Once Bitten

Story by David Hill | illustrated by Peter Sheehan

EN3-7C | ACELT1616

Analyse the similarities and differences between illustrations by the same illustrator.

Read the story and have a short class discussion about the meaning of the ending. Students should identify that the boy had been sharing the biker's muesli bar, which was honey-flavoured, rather than his own apricot one.

Discuss whether the illustrations suit the text. Opinions will vary, but ensure students give reasons for their answers. Ask students to think about the subject, the detail, the colouring, the texture.

Display the following illustrations to the class.
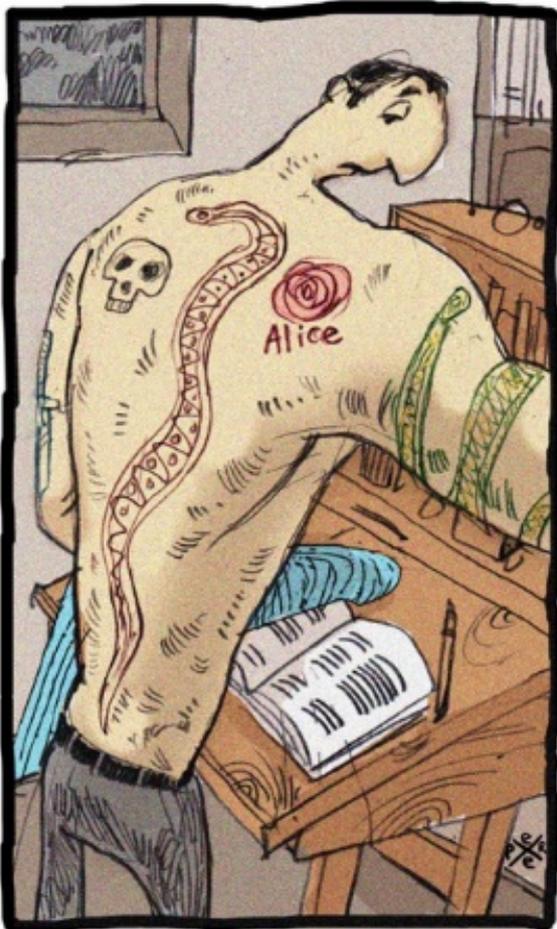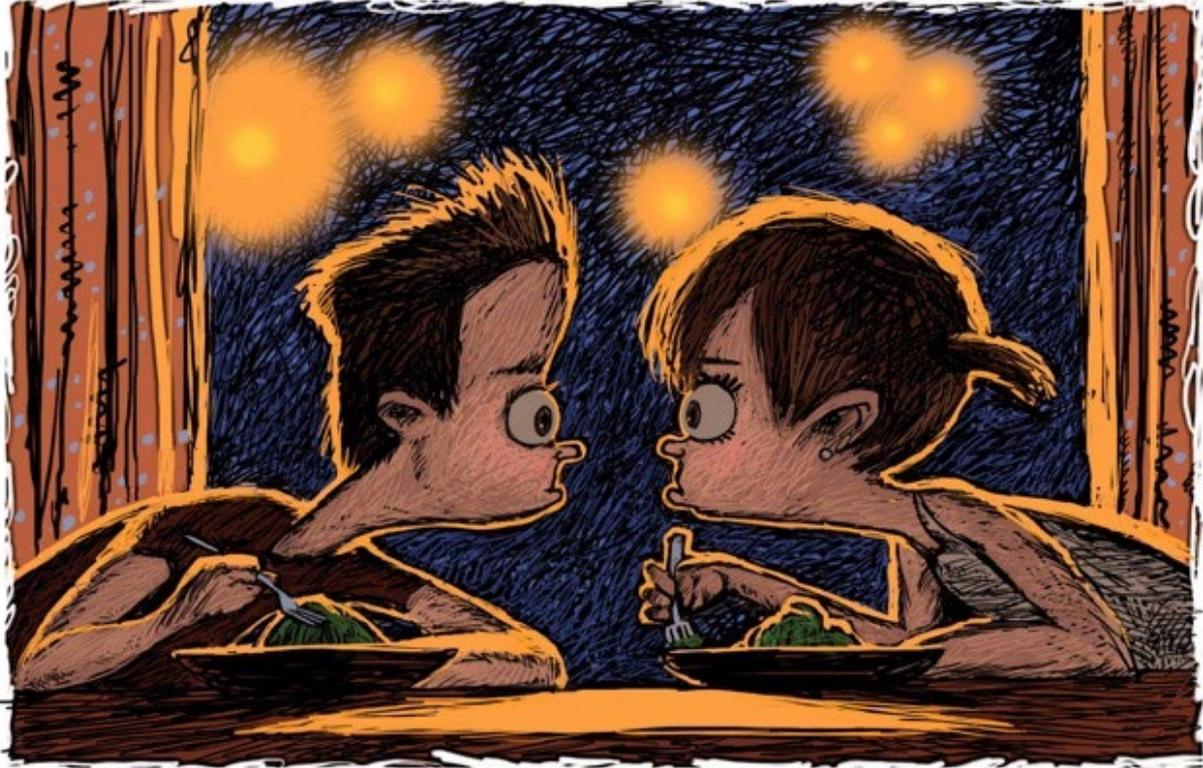
Ask students which of these two illustrations they think was done by Peter Sheehan, the illustrator for 'Once Bitten.' Make sure they give reasons for their answer. Reasons may include similarities between line, colour, subject etc.

Reveal to the students that both illustrations were done by Peter Sheehan. Were they surprised? Or had they recognised the similar styles?

In groups of three, students fill out a three-part Venn diagram analysing the similarities and differences between the two given illustrations and one illustration from 'Once Bitten.' You can find a template of a three-part Venn Diagram on ReadWriteThink. For a short tutorial on how to use three-part Venn Diagrams, watch the YouTube video 3 circle venn diagram lesson.

Students should consider the following:

> Subject matter
>
> Colour
>
> Angles
>
> Symbols
>
> Vectors
>
> Lighting
>
> Gaze
>
> Gesture
>
> Shapes

Further information on these terms can be found on Literacy Ideas' Teaching Visual Literacy in the Classroom, halfway down the page. The definitions are specifically for movie posters but can be used for any visual text.

Comprehension questions

Were you paying attention when reading 'Once Bitten'?
Answer the following questions on the story—be prepared to
back your answers up with evidence from the story.

1. Why do you think the boy felt embarrassed at being called 'Sir'?

_____

_____

2. Why did the boy sit next to the bikie?

_____

_____

3. How do you think the boy would have felt when he took the first bite of the muesli bar?

_____

_____

4. What does the phrase 'waiting to see who draws first' mean?

_____

_____

5. Why do you think the Bikie played along and didn't say that it was his muesli bar?

_____

_____

6. Write one final sentence to this story, after the boy has discovered the muesli bar in his pocket.

_____

_____

Dossier of Discovery: Thinking Big

Article by Anne Renaud | Photos by Photo Source

EN3-4A | ACELA1526

Use knowledge of known words to spell unknown words.

Read the article as a class. Ask students to find vocabulary in the article that they can't immediately define. Words could include: prototype, fabricated, whimsical, intent, symbolism, consumption.

In pairs or small groups, students use Merriam-Webster's online dictionary or other online resources to fill out the table below. (Hint: Google dictionary is useful for word origins.) The first one has been completed as an example. Encourage students to conduct further research to find out the meanings of any prefixes (e.g. pre=prior) and suffixes (e.g. ed=past tense). Students can select an additional word from the text and include this in the final blank row of the table. Emphasise that the focus of this activity is to analyse spelling. (Please note: 'Gargantuan' is a word derived from a giant character in a series of French novels, so it won't work for this activity.)

Word	Brief definition	Description of origin	Prefix	Suffix
Whimsical	Resulting from or characterised by whim or caprice	Derived from the word *whim-wham* ("a whimsical object")	N/A	*-ical* (used to form adjectives from nouns, with the meaning 'of or pertaining to'
Prototype				
Fabricated				
Intent				
Symbolism				
Consumption				

Answers may vary:

Word	Brief definition	Origin	Prefix	Suffix
Whimsical	Resulting from or characterised by whim or caprice	Derived from the word whim-wham ("a whimsical object")	N/A	-ical used to form adjectives from nouns, with the meaning 'of or pertaining to'
Prototype	An original model on which something is patterned	From Greek prōtotypos	-proto Greek origin meaning "first time"	N/A
Fabricate	To invent/create	From Latin fabrica, something skilfully produced	N/A	-ate cause to be modified or affected by
Intent	Intention or purpose	From Latin intendere	N/A	N/A
Symbolism	The use of symbols to represent ideas or qualities	Greek sumbolon – mark, token	N/A	-ism characteristic or peculiar feature or trait
Consumption	The act or process of consuming	Latin consumere	N/A	-tion used to form abstract nouns from verbs

Students are placed in groups of three or four. Using knowledge from their research, read the following words out loud and see if the groups can work out how to spell them (the last three are fake):

Fabrication

Symbolic

Intention

Whimsied

Typical

Consumpted

Whimsition

Symbolicate

Protointent

The group with the most correct answers wins.

Toby and the Book of Bards

Story by Susan Hall | illustrated by Anna Bron

EN3-8D | ACELT1613

Write a continuation of the story with a modern twist by exploring text-to-self connections.

Read the story as a class. When completed, ask the following questions:

- What kind of text is this?

- What is the purpose of a narrative?

- Who is the target audience for this text?

- When is this story set?

- What elements of the story tell you that? (e.g. types of jobs, treatment of children, clothes.)

- Why is it possible for us to feel empathy for Toby when his life is completely different to ours?

Answers to this last question will vary. Perhaps some students feel sorry for Toby because he's an orphan with a cruel master. Perhaps some students have noticed their lives aren't so different from Toby's.

Ask students what 'modern' means. What are some of the features of modern life? Prompt students to think about technology, work life, childhood life when answering.

Students complete the table following. They need to give a modern equivalent of the elements in Toby's life so they can finish the story in a modern setting.

Story Element	Toby's Life	Modern Life
Family		
Antagonist		
Story problem		
Person in need		
Precious item		
Solution		

Sample answers

Story Element	Toby's Life	Modern Life
Family	No family, a mean master	A mean parent/teacher/aunt/uncle
Antagonist	Baron	Principal/government/teacher (someone in power)
Story problem	Baron wants to take a precious text	Principal wants to close down the school library/government is going to ban e-readers/new teacher is taking away all phones
Person in need	Brother John	Librarian/best friend/family member
Precious item	Handcrafted book	Brand new e-reader/student's electronic tablet/phone
Solution	Take book to an island monastery	Steal precious item away and take it to the state library/bank/secret vault

Once students have completed the table, they can plan for the next part of the story using their modern elements. Students write about Toby taking their chosen precious item to the modern safe place, with at least one obstacle in his way.

Success criteria for the narrative:

- Uses the above table to write the next part of 'Toby and the Book of Bards' with modern elements
- Has at least one story problem
- Has a solution

Exploring genre

'Genre' is a way of describing texts that have similar features.

'Toby and the Book of Bards' is from the historical fiction genre.

In the left hand column, you will read some characteristics of historical fiction. In the right hand column list examples of that characteristic that you find in the story, 'Toby and the Book of Bards'.

The first row has been done for you.

Characteristics of historical fiction	Examples from the story
Historically-accurate jobs or positions	master craftsman, apprentice, baron, abbot, monk, stonemason
Historically-accurate clothing	
Historical setting	
Old-fashioned and historically-accurate patterns of speech	

Up, Up and Away? Amelia Earhart, Queen of the Air

Article by Karen Jameyson | Photos by Alamy

EN3-2A | ACELY1714

Write an ending to Amelia Earhart's story using a non-fiction style.

Read the article. If you have a digital subscription, complete the quiz to check for understanding. If not, encourage discussion by questioning students about what kind of person they think Amelia Earhart was, what was special about her and what were some of her world records.

Brainstorm theories as to what could've happened to Amelia Earhart. Creative responses, such as being kidnapped by aliens, are acceptable for this task. Chart Amelia's final journey to get an idea of where she may have ended up. You can use Tighar's The Earhart Project web page for a map.

Students are to write an updated section of the Amelia Earhart article. They are to write their theory as if it actually happened, in the same style as the rest of the article. Again, creative responses are fine.

Use the text to examine features of non-fiction articles, such as:

- Dates and places

- Third person point-of-view

- Facts presented in a logical order

- Clear introduction and conclusion

- Subheadings

Students must:

- create a relevant subheading

- include suitable dates for their article

- include a who, when, where, what, why

- use third person point-of-view, with correct grammar and punctuation

- have a strong concluding sentence, as it will replace the current conclusion

Illustrating a factual text

1. Photos are used throughout the article, rather than illustrations. Why?

   _____

   _____

   _____

   _____

2. Find at least three sayings, proverbs or idioms about flying. List them on the lines below.

   _____

   _____

   _____

3. How could you represent one of your 'flying sayings' in visual form? Describe your ideas for a cartoon representation of the saying or proverb.

   _____

   _____

   _____

4. Amelia Earhart is referred to as 'Queen of the air' in the article. Can you think of any other titles for this heroic pioneer?

   _____

   _____

   _____

5. Write five words that you think best describe Amelia Earhart.

   _____

   _____

The Changeless Isle

Story by Simon Cooke | illustrated by Greg Holfeld

EN3-7C | ACELA1518

Create aesthetics to include in the text by using figurative language.

Before reading the text, ask students if they can define 'aesthetic' (concerned with beauty or the appreciation of beauty). Check Google definitions or Merriam-Webster for a definition and examples.

Read the title of the text. Ask students what aesthetics might be used for an isle. Answers might include the whoosh of waves, grassy clifftops, long stretches of sandy beaches, wheeling seagulls, sunshine.

Display a picture like Clear Blue Sea to help generate ideas.

Students read through the text individually, making note of where they can find aesthetics in the text.

Answers:

- o 'Wood scraped across the stony beach, the heave of men pushing the boats out into the surf, the clatter of oars.'
- o 'That night we gathered on the beach around a bonfire. There was roast pork and bread and fruit...'
- o 'warmth of the sun as I lay in the grass at the top of the cliff.'
- o 'The sky was clear and there was a light breeze.'

Now students have an idea of what the isle is like, it is their job to add more aesthetics to the text. Have a class discussion about different types of figurative language, including similes, metaphors, personification and onomatopoeia. Students

then use post-it notes to find places in 'The Changeless Isle' to insert extra setting description with figurative language. They should try to include at least six inserts.

Some examples:

1. After:

Jamie waited patiently, skipping stones across the water.

Insert sentence:

Waves washed joyfully across the shore. (personification)

2. After:

The rowers pulled strongly while others made ready with the sails.

Insert sentence:

The wind whipped every which way. (alliteration)

3. After:

That night we gathered on the beach around a bonfire.

Insert sentence:

The warmth of the fire was a blanket against the chill of the night. (metaphor)

A Roomful of Dark

Poem by Beverly McLoughland | illustrated by Tohby Riddle

EN3-2A | ACELT1800

Create a phrase and illustration based on 'A Roomful of Dark'.

Read the poem aloud to the class. Discuss with students where the roomful of dark has gone. The concept of darkness isn't something that can be measured in roomfuls, but the poem has played with language to make new meaning.

Ask students if a roomful is a scientific unit of measurement, and if they can explain why it isn't. Inform students that in poetry, it's acceptable to use non-scientific terms to describe something. See if they can come up with other measurements that aren't precise. Encourage them to think of things that have volume. Examples include a scoopful, a cupful, a mouthful, a basketful. Write all the terms that students think of on the board.

Explain that "dark" is an abstract noun, that is, a category of noun that refers to intangible things like feelings, quality or state. They are 'things' but we can't use our senses to perceive them. Give the examples 'happiness', 'evil', 'friendship' and 'ability.' See if students can come up with more. For further examples, visit the 7esl website on Abstract Nouns. Write students' answers on the board in a different colour to the unspecific measurements.

Students pick one unit of measurement and one abstract noun to create their own abstract phrase based on 'A Roomful of Dark'. Sample answers:

- A Mouthful of Mercy

- A Scoopful of Sunshine

- A Cupful of Creativity

- A Basketful of Joy

Examine the illustration. There is a house with a light on inside. Ask students what the floating thing is supposed to be – tell them the hint is in the last stanza:

> 'Did it slip out a window,
>
> Dazed by the light,
>
> To mix with the darkness
>
> That fills up the night?'

Explain that it is a visual representation of a roomful of dark.

Students design an illustration to go with their own phrase. Some words, like "mercy" and "happiness" might be difficult to draw. Encourage them to think about what these words would look like when seen among the world, whether it be a hug or saving a bee from drowning in a pool.

Tough Love

Story by Irene Buckler | illustrated by Amy Golbach

Analyse how authors effectively use foreshadowing for a twist ending.

Read the story up until the line,

> 'Tonight, when he comes home for dinner, she is going to put one of her feet
>
> down and things are going to change.'

Stop there, and give students about three minutes to do a quick sketch of what they think the son looks like. Tell them to use the clues of the story to inform their choices. As they draw, read the story again, up to the same point. Some of them might draw a boy on a stage with stars around him to show his fame. They might concentrate on what colour his hair is, or how tall he is.

When they've finished, ask students to hold up their finished drawing for others to see. Most, if not all, will probably have drawn a human.

Now read the next sentence:

> 'There'll be no more endlessly climbing up and down the water spout for the
>
> amusement of the world's children.'

Ask if any students would like to change their drawing at all. Perhaps some students have figured it out. Some might still be happy with their drawing.

Read until the end. Ask students what the son actually looks like. They should realise by now the son is the spider from the nursery rhyme 'Incy Wincy Spider.' This is a twist ending, where the reader is surprised by the outcome. Explain that twist endings work best when there is foreshadowing (clues about what's going to happen

later) during the story. Project the story onto a screen and ask students to find where the foreshadowing is.

Answers:

- rain or shine

- put one of her feet down

- climbing up and down the water spout for the amusement of children

Tell students the reader is satisfied with the twist ending because there was enough subtle foreshadowing to suggest the son was a spider when the story is read again.

Ask students to choose their own nursery rhyme or fairy tale. They can use the DLTK web page on Children's Songs, Fairy Tales and Nursery Rhymes for lists to help them decide. They need to write a short story of about 100-200 words where the main fairy tale or nursery rhyme character is unknown until the end, in the style of 'Tough Love.' At least two clues (foreshadowing) should be included to give the reader a sense of satisfaction after discovering the twist. Inform students the best way to foreshadow is to include something iconic from their chosen nursery rhyme or fairy tale. For example, if they're doing Little Red Riding Hood, they might use the clues of her red cloak, her basket of goodies, her love for her grandmother, her fear of the big bad wolf or her mistake of going off the path.

When finished, students swap stories with a partner to see if the partner is satisfied with the twist ending.

Writing Checklist:

- Have I used a well-known fairy tale or nursery rhyme character?
- Have I foreshadowed the twist ending at least twice during the story?
- Have I revealed the character at the end?

Ghosts on the Radio

Radio play by AJ Abel | Illustrated by Gregory Myers

EN3-1A | ACELY1710

Present a biography of Nikola Tesla or Hatshepsut.

Read the radio play. Ask if any students have heard of Nikola Tesla or Hatshepsut (hat-shuhp-soot). Students are to compose a report on one of these people from history and present it to the class.

Turn to 'Up, Up and Away! Amelia Earhart, Queen of the Air' on pages 16-20 in this issue of Touchdown. Using the Earhart article, examine elements of a biography. Focus on:

- the main heading
- the byline
- subheadings
- chronological exploration of events
- third person point of view
- dates of importance
- a strong concluding sentence
- photographs or pictures

Depending on accessibility, students can either create their report digitally using a program such as PowerPoint or design a poster.

Useful websites for Tesla's report:

History.com
Britannica Kids
Kiddle

Useful websites for Hatshepsut's report:

National Geographic Kids
History for Kids
Britannica Kids

Once reports are finished, students present their biography in groups of four or five. Peer feedback should be given as a rating from 1-5 for the following points:

- Information was correct and relevant

- Ideas were presented in a logical order

- Presenter spoke clearly and maintained eye contact with audience

Where Smoke Belongs

Poem by Kate Hart | illustrated by Matt Ottley

EN3-6B | ACELA1525

Analyse evaluative language used in the poem.

Before reading the poem, complete a short concept attainment activity with the class. Draw up a table with two columns, writing examples of evaluative language in the yes column and unbiased phrases in the no column. Give them in alternating order i.e., one yes, then one no, one yes, then one no.

An example:

YES	NO
A beautiful lake	A lake
A silly child	A tall child
A terrible runner	A fast runner
A twist that will astonish	A twist in the plot

See if students can add their own yes and no examples to the table without explaining what the columns are for. Once enough examples have been given, ask students what the yes column is demonstrating. If they need a hint, encourage them to think of persuasive texts and advertisements – what kind of language do we use there? Students may say something along the lines of positive or negative language that judges the worth of something. If they don't know the correct term, inform students that the phrases in the yes column are evaluative language.

Write these two phrases on the board:

> 'The player kicked the winning goal in the final minute.'

> 'The girl put her arm around the crying child.'

Ask which column each phrase should go into. If students are unsure, ask them if they've formed opinions of the subject of each sentence based on their actions. In the first one, the player comes across as a team hero. In the second one, the girl comes across as a nurturing person. Explain to students that in these cases, the

evaluative language is 'implicit', meaning it's suggested in the text rather stated outright. They should go in the yes column.

Read 'Where Smoke Belongs' or watch it on YouTube. Students get into groups of three or four and use post-it notes to record implicit evaluative language and what it suggests. They should identify whether the author is trying to give a positive or negative feeling for each stanza based on the language used.

Sample answers:

Stanza	Implicit language	Meaning of language	Positive or negative?
1	cosy warming hugs gloopy starlit nights	These words give a feeling of warmth and safety and joy.	Positive
2	family blooms sun-kissed hair crispy grass sizzling/snapping tongs	These words give a feeling of fun and safety and the joy of the season.	Positive
3	bleeds packing bags ash-filled haze beating hearts beeping phones hushed undertones tightened chests heightened fears burning paws koala tears	These words suggest pain, fear and anxiety, as well as damage to our natural world.	Negative
4	unmarred uncharred sultry smoke-filled air burning tree	A lot of this is negative language, but the poet is asking to keep summer free of these things. Students can interpret this as either positive or negative.	Positive or negative, depending on how students have interpreted the language

Sound it out

PART A

'Where Smoke Belongs' is written using rhyming couplets. Use your sound knowledge to change these couplets into something new using a line that rhymes.

1. Smoke belongs in winter air,

   _____

2. Summer's *not* where smoke should be,

   _____

3. Crispy grass. A pair of thongs.

   _____

4. Keep our sultry evenings free,

   _____

PART B

Listen to the following words. Sort them into like sound groups. Can you think of three other examples containing the same sound?

snowy   smoke   growl   cosy   pounding   shadow   howling   oats   sounds

Words containing the sound, 'o' in boat	Words containing the sound 'ow' in cow

PART A

Can you think of another word that uses the following sounds:

b<u>ur</u>ning _____   p<u>aw</u> _____

p<u>air</u> _____   b<u>ea</u>ting _____