

# The Lunch Thieves

poem by Tania Ingram | illustrated by [Christopher Nielsen](#)

Worksheet: **Plan a letter from a magpie**

## Understanding

ACELA1490 | EN2-8B

**Discuss.** What is the purpose of a poem? Read and Listen to the poem as a whole class

Question Prompts:

- Who are the lunch thieves?
- What did they steal?
- What do you think the boy is thinking? How do you know? (Look at posture, gesture and facial expressions.)
- Do you think the poem will be mournful and scary or creative and fun? Why?

## Identify Structural Features.

**Discuss** – how do we know it is a poem? (It has a rhyming pattern and rhythm.) Do all poems need to have this structure? Why not?

**Highlight** the rhyming words in their copies of the magazine or in a table in their workbooks, placing underlines on syllables to mark the beat. (The first two stanzas have been completed for you. This could also be done as a whole group activity on the white board or IWB.)

| <b>The Lunch Thieves</b>  | <u>Meter (shows beats per line)</u> | <b>Rhyme Scheme (in bold)</b> |
|---|-------------------------------------|-------------------------------|
| <u>Pressed</u> <u>withi</u> n the <u>grey-green</u> <u>leaves</u>       | <u>4</u>                            | <b>A</b>                      |
| <u>Greedy</u> <u>eyes</u> are <u>burning</u> <u>bright</u>              | <u>4</u>                            | <b>B</b>                      |
| The <u>watchful</u> <u>stare</u> of <u>nature's</u> <u>thieves</u>      | <u>4</u>                            | <b>A</b>                      |
| A <u>rush</u> of <u>feathered</u> <u>black</u> and <u>white</u>         | <u>4</u>                            | <b>B</b>                      |
| A <u>flash</u> of <u>movement</u> , <u>sharp</u> and <u>quick</u>       | <u>4</u>                            | <b>A</b>                      |
| The <u>swirl</u> of <u>wings</u> as <u>feathers</u> <u>fly</u>          | <u>4</u>                            | <b>B</b>                      |
| The <u>bandits</u> <u>swoop</u> , their <u>sharp</u> beaks <u>click</u> | <u>4</u>                            | <b>A</b>                      |
| With <u>bounties</u> <u>claimed</u> , they <u>take</u> to sky           | <u>4</u>                            | <b>B</b>                      |

Complete the analysis of this stanza.

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|   |  |  |
|---|--|--|
| <p>And from the boughs, they scoff their loot<br/>Then warble songs of victory<br/>The magpies do not give a hoot<br/>That their fine lunch was meant for me!</p> |  |  |
|---|--|--|

The poem should be read out loud several times by different students in the class. Other students can clap to maintain the beat. Have them read it slowly, then quicker to compare the effect on the audience when read at different rates.

Poetry, or verse, is a genre of literature that consists of writing that is arranged into lines that often follow a pattern of rhythm, rhyme, or both. The three main types of poetry listed on the [Common Meter](#) page are:

Formal verse: Poetry with a strict meter (rhythmic pattern) and rhyme scheme (pattern of rhyming).

Blank verse: Poetry with a strict meter but no rhyme scheme.

Free verse: Poetry without any strict meter or rhyme scheme.

**Ask:** Look at the table above showing the meter and rhyme scheme of The Lunch Thieves. What type of verse is it?

### Identify Language Features.

This poem is rich in visual imagery. It uses vivid, descriptive language to add depth to the poem and to connect to the readers five senses, to increase emotional connections for them.

**Complete** the table below to find more language features for The Lunch Thieves. Some are already done as examples.

| Poetic Language features                     | Examples/explanation  | Examples from this text below |
|--|---|-------------------------------|
| Descriptive Language                         | adjectives  | <i>grey-green leaves</i>      |
| Tense  | present   | are                           |
| Action verbs                                 | run, jump   | swirl, swoop                  |
| Personal pronouns                            | He, she, they, them   | their                         |
| Linking words to do with time                | Once upon a time, then, after that, the next day                |                               |
| Point of view                                | First person – the boy  |                               |
| Phonetic rhyming structures and alliteration | <u>Green tea</u><br><u>Big black birds</u><br><u>Crazy cats</u> |                               |

## Identify Visual language

Questions prompts

- How do the visual elements make you feel? How do we crack the 'codes' - the meaning imbedded in elements such as the colours, textures, lines, postures and facial expressions of the characters? How have the elements been arranged? What is the Shot Type? (Camera angle).
- What is the purpose of this image? What are the most salient (important) parts of the image? You can explore [Visual Techniques](#) further.
- What is the overall mood of the image? What techniques contribute to this mood?
- How are the illustrations constructed? What techniques are used?
- Why does the illustrator use these colours? How do these colours make you feel?

## Further reading

- [20 essential poetry terms to know.](#)
- Scootle resource [Syllabus Bytes – Visual Literacy](#)

## Connecting

ACELY1692 | EN2-4A

Connecting text to self

**Create** a class brainstorm/mind map using a [graphic organiser](#) showing the titles of types of poetic texts students enjoy themselves.

**Prompt** questions – How does the poem compare when it is read silently from a page compared to it being read out loud?

Connecting text to text.

**Investigate** the Word of the Month – 'purloiner' by navigating to the thesaurus at [The Free Dictionary](#) and discussing the many terms for thief.

**Read** Jools comment on the contents page and connect with other texts about thieves in this issue of Blast Off, such as Betsy Bogus in Kimberella and the comic serial – Secret Santa: New Year's Thieves by Tony Colley. (See also the learning resources for Kimberella.)

Even though each text is about thieves, they have different text structures.

**Identify** these structures. (Poem, play and comic serial.)

## Connecting Text to world

This text is focused on imagery. In narrative writing, the five senses are used to describe both characters feelings and the settings in stories.

**Share** and discuss texts that students have read that use descriptive language using the five senses.

Students can use this [Making Connections](#) worksheet to assist with the above activities.

### Engaging Critically. ACELY1690 | EN2-8B

How to read the code.

- Magpies are black and white, but these illustrations are not? Why do you think the illustrator made this choice? (secondary colours = retro muted, patterned style.

Directing the eye. Because we read from left to right in western cultures, our eyes enter the frame at the top left and side of the double page spread.

Emanata from the magpie show directional movement as it dives bombs the boy. The boy's body has two functions – the sandwich in his hand forms an arrow shape and points to the texts, his reddish pants and legs connects our eye to the chicken drumstick at the bottom right hand side of the page. Then, as we keep reading the text to the right, the readers gaze is drawn up through the body of the magpie and out through its warbling throat! From there we are drawn by the patterning and the eye bounces all over the page.

Track the visual response to the illustrations.

- Lay some tracing paper over the design and use a window as a makeshift light table.
- In pairs, have students take turns to 'read' the visual text. (Use a different sheet for each student so they can.
- **Trace** their eye movements on the sheet.
- Make sure they all start at the same spot – just under the title at the top left-hand side of page 32.
- **Ask** – what do you notice first? Next? Next?
- **Compare** similarities and differences in tracking, between the pairs and with the whole class.

If possible, lay all the sheets on top of each other to compare.

- The colours used by the illustrator Christopher Nielsen, are known as secondary colours. They are not pure like primary colours, but are mixtures created by blends of primary colours. For example, if you look at Australian gum leaves, they are many different shades of green, not the luminescent greens we may see in other illustrations. So, we can say the illustrative style (reduced colours) remind us more of the Australian bush.
- Shot angles. The boy is viewed from above. This angle says he is powerless and small. The magpies are viewed from the side, they are larger and shot close up. So, the focus is on the birds. They have the power.
- **Devise** sentence starters such as the one below to scaffold students when discussing visual elements.
- 'The colours are\_\_\_\_\_ so I think this story is going to be\_\_\_\_\_ because\_\_\_\_\_.'

# Plan a letter from a magpie

Use this worksheet to help plan a letter from one of the bandit magpies to his/her feathered friend overseas.

In the table below, brainstorm words and phrases to use in your letter.

|  |  |
|--|--|
| Greetings                              |  |
| Closings                               |  |
| Describing weather in Australia        |  |
| Describing the foods you eat           |  |
| Describing any interaction with humans |  |

# Kimberella

play by [Bill Condon](#) | illustrated by [Aśka](#)

Worksheet: **Write a story opening**

## Understanding

ACELA1490 | EN2-8B

Kimberella is a text that has been written for the stage, so it's meant to be read out loud. It is a good way of bringing a story alive for students. Many writers read their work out loud as they write, this gives them more of an idea about their characters, their traits, how they interact with other characters and their environment.

**Discuss** the different conventions and structure of a play. The role of the director is very important, the use of props, the stage directions, set design, lighting and sounds, the gestures and facial expressions are all modes of communication, which makes a play a multimodal text. It communicates messages to the audience on many levels, often simultaneously.

A playscript will include –

- 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. (When making multiple copies, remember to save ink - print in black and have students highlight their character.)
- At the beginning of every scene there is usually a short description of the setting, but in Kimberella the descriptions are of the positions of the actors on the stage and their actions. (This would make it easy to present as an assembly item.)
- Kimberella has three scenes. Scenes signify a change from one situation or conversation.
- Stage directions for the actors are written every now and again in *italics and parentheses* -(brackets), followed by the characters' dialogue.
- 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.)

## Identify Visual Elements.

**View** the illustrations on pages 16 – 19, and on the front cover.

Prompt students to make predictions on the text from the images alone. This is important as, Aśka (the illustrator), often adds codes, clues and hints that can give the reader a deeper understanding as to what is really going on.

- What do the illustrations tell you about the text and the characters? Look at the clothing, gestures, the actions and facial expressions?

- Look at lines, shapes, colours, texture and the use of space. Is the text a fairy tale? Adventure? Sci-fi? a modern tale or a traditional tale?
- Who are the main characters? How do you know?

Identify playscript language features.

**Locate** some of the language features in Kimberella using the following table. Some have been completed for you. The template can be projected on the interactive white board as a whole class activity or can be printed for use when analysing this and future playscripts in Touchdown.

| Language features  |                                   | Examples in this text                        |
|--|-----------------------------------|--|
| <b>Dialogue.</b>   | Which actor/narrator is speaking? | Last night...<br>- Newsreader                |
| <b>Past Tense or present tense</b>                       | Was, jumping, did/is, jumps, does |  |
| <b>Linking words to do with time</b>                     | Once upon a time                  | We cross now...                              |
| <b>Descriptive Language Words and Phrases/adjectives</b> | ... deep, dark forest             | cunning disguise (also irony)                |
| <b>Action verbs</b>                                      | Ran, yelled, cried                |  |
| <b>Personal pronouns</b>                                 | He, she, they                     |  |
| <b>Literary device and figurative language.</b>          | Idiom                             | Fell off the back of a truck                 |
|  | Simile                            |  |
|  | Irony/sarcasm                     | see above and duchess' comment – what a pity |
|  | rhymes/alliteration               | Ferocious, Atrocious, Halitosis.             |

**It is important to note** that a play is a multimodal text and communicates using other forms of language apart from written and spoken text. For example, the mood of a play can be communicated as a spoken or written communication. However, using the language of signs, the mood can also be communicated through music and sound (or lack thereof), and lighting as well as the character's facial expressions and gestures.

**Connecting**  
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Connecting text to self.

Discuss with students their experiences of being in a play.

Have you ever been in a play before?

Created a tableau? (A scene where students pose like a painting to create a vivid idea of what the scene is about).

What do you feel were your strengths?

Is there anything you would like to try this time?

### Connecting text to text.

Kimberella, is a reimagined or 'fractured' fairy tale about Cinderella. Another 'fractured' fairy tale in this issue is Hairytale, a story by Robert Vescio and illustrated by Sylvia Morris.

- Are they similar in other ways?
- What are the textual differences between a narrative and a playscript?

### **Engaging Critically**

[ACELA1496](#) | [EN2-8B](#) | [ACELT1604](#) | [EN2-4A](#)

A fractured fairy tale takes a classic fairy tale or children's story:

- Adds a twist.
- Restructures and reimagines with the aim of making it more modern,
- Can include ideas that might not have been considered in the traditional tale which can have outdated ideas, values and perspectives as it's from a different era.
- Can be subversive. Fractured fairy tales are often aimed at an adult audience (for example Maleficent which is rated M), though they are common in children's literature as well.

Read a vintage version of [The Magic Tale of Cinderella](#)

- Evaluate Kimberella as a fractured fairy tale. Describe three features that make it a fractured fairy-tale using the information above.
- Use this [Essay Map](#) and Start by explaining in your own words what is a fractured fairytale.
- Example of opening lines. 'Kimberella is a play based on...' Kimberella is a fractured fairy tale. How do we know? (Firstly...Secondly...Finally.)

**Critically discuss** the many hints hidden in the written and visual text. Locate these words, phrases and ideas and discuss what is being inferred by the text.

- What does the word 'bogus' mean? Why does the author use it at Kimberella's criminal name?
- Judging by the Duchess' response to the Prince, what does she think of him?
- Why doesn't Kimberella want to hear one of The Prince's poems? Why does she yell at the end?

Aśka, the Illustrator, had also embedded meaning in the visual text. Why did she paint the picture of the Prince using traditional clothing, yet the Duchess, Kimberella, and the three sisters Grace, Serenity and Harmony are wearing modern clothing? What does this tell us about the character of the Prince? (He is living in the past.)

**Create** character profiles. Use a [character map](#) to structure ideas.

Draw a picture of your character and include dialogue using thought or speech bubbles to show what they are thinking and saying.

### Experimenting

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**Write** scripts for other fairy tales to turn them into fractured fairy tales using the question prompts below.

Ask 'what if' questions such as - What if Snow White was a spoiled brat? or she was sick of waiting for a prince to save her? What if there was a fourth bear in Goldilocks? What if sleeping beauty was a man, boy or old woman? What if the Wolf in The Three Little Pigs and Little Red Riding Hood was vegan and was being persecuted by other fairy tale characters?

**Create** new dialogue for the play by adding to the story. What happens next – after the end?

**Adapt** the play into a persuasive debate. The topic of the debate could be voted on democratically in the classroom or could be - Cows should not be treated like animals.

**Plan** the action and dialogue for a new play by using a [storyboard template](#). Students can use speech bubbles in their drawings which will transfer easily to the script.

**Write** the play using the following checklist as the criteria for students to use.

|  |  |
|--|--|
| <b>Title of my play is</b>                                 |  |
| Characters listed at the beginning                         |  |
| Scene description at the beginning, when/where/props list. |  |
| Characters' names are written on the left                  |  |
| Every new speaker is on a new line                         |  |
| Stage directions in brackets ( )                           |  |
| Stage directions for how the actors must speak             |  |
| Stage directions for how the actors must move              |  |
| Stage directions for lighting, music and sounds            |  |
| CAPITALS or italics to emphasise words                     |  |
| ... to show thinking time                                  |  |
| NO speech marks  |  |

# Write a story opening

Let's look at the way stories start. Stories start in different ways.

- Some start with a statement from one of the main characters.
- Some start with interesting questions that get you thinking.
- Some start right in the middle of the action.

## Part A

Read the play 'Kimberella' and write the main events from the beginning, middle and end in the boxes below.

|                   |
|-------------------|
| <b>Beginning:</b> |
| <b>Middle:</b>    |
| <b>End:</b>       |

## Part B

Use the information about what happens in the beginning of the play to write an interesting opening for a story version of the tale. Use one of the interesting opening techniques listed at the top of this worksheet.

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# Hairytales

story by [Robert Vescio](#) | illustrated by [Sylvia Morris](#)

Worksheet: **Reading between the lines**

## Understanding

ACELA1490 | EN2-8B

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

What do you think the story is going to be about? Does it look like a traditional fairy tale? Why/why not? What does the title tell you about the type of story this is? (The title Hairytales tells us this is a fairy tale – with a twist.) 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?

Who is the intended audience? How do you know without reading the written text?

What is the overall mood of the image? How have the elements been arranged? How do the visual elements make you feel? What techniques contribute to this feeling (mood/atmosphere)?

How do we crack the 'codes' - the meaning embedded in elements such as the colours, textures, lines, postures and facial expressions of the characters?

What is the most salient (important) part of each image?

**Compare** this story with the [traditional version of Rapunzel](#)

**Devise** sentence starters such as the one below to scaffold students when discussing visual elements.

- 'The (colours) are\_\_\_\_\_ so I think this story is going to be\_\_\_\_\_ because it makes me feel\_\_\_\_\_.'

**Complete** the table below to identify narrative language features in Hairytales with your students. Some have been completed for you and the table can be used as a class investigation.

| Narrative Language features   | Examples/explanation  | Examples from this text below  |
|---|---|--|
| Inner dialogue - a device used to express thoughts of a single character out loud | Sally 'talks' to the audience<br>page 26 - 28   | I get that a lot.  |
| Outer dialogue – a conversation between two or more characters                    | There are many areas of dialogue in this text using single quotation marks starting page 28               | 'It's that time'...  |
| Descriptive Language  | using adjectives  | <i>deep breath, stunned silence</i>  |
|   | using the five senses   | I swallow hard. I look straight ahead...   |
| Tense   | present   | had, when, loved   |
| Action verbs  | plays, caught   |  |
| Personal pronouns   | He, she, they, them, I, me  |  |
| Point of view   | First person, using Sally as the narrator. Her point of view.   |  |
| figure of speech - pun  | A play on words that have two meanings.<br>Usually produces a humorous effect (often followed by groans!) | Title – Hairytale. ' <i>Hairy</i> big surprise.' - puns are often revealed by the speaker, e.g. 'Pardon the pun', because most of the time they are awful, as explained in the first paragraph on page 26. |

**After reading:** Revisit the questions above and compare their previous answers.

**View** [When to Start a New Paragraph](#) and apply to Hairytale. Ask whether the rules change when going from inner to outer dialogue.

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

**Connecting**  
[ACELY1692 | EN2-4A](#)

Connecting text to self.

### Question Prompt

Hairytale is a fun story with a surprise ending, but is there another idea in the story that you relate to?

- Have you got something about *you* that you are proud of?
- Do you have something that you are afraid of?
- Do you have a sibling that enjoys teasing you?

### Connecting text to text

#### **Question Prompt**

- How is Kimberella (also in this issue of Blast Off) similar or different to Hairytale?
- What are the textual differences between a narrative and a playscript?

### **Engaging Personally**

ACELT1605 | EN2-10C

#### **Show, Don't Tell**

We often use the five senses to 'paint a picture' - to build a picture in the reader's mind showing what characters are feeling as they move through a narrative. This technique is also used to create the mood or to connect to the setting of a narrative.

**View** the video [Show, Don't Tell](#). Then look at Hairytale again. The author does not at any stage in the story 'tell' us directly what Sally's emotions are. Instead, her feelings are described, and the reader relates to those sensations and the emotions that cause them. For example pg. 28 – 'heart skips a beat', 'stomach begins to feel sick', 'take a deep breath', 'swallow hard', 'stomach starts to churn' are all sensations we feel when we are worried, upset or fearful.

**Locate** all the areas in the text that show how Sally is feeling.

**Discuss** with a partner, some of the sensations that you feel when you are frightened, happy, sad or angry. Where do you feel these sensations in your body? What body movements or facial expressions do you use to communicate how you are feeling?

**Draw** some pictures of human characters or animals, showing their emotions through posture, gesture and facial expression.

**Draw** a [character map](#) of Sally, showing all the feelings she has when she is afraid.

Draw a picture or yourself or of another character, human or animal, showing where these feelings are in your body.

**Discuss** the following passage.

*Time slows to a crawl, like a picture frame from a movie. Everything appears to move in slow motion. I want this moment in time to stretch longer.*

The author creates a vivid image in this passage. What does this mean? Have you ever experienced something like this? Why does Sally wish for this?

**Discuss** the following passage.

*I feel like I would lose my identity if I cut it off! I just can't do it! My hair is who I am! or, I am my hair!*

Sally sees her hair as something that defines her. Is her hair the thing that makes her special? What do you think is special about? It could be an inner quality not just an outer quality, based on something like your values or beliefs.

### Experimenting

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**Use** this [character map](#) to structure ideas about Sally. Ask students to include dialogue speech and thought bubbles to show what she could be thinking or saying. Look at the clues in the text such as the feelings she has and what they could mean.

**Compose** additional dialogue - what would Sally say if her hair was cut off?

**Write** scripts for other fairy tales to turn them into fractured fairy-tales using the question prompts below.

Ask 'what if' questions such as –

What if Snow White was a spoiled brat? or she was sick of waiting for a prince to save her?

What if there was a fourth bear in Goldilocks?

What if sleeping beauty was a man, boy or old woman?

What if the Wolf in The Three Little Pigs and Little Red Riding Hood was vegan and was being persecuted by other fairy tale characters?

**Write** fairy tales of your own using [Fairy tale story starters](#), [Plot Twist Generator](#) or writing prompts from [Creative writing prompts: Twists on traditional tales](#), the Villain's Viewpoint.

**Use** this [storyboard template](#) to write a script and make a play.

**Write** a summary of the events and encourage students to conclude with a personal comment about whether the ending was predictable or whether it was a total surprise. Look for hints and red herrings such as the brother saying, 'It's a *hairy* big surprise!'

**Use this [Persuasive letter template](#)** to write a letter to Sally, pointing out that she would not lose her identity if her hair was cut off because... Include three reasons in your letter.

**Write** a story about a boy or girls who has a special quality too – that character could be based on you!

**Research** the following idioms 'Beauty is in the eye of the beholder' and 'Beauty is only skin deep' within the context of Hairytale. What do they mean?

**Further information** about idioms can be found at [List of Literary Devices](#) and [Picture book list -fractured fairy tales](#)

# Reading between the lines

1. What power does Sally's hair have?

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2. What word sent shivers up Sally's spine?

- a) Spiders
- b) Rapunzel
- c) Trim

3. Who is Rachel?

- a) Sally's best friend
- b) A hairdresser
- c) Sally's mum

4. What is Henry referring to when he talks about the *hairy* big surprise?

- a) A guinea pig
- b) A haircut
- c) A surprise party

5. Why do you think Sally is so keen to have long hair when she starts high school next year?

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6. Can you think of anything negative about having hair as long as Sally's.

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7. What does the phrase 'But I'm not going to be a guinea pig for her crazy ideas' mean?

- a) Sally won't let anyone experiment on her.
- b) Sally doesn't want any guinea pigs to be harmed.
- c) Sally thinks that it's a good idea for guinea pigs to try crazy things.

8. Explain why Sally is annoyed with her brother Henry.

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9. What name do you think Sally might give to her new pet guinea pig?

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# Chasing the Wind

article by Cheryl Bullock | photos by Alamy and Dreamstime

Worksheet: **Locating information**

## Understanding

ACELA1490 | EN2-8B

**Predict** before reading – skim the text for the overall message and scan for the most salient information (the visual element that stands out the most), the main ideas that jump out at the reader.

### Question Prompts

- What type of text is this? (It is an article and so it's an information text.)
- 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? What is the purpose of this text? (To inform with some elements to entertain.)
- 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, well ordered or crazy, funky and fun? Why choose that layout?
- The text uses mostly captioned photographs. Why use photographs instead of illustrations like the other texts in the magazine? (Photographs are usually used in information texts to show evidence, and to back up statements made in the text. There is only one illustration - a wall painting which is a historical painting depicting life in those times.)
- Why is there a cartoon at the top?

**Highlight** with pens in various colours to identify the features of titles, subtitles, captions on images, bullet points (This could be on a photocopy to preserve the magazine).

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

**Use** the table below for students to add examples of writing elements (some are provided but you could remove them for students to find them)

|  |  |
|--|--|
| Technical terms and 'expert' language  | 'Dual-line kites...', '...quad (or four-line kite) ...'  |
| Facts and evidence from credible sources (things you would have to research to write the article)  | '...ancient China 3000 years ago.'<br>'...used as a symbol of worship...'  |
| 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.                                | 'When <u>you</u> are deciding on the type of kite to fly'<br>'But what if <u>you</u> could ride the board without any waves?'<br>'Everybody knows that...' |
| Mostly timeless present tense, unless specifically talking about an event from the past.   | 'The kite is used...'<br>'In 1990, a New Zealand... <u>designed</u> a kite...'   |
| General nouns  | Diamond kites, box kites, delta kites and power kites.   |
| Use <b>Transition Words</b> 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 a cause effect to summarise and help the overall cohesion of the text. | 'Want to know why...Then keep reading!'  |

|  |   |
|--|---|
| Sequences paragraphs in the correct order                  | <a href="#">paragraph rules</a>   |
| 'Catchy' headlines using poetic language, idioms, or puns. | 'Go fly a kite' is an idiom that usually means - go away don't bother me!<br>'Ready, Set...fly!' is a play on words, reworking of the starting routine for a race – 'Ready, set...go!' It's also a surprise ending, which makes it humorous and engaging to the reader, and makes them want to read on. |

### Note

It is important that students begin to use quotation marks, as they are using quotes from the text and need to get into good referencing habits. It is also important to explain the use of ellipses (...) in these examples.

### **Connecting** [ACELY1692 | EN2-4A](#)

#### 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

**Navigate** to an online text, such as [World Environment Day](#) and compare the elements of information texts in an online environment.

**Construct** a [Venn Diagram](#) or a [3 Circles Venn Diagram](#) to analyse similarities and differences between the articles.

#### Connecting text to world

**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?

## Engaging Critically

ACELA1491 | ACELT1604 | EN2-4A

**Compare** the two info texts in this issue of Blast Off, using the information in the table in the Understanding section of this resource. You could also look through previous issues of The School Magazine for this activity.

### Question prompts

Is the language the same? How are the elements arranged? (Titles, subtitle, illustration) What is the same? What is different? Has the author's voice changed, or does the text type and audience provide ground rules when writing articles for children?

**Analyse** the text by looking at each paragraph and asking students to write in their own words, the main idea of each paragraph.

For example, under subtitle, The Big Three, the main idea of paragraph one is materials, paragraph two is about the types of kites and paragraph three is about the kite with the best control.

**Divide** students into groups to analyse each section. Have them write main ideas on sticky notes. Place the sticky notes in the appropriate places to create a class display of the text, showing how the author has created cohesion in Chasing the Wind.

**View** this example of writing - [This Sentence Has Five Words](#). Cheryl Bullock, the author of this article, has used sentences of varying length to make the writing interesting and not boring.

**Develop** student's vocabulary by using a [vocabulary four square template](#). Look through the article for any words for which you did not know the meaning. Use for your Word of the Week (WOW) and add to your word wall in your class for past and future issues of the magazines. (Check the contents pages on each for the word of the month, and words for analysing visual texts are below.)

## Experimenting

ACELY1694 | EN2-2A | ACELY1695

**Write** an article by deciding 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 answer 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. Try 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.

# Locating information

Subheadings and key words can help you locate information in texts. Use the subheading mentioned in the question to locate the correct answer in the article 'Chasing the Wind'. Write your answer on the lines provided.

## Part A

1. What are the big three groups that kites can be divided into?

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2. Where do people think that kite flying began?

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3. What is the most famous and longest-running festival?

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## Part B

Under which of the following subheadings would you find information about these topics?

1. Information about the history of kite flying:

- a) The big three      b) Festival time      c) Where it all began

2. Information about kite fliers who want a wild ride:

- a) Festival time      b) Thrill-seeking kites      c) The big three

3. Information about the role kites play in celebrations :

- a) Ready, set ... fly      b) The big three      c) Festival time

## Part C

Use the key words in the question to help you to find the information in the text.

1. Who is named winner of the kite-flying contest during the Hamamatsu festival in Japan?

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2. What shape is a delta kite?

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3. Who can reach speeds of 100 kilometres per hour?

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