a further complication and the final rectangle is for the narrative resolution. Tell students they only have five minutes to compose each section. Set a timer, and instruct groups to quickly compose a narrative introduction. When the time is up, students should pass their page to the next group. Allow a few minutes for groups to read the introduction, then set the timer again for writing the complication. Encourage different students to scribe each time. Continue in the same way until all stories have been completed. Pass the stories on one more time for assessing. Students should use the jointly developed criteria from the beginning of the lesson to assess the finished compositions. [EN2-12E • ACELY 1682] [EN3-9E • ACELY 1704]

Teaching ideas

TARONGA ZOOMOBILE

Ask students to choose any animal from the Zoomobile, or any animal on display at Taronga Zoo. See taronga.org.au/animals for the complete list. Explain that zoo enclosures are often accompanied by informative signs, telling visitors important information and fun facts about each species. Ask students to design a new sign for their chosen animal's enclosure. Students should read about their animal on the Taronga website, and decide which information to incorporate (including maps, diagrams and other images). Allow students to digitally publish their signs using appropriate software. [EN2-2A • ACELY1682 / ACELY1694]

Write the following four statements about koalas on the board:

- Koalas are marsupials.
- Koalas are cute.
- Koalas eat eucalyptus leaves.
- Koalas smell bad.

Ask students which of the statements are facts (marsupials, eat eucalyptus), and which are based on opinion or feeling (cute, smell bad). Ensure that students justify their opinion. Put students into groups for a game called Fact or Feeling. Assign an animal to each group. Group members should write statements about their animal on small pieces of paper. To play the game, groups should swap statements, and race to sort them into two piles: Fact or Feeling. [EN2-11D • ACELA1489]

Ask students: Whose job it is to save endangered species? Zoologists? Scientists? Members of the community? Tell students that they can play an important role in raising awareness about the plight of endangered species. Instruct students to design a campaign around one endangered species or habitat. Allow students to use any medium to present their campaign (spoken, written, poster, billboard, radio ad, film clip, etc). View examples of campaigns by organisations such as the World Wildlife Fund. Try youtu.be/G8_EMWxg9DU for a Stage 2 example on macaws, or youtu.be/WoHrTzIQHKM for a Stage 3 example about saving the Cerrado region. After viewing, discuss the use of evaluative and emotive language, and modal verbs. Encourage students to incorporate similar language features in their own texts. When complete, provide time for students to share their campaigns.

[EN2-9B • ACELA1484] [EN3-3A • ACELA 1517]

Teaching ideas

WRITING POETRY

Collate examples of Janeen Brian's poetry from picture books and anthologies in your school library, or allow students to explore her website at janeenbrian.com. The website contains several examples of poems published in *The School Magazine*, including her first published poem in 1983! Guide students through a discussion, identifying and describing similarities and differences between the poems. Ask students if they think they could recognise a Janeen Brian poem in an anthology, without looking at the author's credit. Why or why not? Based on this discussion, ask students to write a 'Poet profile' defining Janeen Brian's style. [EN3-7C • ACELT1616]

Find examples of poems that include the following poetic devices and techniques. Help students to understand and interpret the device in context, before allowing them to experiment with it in their own poetic compositions:

- Year 3: sound devices such as onomatopoeia [EN2-8B • ACELT1600] and examples of rhyme and rhythm [EN2-2A • ACELT1791]
- Year 4: word play, including spoonerisms, neologisms and puns [EN2-2A • ACELT1606]
- Year 5: figurative language including simile, metaphor and personification [EN3-3A • ACELT1611]
- Year 6: language choices including modality, emphasis and repetition [EN3-6B • ACELT1615] and imagery in poetry [EN3-7C • ACELT1617].

Provide students with a range of poems from *The School Magazine*, as well as from anthologies, and printed from websites such as the Australian Children's Poetry site at australianchildrenspoetry.com.au. Spread poems around the room. Help students to engage critically with poetic texts by firstly discussing criteria for making judgments about poetry. Ask students what appeals to them in poetry and compile a class list. Give each student five small post-it notes to use for voting on poems that they like, according to their personal criteria. If they like a poem, they should write their name on a post-it and attach. After reading and voting, discuss the results as a class. Do all students like the same poems? Why or why not? What makes some literary texts more popular than others? [EN2-12E • ACELT1598]

Encourage students to experiment imaginatively with poetry through shape poems. Remind students that in shape poetry, the shape of the text on the page reflects the content of the poem itself. Students may adapt existing published poems or compose their own. Shape poems can be created multimodally using an app such as Path on or a desktop publishing program. Alternatively, students can draw their own shapes, or trace around an object and write their texts on the outline. [EN3-3A • ACELT1611]