

Haunted House for Sale

play by Darcy-Lee Tindale

Worksheet: **Comprehension: Haunted House for Sale**

Understanding

ACELA1518 | EN3-3A

Haunted House for Sale is a radio style play. It is a different textual form to a playscript, in that it does not have a visual element, and is based entirely on sound. The audience relies on sound effects (FX) and spoken language to make sense of what is happening. The advantage here is that the actors can use unusual methods of creating those sounds!

When writing a script, it is important to think of the actions that need to be put into the stage directions. Stage directions (in brackets/parenthesis) give the actors physical instructions for gestures, facial expressions and spatial relationships between themselves, other actors and objects on the stage. In a radio script, some actions need to be 'spoken' by each character so the listener can 'see' the image in their minds. For example – 'What is that behind your back? An axe?'

Playscript vs Radio script structure and print features

Playscript	Radio script question prompts
A list of characters (at the very beginning). In this script, each is colour coded so students can quickly recognise when it is their turn to speak.	Is the textual format the same as a playscript?
A narrator can tell additional elements to the story – background, time changes, describes setting etc.	Does the narrator perform the same task in Haunted House for Sale? Locate an example in the text to back up your answer.
Scenes signify a change from one situation or conversation. At the beginning of every scene there is usually a short description of the setting the positions of the actors on the stage and their actions.	Are there scenes in this play? Why not? Is there a change from the situation? Does this make it a situational comedy? (See Engaging Critically in these notes for further information). How does the audience know what is happening? Who or what tells them? (Narrator)
Stage directions for the actors are written every now and again in <i>italics and parentheses</i> -(brackets), followed by the characters' dialogue.	Same purpose?

Dialogue is set out with the character's name on the left. (Dialogue is never written with speech marks in a play as there is no need to show who is speaking.)	Same purpose?
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Identify language features.

The author of *Haunted House for Sale*, Darcy-Lee Tindale, uses language according to the 'purpose of the text, its subject matter, audience and mode or medium of production.' This radio script is a comedy, and its purpose is therefore to entertain, and Tindale has selected the appropriate language for a radio comedy.

Analyse the script, locating within the text examples to illustrate the language features in the table below. Students can complete the table after whole or small group discussion.

Language features		
Modal and persuasive language	Noting how degrees of possibility are opened up using modal verbs – sales pitches such as those in the right column	real estate agent attention to detail – means? room full of character and charm? cellar is a must-see? These phrases are often seen as cliches.
Descriptive Language	imagery, sentence variation, metaphor and word choice	
Comedic language	use of repetition funny phrases a repeated formula like a joke with a surprise ending or a play on words such as puns (Dad jokes) delayed answers or understatement – dry humour	
Literary devices and figurative language.	Idiom	
	Simile	
	Irony/sarcasm	

Connecting

ACELY1713 | EN3-3A

Connecting text to self.

Question Prompts

Have you ever been in a play before? Was it a comedy, or a short skit? Discuss the elements that made the play humorous to the audience. Are there any elements that could translate to a radio play?

Have you created a tableau? (A scene where students pose like a painting to create a vivid idea of what the scene is about). Have students select a part of the play to translate into a tableau. This will require some discussion and collaboration between students, as interpretations from sounds and spoken language only may vary between students.

Take photos of tableaus with iPads, and use a greenscreen app to drop the image onto an appropriate background, either from a magazine or from another image source.

Connecting text to text.

Direct students to look at the index at the back of this issue of Touchdown. The index shows various texts types that have been published this year. Under 'plays' note issues that have these texts (listed below) and either navigate to The School Magazine site to find the digital texts and teacher's resources or look back through your printed copies to compare.

Plays by Author	Issue	Page
Condon, Bill The Singing Ghost	6	16
Dubosarsky, Ursula Arachne, Spider-Girl	4	19
Klein, Elizabeth Cherry Black and the Seven Dwarfs	3	24
Lees, Belinda City Beat	7	10
Quambock's Little Time Traveller	8	14
The Great Bovine Brou-Ha-Ha	1	28
Murray, Sue The Tale of Urashima.	9	14
Tindale, Darcy-Lee Haunted House for Sale	10	28
The Perfect Crime Novel	2	16
The Sun Will Always Rise	5	30

Discuss layout features of this index, such as the reason why this listing is ordered alphabetically and by author's surnames, and why illustrators are not listed here.

Tohby Riddle, the illustrator for this text, also painted the front cover of this issue. What technique has he used? This image references another famous painting – [American Gothic by Grant Wood](#).

Read the piece from Christies about this work. Why did Tohby Riddle decide to parody this artwork?

Perform a [reverse image search on google](#) to find other examples of parody for American Gothic.

Engaging Critically ACELT1616 | EN3-7C

Comedy as a literary genre.

Read the definition of [Comedy](#) and the various types of comedy. What type of comedy is Haunted House for sale? Could this indicate the radio script is a [situation comedy](#)? Is it a [farce](#)? Why or why not?

The following quote is from the same webpage on Literary Devices.net.

Comedy tends to bring humour and induce laughter in plays, films, and theatres. The primary function of comedy is to amuse and entertain the audience, while it also portrays social institutions and persons as corrupt, and ridicules them through satirizing, parodying, and poking fun at their vices. By doing this, authors expose foibles and follies of individuals and society by using comic elements.

Using the quote above as a starting point, discuss the way Lord Loopy and Lady Laughs-a-lot have been portrayed in Haunted House for Sale. Look at the spoken text for these characters, the instructions next to their names as well as their names. Does this character treatment reinforce stereotypes about '[landed gentry](#)'? What do you think the author believes?

Creating Auditory Imagery in poetry

As a radio play, Haunted House for Sale relies on sounds and spoken language only to communicate meaning to the listener. The listener takes an active role in interpreting the sounds and creates the mental images of each event in the play.

Poetry uses sound to create a musical dreamlike quality that engages the listener on many levels. Explore the literary device – [Auditory imagery](#) and read some of the

poetic examples on this site. Ask students to interpret the mood of each poem from the sounds of the words and the way they are crafted together. Then return to the play and compare the language. What are the similarities and differences between the two forms? Use a [Venn Diagram](#) for this activity.

Further research - Vocabulary and expert language.

Explore [Other broadcasting terminology](#) to expand students understanding of broadcasting terms.

Experimenting

ACELY1714 | EN3-2A

View this Behind the News clip on [radio plays](#).

Create your own radio play comedy. Use the textual structure and language features described in the Understanding section of this resource. Use a [storyboard template](#) to help plan your sequence of events and settings from the information you heard in the radio play.

Convert Haunted House for Sale from a radio play into a stage play. The spoken words and FX were designed to create images in the mind of those listening. Use this imagery to assist you.

Use [Script guidelines for the above activities](#)

Perform the play to the class or school.

Be aware of the difference between the two forms when you are writing your script. See the examples below.

Stage play	Radio play
character physically runs across the stage	A character may ask another, 'why are you running around like that?' or demand them to stop running across the stage. FX such as running feet would reinforce this idea for the listener.
Character uses facial expressions and gestures	Character asks another, 'what did <u>that</u> look mean?' The tone and emphasis of delivery changes the meaning too.
One actor usually means one role	The same actor can alter their voice and cover many different characters in the play. Each character must sound distinct, so the listener knows exactly who is talking.

Compare with other students in the class and see if there are any differences in interpretation.

Lietmotifs in games, movies and radio plays.

Explore the way that sound communicates by researching leitmotifs. A leitmotif is a strand of music or a motif, that is used repetitively to recall a theme, create a mood or could be used as a 'signature' musical element for a particular character. – Think 'Jaws'. The music is used to create tension - and alerts the audience to an impending shark attack. This leitmotif is instantly recognisable and transferred to a new form – such as a play that students create themselves - makes it clear to the audience, exactly what is about to occur!

Research examples of leitmotifs, starting with this blog on [What is a leitmotif?](#)

Create a podcast about leitmotifs, using examples from movies or games you enjoy.

Use [How to write a Podcast](#) to assist with planning and production.

Further Resources:

- Royalty free [scripts](#) for Children
- [Script writing unit](#)

Comprehension: Haunted House for Sale

Answer the questions below using full sentences.
Support your answers with examples from the text.

1. What tactics did the real estate agent use to try and sell the house?

2. The author has used word play to add humour. Provide some examples.

3. Can you think of a 'fun' name for both the Real Estate Agent and the Buyer?

4. Which character would you most like to be friends with and why? Explain your answer in three sentences.

5. Can you think of sound effects for the following things: Rain, Chopping down a tree, Dinosaur stampede

Cobbler

poem by Carolyn Eldridge-Alfonzetti | illustrated by [Matt Ottley](#)

Worksheet: **A craft poem**

Understanding

ACELA1518 | EN3-3A

Text structure and print features

The purpose of a poem can be like a narrative - to entertain. However, students may struggle with poetry because sometimes a poem may not immediately make sense. Poetry often communicates complex thoughts and emotions in intense or subtle ways, which makes this text type an excellent resource to teach students reading comprehension strategies such as inferring, predicting, questioning, summarising and synthesizing and build to vocabulary knowledge.

Question Prompt: What do you notice about the structure? Is *Cobbler* divided up into stanza, verses? (A [stanza](#) is a group of lines in a poem. There are four stanzas with various line numbers in each.) Why did the poet – Carolyn Eldridge-Alfonzetti construct the poem in this way? There are some breaks in the poem, what do they indicate? (Do they indicate 'wait time?') The line length and sentences are of varied length and do not have obvious structure. Why? Is this a random placement or does this tell us something else about the text?

Use the table below to help with this prompt.

Stanzas	Are the building blocks of a poem. Like a paragraph, in prose or a verse in a song, it is a collection of lines around an idea or topic. They are used to separate or enhance ideas.
Verse poetry	There are generally two types of verse, namely free verse and blank verse . <i>Cobbler</i> is an example of free verse poetry.

Language features.

- Stanzas are arranged so the beginning and the end of the poem describes how he is feeling in that instant, where the middle two stanzas express his thoughts on his tedious life. The effect on the reader of the last line, is to pull them back into the present with a jolt and a chuckle at the [irony](#) – that a cobbler should have sore feet!
- Rhyme and rhythm. In this poem, there is no regular rhyme scheme or rhythm. It is more free flowing, like the thoughts of the man who is musing about his

life as a cobbler. There are several hyphenated words that have a more musical or lyrical effect on the reader.

- Rhetorical device – unusual syntax. (Incomplete sentences). The first stanza has a subject, a verb and a full stop at the end, which marks a complete thought. The following three stanzas are run on ideas that reflect the cobblers state of mind. The poet has done this deliberately for impact and effect. See the link for a grammar lesson on [complete sentences](#).
- Imagery using the five senses, is a literary device where writers create word pictures based on sight, hearing, smell, touch and taste. This has been used very effectively in *Cobbler* with descriptions of the odours in his shop.
- Adjectives. *Cobbler* uses adjectives to enhance descriptive language. 'down-at-heel boots, scuffed shoes, onion skin-thin (also alliteration) soles.

Visual Language

Activate prior knowledge using the visual text and prompt students to make predictions based on the images alone.

Ask: How is the illustration constructed? What technique is used? (Note - The colours are reduced, using a combination of browns blues and grey with a sepia outline). Why does the illustrator use these colours? How do these colours make you feel? Discuss browns in particular as the main colour in the illustration – which can communicate the following: natural or handmade elements, or this colour can make viewers visual connections to the sepia toning of old photographs, which references the past, or a historical element or simply a person reminiscing. The painterly technique also reinforces the handmade craft aspects of his occupation.

Connecting ACELY1713 | EN3-3A

Connecting text to self.

Text-to-self connections occur when we make connections between personal experiences and the text.

Prompt: Sometimes we must work hard to make sense of what we are reading. This can be part of the challenge and the delight of reading poetry. *Cobbler* makes it easy for the reader to relate to what is happening as we have all been involved in an activity where we feel the push-pull of enjoying what we are doing vs the tedium. When you read this poem, what did you think and feel? Why?

Connecting text to text

Text-to-text connections occur when we make connections between other texts in relation to the texts we are reading and viewing.

Direct students to look at the index at the back of this issue of Touchdown. The index shows various texts types that have been published this year. Under 'Poems,' note issues that have these texts (listed below for your convenience) and either navigate to The School Magazine site to find the digital texts and teacher's resources or look back through your printed copies to compare.

Connecting text to world.

Text-to-world connections occur when we relate the text with what we already know about the world

- **Create** a poster of students' favourite nursery rhymes, or other poems that have inspired them. This can be used for a class display.

Research Australian poetry. The ABC Book of Australian Poetry compiled by Libby Hathorn is relatively recent (2010) and is available in bookshops and libraries.

Use this [Making Connections](#) graphic organiser to ask targeted questions about the connections made with the poem, Cobbler.

Engaging Critically ACELY1714 | EN3-2A

Rhymed poetry is the most common type of poetry which usually has a metrical form that rhymes throughout. There are two types of Verse - Blank & Free.

Blank Verse - is described to have a metrical form but no rhyme, but can be an iambic pentameter. A pentameter is a literary device in poetry that has five strong beats. An iambic pentameter is a line of ten syllables which has a stress placed on the second syllable, and every second syllable for the rest of the line until it reaches the tenth. This type of poetry is used for dramatic effect, it creates a rhythm and pacing that mimics the beat of a heart. A long poem read quickly can actually raise the heart of the listener too!

One of the most famous is Sonnet 18, by William Shakespeare,

Shall I **compare** thee **to** a **summer's day**?

Free Verse - is described to have no set meter but may or may not be rhymed. While the poem does not follow a set pattern, the units of meaning are incredibly important. In the case of the poem *Cobbler*, it shows the fluctuation of thoughts of the old shoemaker. The free verse poem gives the author complete freedom to write from their hearts, whereas the rules of poetry which include rhymes and rhythm can be jarring if not constructed correctly. The reader is jolted out of the flow of words and is then focusing on the structure, exactly what a poet does not want!

The view that [free verse is not poetry](#) is a contentious issue - explore various arguments for and against. Read this description from Dear Librarian on Free Verse poetry and [Verse novels](#). Listed on this site are several free verse novels

Discuss this issue and persuade other members by having a class debate on the topic: Free verse is not poetry.

Use a [Persuasive debate frame](#) and a [point of view graphic organiser](#) to help organise your thinking.

Experimenting

[ACELY1714](#) | [EN3-2A](#)

View [Sounds Count!](#) from ABC Education. From this, we can see that the relationship between words, sounds, imagery and language patterns in poetry are very important.

Cobbler uses pared down sentences to show how the shoemaker is feeling in the moment as well as ruminating about his job. Readers can relate to the text by connecting their own experience to the descriptions.

Write your own poem about the love/hate relationship a worker has with their occupation. Refer to the pared down language in *Cobbler* and use a similar approach to find the 'music' in the new poem.

- Imagine you are employed in a tedious or exciting job.
- Make a list of the things you would find in this environment.
- Write descriptions of these elements using the five senses.
- Use adjectives to expand your descriptions.
- Create an ending that is ironic – e.g. a barista that is dying for a coffee at the end of the shift - or a gardener who has an allergy to grass!
- Students can use this [Five Senses Poem](#) worksheet to assist them with planning.

Create an illustration for your poem or create a tableau and photograph it. Present your image to the class, discussing the design decisions made when creating your image – Why you selected specific elements or techniques for lines, shapes, colours, textures, or the use of space in your image. Perhaps you have juxtaposed elements of one image with another to create an effect. What style were you aiming for? What is the most salient part of your image? Why is that important for the viewer to see first?

Extension. To turn a poem into a live stage production, view [How to Bring Poetry Alive](#), with Andrew Blackman.

A craft poem

Write a poem about a craftsperson and the skills they use to make a living.

1. What craft does your persona practise?

2. What tools do they use?

3. Describe their workspace.

4. What specific actions do they make every day? e.g. squeezing the glue; hammering tiny nails

5. How do they feel about the things they make?

6. Why do they keep practising this craft when the world has moved on?

7. What animal do they remind you of? e.g. An old-man bear with a huge beard; a swift, clever bird with skilled claws.

8. Now write your poem, selecting only the best words and phrases from the ones you have recorded.

The Boy on the Bridge

article by Terry Lavelle | illustrated by [Greg Holfeld](#)

Worksheet: **A letter from Lennie**

Understanding

ACELA1518 | EN3-3A

Predict before reading – skim The Boy on the Bridge for the overall message and scan the images for the most salient information (the visual element that stands out the most), for the main ideas.

Question Prompts

- What type of text is this? (It is an article and so it is an information text, but it has a narrative arc so it is a human-interest story – relying on factual events for the content, where the text is crafted creatively as a narrative, with characters and a storyline). Human Interest is used as the ‘story behind the story’ – which in this case was the opening of the Sydney Harbour Bridge.
- Read the title and the subheadings only. Is the text font playful or serious?
- What is this text about? How do we know? Is it fact or fiction?
- Who is the audience for this article? Adults or children? How do we know? (Language, casual and pitched to children and it is in a magazine for children!)
- What do you notice about the arrangement of the elements? Does it look organised, formal or crazy, funky and fun? Why choose that layout?
- The text uses illustrations rather than photographs. Photographs are usually used in information texts to show evidence, and to back up statements made in the text. In this article, there are no captioned photographs. Why do you think this is the case? Why are these images so different from the regular layouts for articles in Touchdown? (Human Interest Story!)

Identify text and print features.

- **Discuss** the most salient part of the layout. (Significant area that catches the eye of the reader first.)

Identify language features.

Some are completed as examples. Students should locate the information in the text.

Technical terms and 'expert' language	'Single-span bridge...'
Facts and evidence from credible sources (things you would have to research to write the article)	'...a crowd of about 750 000 people...'
Author's voice conversational tone, speaking directly to the reader with pronoun 'you.' Uses parenthesis (), or imagery to 'paint a picture' in the readers mind or to add a personal touch. Persuasive language.	'If you had lived in Sydney..."
Tense. Mostly timeless present tense, unless specifically talking about an event from the past.	The first few paragraphs are the introduction, with the writer addressing the reader. After the subtitle - Who was He? - the rest of the article is written in past tense.
Use Transition Words and phrases to lead to the next idea or paragraph. Transition words are used to contrast, to compare, to show time, to show examples, to show cause and effect to summarise and help the overall cohesion of the text.	E.g. 'Want to know why...Then keep reading!' (This usually appears in articles; however this article is written as a narrative).
Sequences paragraphs in the correct order	paragraph rules
'Catchy' headlines using poetic language, idioms, or puns.	In this article, subheadings are used to encapsulate the main idea of each section. There is little or no inducement to read on because the reader wants to find out how the story ends for Lennie and Ginger Mick.

Connecting ACELY1713 | EN3-3A

Connecting text to self

Create a class [brainstorm/mind map](#) showing the titles of types of texts students enjoy personally. Headings could be Information text, Visual Texts, Poetry, Narratives etc.

Connecting text to text

The Boy on the Bridge is written using an approachable voice to suit the audience – students in primary school. As a human-interest article, it is entertaining and therefore engaging to the target audience.

Compare the style of writing or this text with another article written by Anne Renaud in this issue of Touchdown - Dossier of Discovery: A Chip Off the Old Chocolate Block which uses a similar text layout, visual images and language features.

Navigate to an online text, such as [kidsdiscover.com](#) and compare the elements of information texts in an online environment.

Analyse similarities and differences between the articles using a [Venn Diagram](#) or a [3 Circles Venn Diagram](#).

Connecting text to world

Both articles in this issue of Touchdown are written to inform and entertain and are human interest stories. Together, they are good illustrations of how text structure and language are used as vehicles to give the intended messages to the viewer.

Think Pair Share. Ask students to think of texts they read outside school. These could be written or performed – plays, puppetry, advertising posters, directional signs, gaming instructions on PlayStation or other gaming platforms, directions or statistics in Pokémon or other collectable cards, restaurant menus etc.

Ask - Are these texts created to entertain, inform or persuade?

Write answers in journals or on a class [brainstorm/mind map](#).
Students can use this [connecting organiser](#) to prompt their thinking.

Engaging Critically

ACELT1613 | EN3-8D

Class discussions on the question prompts below can be journaled independently by students, or they could create an oral or digital presentation.

Question Prompt

Different generations reflect different attitudes and beliefs according to their experiences. Back in the 1930's, the attitudes of society to the idea of a boy travelling over 1000k alone on horseback from the Australian outback to the city and back again was unusual but acceptable. In those days, this was seen as 'character building.' They believed that hardship was actually good for children – the 'school of hard knocks' was considered to be a place to learn how to be tougher, more resilient in the face of adversity. Would this happen these days? If not, how do children these days build strength of character, resilience, growth mindset, stamina and courage in the face of adversity? Elaborate on your reasons.

Question Prompt

In the past, society thought of hardship as character building and boredom as a space for creativity to spawn. Children had to find ways to entertain themselves. In the 1930's there was hardship worldwide as it was the years of The Great Depression. Yet people still managed to entertain themselves and have fun. How does this compare to contemporary childhood? Are the attitudes of our parents different to those of their parents or grandparents?

Navigate to My Place for Teachers and look at the sub theme [Entertainment and Games](#). There are several videos from which to select for students to view what life was like for children during these years. See also the associated student activities sheets.

Experimenting

ACELY1714 | EN3-2A

How to write an article.

Decide what your topic will be about, but do not write the full title or subtitles yet, just keywords and phrases to organise your thoughts. You want them to be changeable as you get further into the article as a better title may occur to you.

Research the topic of your article. Ask questions to help you research, like - What would I like to know about my topic? Is it about an object, a place, an animal or a person? What does it eat? What are its features? How does it work?

Beginning - Introduction

Grab the reader's attention with a 'hook' in the first line. Use a rhetorical question or a statement that is surprising, funny and/or unexpected. 'People have been fascinated by kites for thousands of years' makes us want to find out why by reading on.

Introduce your topic. In the first few sentences answers these questions: Who what when where why?

Middle – Body of the article

Written text. give the details from your research. Include relevant quotes from 'experts' in the field to back up the information, and don't forget to reference their ideas.

Visual texts. Images can be illustrations, photographs and diagrams. Choose images that add something extra to the article, or illustrate a point in the writing, or is proof of something stated in your article. Caption your images so readers know what the images are about. You need to credit the photographer, illustrator or website so readers know who the creators are.

Audio texts. If you are doing a digital presentation like a PowerPoint, a Keynote Presentation or an iMovie, consider using sound effects or a soundscape in the background.

End - Conclusion

Tie back the last paragraph to the start of the article and the title. Restate main idea of the article. Trying to end your article with a quote or catchy phrase or re-state the rhetorical question you used at the beginning and answer it yourself!

Write your title and subtitles. (It is much easier doing this at the end of the writing process!)

Check the ideas are arranged sequentially in order of importance. Make a planning sheet and use sticky notes to move around your main ideas for each paragraph.

Edit before publishing your article to catch avoidable mistakes in sentence structure and spelling.

Tip for Teachers – Use the steps above to create Learning Intention/Success Criteria. Discussing Learning Intentions (We are learning to write) helps students to establish their goals when writing articles and information texts of their own. Success criteria should be created collaboratively with your students, using 'I can' statements. (I can introduce my topic, I can tieback the last paragraph...) this shows students what a successful learner looks like.

A letter from Lennie

Imagine you are young Lennie, heading to Sydney for the opening of the Harbour Bridge. What would you tell your parents about your journey?

Dear Mother and Father ...

1. Describe daily life on the road to Sydney. Are you enjoying your journey?

2. Describe what it felt like to be a celebrity?

3. What was the highlight of your journey? Describe it for your parents.

4. How did you feel when you saw the bridge for the first time?

5. Tell your parents why you are grateful for them allowing you to make the trip with Ginger Mick.

With love from your son, Lennie

Longing to Ride

story by Caroline Hatton | illustrated by [Anna Bron](#)

Worksheet: **Comprehend this!**

Understanding

ACELA1518 | EN3-3A

Predict. What do you think the story is going to be about? Does it look like a traditional narrative? Why/why not? What does the title tell you about the type of story this is? Is it modern or from the 'olden days?' How can you tell? How do the visual elements reinforce your prediction? Is it fact or fiction? At the end of the story, there is a cartoon of Fran. What does she say? Is this a hint at the underlying theme of the story? How does that tie in with the title?

Hook. Usually, a hook quickly introduces the setting and the main character. We know that the girl is the same age as the reader, nearly a teenager, and that on her birthday, when she should have been happy, she cried. The reader is intrigued and so reads on – they are hooked! Students can use the table below to identify these features. Some have been done as examples.

Narrative Language features	Examples/explanation	Examples from this text below
Point of view. First person.	Ellin narrates her story. She 'talks' to the audience, tells the tale. Inner dialogue is a device used to express thoughts of a single character out loud	I cried on my twelfth birthday.
Dialogue	There are many areas of dialogue in this text using single quotation marks	
Descriptive Language	using noun groups: adjectives and adverbs	my cheek against her whiskery muzzle, my long hair black like her coarse mane.
Sensory Imagery	using the five senses	My mind swirled
Past Tense	done, erupted,	
Action verbs	trotted, jogged	
Personal pronouns	He, she, they, them, I, me	
Figurative language -	simile	I was so excited I felt like I was floating above ground
	idiom	let things 'play out'

View [When to Start a New Paragraph](#) and apply to Longing to Ride. Ask whether the rules change when going from the narrator speaking in first person to dialogue between two or more people?

Identify Beginning, Middle and End. Students can use this [Story Map](#) to analyse the structure of the story.

Connecting [ACELT1613 | EN3-8D](#)

Connecting text to self.

In the story, riding a horse provides a whole-body sensory experience for Owen. Nobody was sure what the outcome was going to be but Owen -

'...burst into bright laughter. So did the rest of us, all wrapped inside the bubble of joy that had grown around him—out of him. It held us together as we strolled to the music of nature with Owen lying on his back on SB.'

This is a beautiful sensory description of Owen's joy when he is 'in the moment'. Is there something you love – a sport, a place, another activity, where you are 'in the moment?'

Write a description of how you feel in your 'happy place'.

Connecting text to text

Look at the index at the back of this issue of Touchdown. Note the stories in each issue. Collect all the 'hooks' from each issue and make a class poster of 'story starters'. Compare this story with the other narrative in this issue - Defying the Doctor by John O'Brien.

Connecting text to world.

Use this [Making Connections](#) graphic organiser to ask targeted questions about this text.

Write what you think about these ideas in your journal or workbook.

Engaging Critically [ACELA1518 | EN3-7C](#)

Visual literacy.

Illustrators use various styles, techniques and media to suit the purpose (or the brief – as it is called in this industry). [Anna Bron, the illustrator](#) for Longing to Ride, has selected a 'retro' style illustration. (Retro is the shortened word for 'retrospective' which means it is 'derived from the past')

The illustrations have painterly textures and similar colours which are found next to each other on the colour wheel; colours which reinforce the handmade/handcrafted feel of the images. Anna Bron has subtly selected colours to connect with the 'earthiness' of the story.

Below is some information on colour wheels which students will need when creating illustrations in the Experimenting section of this resource.

Create a 'shot angles' class display using the illustration from pages 5 to 10. Here are two examples of how to read the images for **salience** (the part of an image to which the viewer's eye is first drawn).

Analyse the other images in the story and add to this table for group discussion.

Images:	Shot Angle and purpose	Shot distance	Meaning
Page 7. Ellin brushing the horse.	Mid shot	Between a long and close up, where both the subject and some of the background is included.	Viewer is looking straight at the character / is on the same level as the character and can connect with her. The background 'noise' is kept to a minimum so the viewer can connect to the most <u>salient</u> part of the image – the peaceful expression on Ellin's face.
Page 10 Ellin lying on SB's back	From Above. Viewer is looking down at Ellin.	Mid shot not as much background detail, the focus is on the character.	The <u>salient</u> part of the image is Ellin's body leading to her face. Then the viewer sees the horse. This is an unusual angle. Bron could have drawn a trope - images of horse galloping free in the clouds. But this is already stated in the text. Here she has opted to show the viewer the simple pleasure of being 'in the moment', which is much more powerful.

Longing to Ride is a story about patience, about working hard for something when you do not know how things will turn out. The reader has no idea whether Ellin will ever ride on Esby, so we 'long' for that resolution as well. Having read the story – now revisit Fran's comment at the end. To what is she referring?

Write your understandings of this comment before and after reading the text.

The author uses sensory imagery to describe Ellin's emotions in several parts of the text.

Locate all the descriptions found in the text and write the emotions they describe in journals. For example, on page 10, 'I nodded, glowing' – means she is glowing with pride.

Create a class [brainstorm/mind map](#) of these descriptions, using the Title: Sensory imagery using the five senses display in the classroom.

Question Prompts

- At first Ellin thought that the young boy had behavioural issues. Locate the parts of the text where she says that. How does she feel towards him?
- When Owen's dad explains that his son's brain works differently, how does she feel about him then? Locate directly in the text where it says this.
- The author, Caroline Hatton, writes that at the end of his ride, Owen lies on his back on Esby. At the end of Ellin's ride, she also lies on her back on Esby. Why did the author do this?

Experimenting

[ACELY1714](#) | [EN3-2A](#) | [ACELY1710](#) | [EN3-1A](#)

Compose additional dialogue between Ellin and Kate. What do you think they would have said to each other if Ellin was not so passive?

Use this [storyboard template](#) to plan your story then use these [Script guidelines](#) to write your own script for a class play or an assembly performance.

Ask – How would you write the parts where the actor is *thinking*? The audience cannot read the notes or see what an actor is thinking! Could you have them say this out loud? What device could you use?

Use this [t-chart](#) to create additional characters.

Create an additional illustration for the text, using the [colour wheel](#) to select the range of colours. Experiment with analogous or complimentary colours. Have students write what they learned from this experiment. Direct them to use the information collated on shot angles and distance and describe their reasons for making one element the salient part of their images.

- Analogous colours such as red, orange and yellow are next to each other on the colour wheel. They are usually well balanced and create a sense of harmony.
- Complimentary colours such as red and green are on the opposite side of the colour wheel and can be jarring when placed side by side - or exciting!

Deliver an Oral presentation based on the work above.

Comprehend this!

1. Why was Ellin crying on her twelfth birthday?

2. On the lines below, name two steps in grooming a horse.

3. Why do you think Ellin's parents were happy to have a second job?

4. What is Esby's real name?

5. Why did Kate choose to ride without a saddle?

6. If Ellin was asked to briefly describe her day, what do you think she would say?
