

The Bull

story by John O'Brien | illustrated by [Greg Holfeld](#)

[EN3-7C](#) | [ACELT1616](#)

Exerient with using the second person and consider the impact that point of view has on reader engagement.

Briefly discuss the different points of view that authors can write from and the types of pronouns used when writing in each type. Sample answers include: first person (with the pronouns 'I', 'me', 'my'), second person ('you'), third person ('she', 'he', 'they').

If necessary, students can view the Ted Talk, [First Person Vs Second Person Vs Third Person](#) to further revise this concept.

Display the following paragraphs:

- 1) I tried to lift the box but my hands were shaking too much. I knew I had to breathe so I took a deep breath. I felt a bead of sweat trickle down my face as I exhaled.
- 2) Imagine you're standing there, staring at the box. Your hands are shaking. Your breath is tight so you take a deep breath. A bead of sweat trickles down your face as you exhale.
- 3) He attempted to lift the box, with shaking hands. He took a deep breath. A bead of sweat slid down his face as he exhaled. Unbeknownst to him, a genie was waiting inside, ready to burst out the second the boy opened the box.

Discuss the differences between each of the paragraphs. Students will likely first note the difference in point of view (from first, to second and finally third person, as they appear in order of the paragraphs). Inform students most writers adopt first or third person when writing.

Focus on second person briefly here as students may be less familiar with this. Discuss reasons why writers may choose second person. Sample responses include: to engage directly with the readers, to create connection between the readers and the characters or events in a story, to strive to evoke the reader's empathy and understanding.

Guide students towards focusing on how the point of view used in each paragraph impacts both the action in the story and the impact on readers by asking the following questions:

- How does the point of view impact your engagement with the paragraph (for example, does the drama feel more or less real, does one of the extracts make you more/less keen to read on and find out what happens next)?
- How would you order each paragraph in terms of most to least engaging, using a score out of three?

Students may organise their responses in a table similar to the one below:

Paragraph and point of view	Impact the point of view has on engagement	Ordering of paragraph from most to least engaging, using a score from 1 (for first) to 3 (for third)
Paragraph 1 – first person	The reader feels connected to the action The drama feels tense and immediate	1
Paragraph 2 – second person	The reader feels like the writer is talking directly to them Creates great connection to the tension	2
Paragraph 3 – third person	The reader feels a little disconnected from the action Provides a good overview of events that may not be able to be seen by the individual character	3

Read the opening paragraph of the story. Discuss the point of view the author has chosen, ensuring students identify that this paragraph is written in the second person. Discuss the impact this has. Sample answers include: it makes the reader empathise with how the character might feel, it creates tension and makes the reader fearful of what might happen next.

Discuss the point of view adopted in the remainder of the story, ensuring students identify that it is first person. Discuss the engagement this point of view evokes. Sample answers might include that the reader is engaged through the use of first person, maintaining empathy with the character or that the reader is less engaged when not encouraged to consider their response if the events didn't impact them.

If resources allow, read *Mother of the Forest*, also by John O'Brien, featured in *Touchdown* issue 9, 2021. Identify the point of view adopted in this text (third person). Discuss the impact this point of view has on reader engagement. Sample responses may include that it reduces engagement by placing the character at a distance from the reader using third person pronouns, or that engagement remains the same due to the detailed insight into Willow's feelings.

Experiment with adopting the second person point of view, by completing the steps below.

- Model converting the opening of a well-known story, such as Little Red Riding Hood into the second person. An example of an opening for Little Red Riding Hood is provided below:
- You know that feeling when you're sure you're being watched? It's like you can sense it. The hairs on the back of your neck stand up and ripple of fear runs along your spine. Imagine you're in a forest, all alone and you get that feeling. You're scared right?
- Collaboratively continue this, inviting students to share suggestions for sentences and editing them together with the other students.

For example: your steps become lighter, more tentative. It's as if you hope you'll become invisible. You hurry through the forest, hoping to make it to safety.

Place students in pairs. Instruct students to locate the opening of a well-known story, that is told in third person. Students may find the blog, [Famous Fairy Tales](#), on Storyberries useful for this. Instruct them to convert the opening to second person point of view.

Once students have completed their story openings, provide them with whiteboards. Collaboratively decide on a method for rating audience engagement with a story, for example, a scale numbered from one to five, with one being 'generating least engagement' and five being 'generating most engagement'.

Instruct students to share the two versions of the story they have selected, the original written in third person and their version written in second person. Tell the rest of the students to use the rating system decided on earlier, to score the engagement each version generated in them. Discuss ratings, considering how second person may be utilized by students in the future.

Dossier of Discovery: Art to Chew On

article by [Anne Renaud](#) | illustrated by Maurizio Savini

[EN3-1A](#) | [ACELY1709](#)

Compose questions and interview peers on a piece of artwork.

Identify key pieces of information about Maurizio's work in the text and list these on the board. Sample responses include:

- He sculpts using bubble gum.
- He uses it to draw people.
- He may hold the record for most pieces of bubblegum unwrapped by a single person.
- He has been working with bubblegum for almost two decades.

- He creates his sculptures by first unwrapping the gum and flattening it into sheets with a rolling pin. He then warms the gum with a heat gun. After this, he applies a gum onto a foundation, usually a cast of polyurethane foam coated in plaster, to give his sculpture stability.
- His works fell apart three months after his first exhibition. To prevent this from happening again, Maurizio now applies a mixture of formaldehyde and antibiotics to his sculptures to set and preserve them.

Focus students' attention on the line:

...explains Maurizio, who has lost count of the number of times he has been asked if he chews the gum first before working with it. The answer is NO, by the way.

Discuss the exact question Maurizio may have been asked to elicit this response, for example:

Do you chew the gum before working with it?

Referring back to the information identified earlier, discuss the types of questions that may have been asked to elicit the information. Sample responses include (in order of how the information appears in the list above):

- What material do you use for your sculptures?
- What do you use bubblegum for?
- Do you hold any records?
- How long have you been working with bubblegum for?
- How do you create the sculptures?
- Have you encountered any challenges with your work and what did you do to overcome them?

Instruct students to construct their own sculpture using recycled materials. Identify items in the classroom or the playground that could be used to construct sculptures. Ideas might include: rocks, rubbish such as boxes, or rolled up paper.

Students may enjoy viewing images on sculptures made from recycled materials for inspiration, on the blog [Celebrate Earth Day with 30 Nature + Recycled Art Projects for Kids](#) from ArtfulParent.com.

Provide students with paints, textures and recycled materials. Alternatively, students could sketch a design for a sculpture on paper or digitally, using programs such as Microsoft Paint, and decide on the material they would wish to construct their sculpture from.

Allow time for students to plan or construct their sculptures.

Discuss questions students may wish to ask each other about their designs/sculptures.

Provide examples such as:

- What inspired you when deciding on the subject matter for your sculpture?
- What did you use to construct the sculpture?
- What challenges did you encounter and how did you overcome them?

Model interviewing students about their sculptures, asking them questions and responding to their answers.

Instruct students to conduct interviews on their peers. Students can share their interviews live, with small groups, or record them using video recording software.

Extension

Refer back to the article. Emphasise how the information about the artist has been woven into the article.

Instruct students to compose a brief article, profiling the 'artist' (their peer) they interviewed, featuring the information garnered through the interviews.

Why Are Our Dreams so Elusive?

Poem by Stephen Whiteside | illustrated by [Peter Sheehan](#)

[EN3-7C](#) | [ACELT1617](#)

Compose imagery and include this in a brief poem about nightmares.

Ensure students are aware what is meant by the term [imagery](#). Emphasise that imagery is used to create a picture in readers' minds using words.

Display the poem on the board, hiding all but the first line. Alternatively, provide students with copies of the magazine and instruct them to leave the first line visible while covering the remainder of the poem with a separate sheet of paper. Read the first line of the first stanza:

Why are our dreams so elusive?

Discuss what this makes students think of. List ideas on the board. Sample ideas include:

- That dreams are easy to forget
- That it's difficult to identify the details of a dream

Read the remainder of the stanza:

Why do they shimmer —
Now brighter, now dimmer—
Like candlelight shining through lace?

Emphasise that the first line has been extended through the use of imagery. Discuss what ideas the rest of the stanza makes students think of:

- That dreams are there one moment and gone the next

- That just when you feel like you have a solid memory of a dream, it flitters from your memory

Focus students' attention on the simile 'candlelight shining through lace'. View a video of candlelight such as [Flickering Candle Flame with Snowy Background](#), found on YouTube. Discuss how the flame moves and flickers. View images of lace, such as one found on the blog, [Light tamer: how to use harsh light to create dramatic photos](#), from Click. Discuss how candlelight may look through lace, focusing on the pattern of lace and the impact the added layer of lace may make on the strength of the light. A sample response is that the candlelight may cast the pattern of the lace as a flickering shadow on surrounding making clear vision challenging. Model sketching a quick image of how this may appear.

Emphaise how the imagery adds detail to the idea represented in the first line.

Place students in pairs and instruct them to repeat this process with the remaining two stanzas. Share responses, directing students towards concluding how the imagery makes the ideas expressed in the first line of each stanza far more vivid and clear.

Discuss nightmares, collaboratively forming a statement about them. For example:

'Nightmares stay with you long after you wake.'

Discuss how to develop the idea in this statement, using imagery. For example:

The chill in your spine returns without warning,
Making you freeze on the spot.
Just as you begin to relax, the cool clawed hand of dread,
Pulls you towards memories of creeping monsters and ghouls.

Analyse the rhyming pattern of the poem, *Why Are Our Dreams so Elusive?* Ensure students identify that it is an ABCCB rhyme scheme, with lines two and five being a rhyming pair, as are lines three and four.

Collaboratively edit the imagery composed above, to better match the rhyming pattern from *Why Are Our Dreams so Elusive?* For example:

Nightmares stay with you long after you wake
A chill in your spine without warning,
You freeze cold as ice on the spot,
Coolness of dread, you're no longer hot,
Suddenly longing for morning.

Instruct students to work with their partner, composing their own statement about nightmares and adding imagery to compose a stanza.

Pigpen Apples

Story by Annalise Byrd | illustrated by [Tohby Riddle](#)

[EN3-7C](#) | [ACELT1618](#)

Compose a role-play, developing a character's motivations.

Prior to reading the story, ensure students are aware the term 'motivation' means the reasons why someone acts in a particular way. Read the story. Discuss what the character Abbie does with the apple that grows on the tree in the pigpen (she swaps it for the one in her sister's lunchbox). Discuss what may have motivated Abbie to swap the apple, drawing students' attention to lines from the text such as:

I was desperate to know how it tasted, but I wasn't about to eat it myself.
No pigpen apples for me, thank you very much.

Emphasise that she really wanted to know how the apple tasted, but she was determined not to be the one to taste it. Discuss possible reasons why Abbie did not want to eat the apple herself, such as she was nervous the taste would be unpleasant.

Identify what the mother does with the second pigpen apple (she swaps it for the store-bought apple and cuts it up for Abbie to eat). Discuss potential motivations she may have for doing this. Sample responses include: as payback for Abbie tricking Ellie into eating the apple, or because she knew she would receive double the money when selling her story to That's Strife Magazine if both of her daughters were turned into pigs. Tell students that revenge and money are both common motivations for characters actions.

Inform students that when crafting characters, it is important to make the motivations for their actions believable as this can make even the vilest villains relatable. Consider villains in well-known stories, for example The Twits in the book by Roald Dahl of the same name, or the wolf in The Three Little Pigs. Identify their actions, for example, mistreating each other in The Twits, or trying to capture the pigs in The Three Little Pigs. Discuss potential motives for the characters' actions. Steer students towards focusing on motives that could make readers more sympathetic to these characters. Provide examples such as, the Twits may be unkind to one another due to the fact they were bullied at school or that the wolf may be hunting the pigs as deforestation has dwindled his food source causing him and his family to be malnourished.

Model a brief role-play, between a villain and another character. Instruct the student to act as the other character while the teacher acts as the villain, outlining the motivation behind their unkind actions.

A sample script for a role-play is provided below:

Character 1: I cannot believe you are hunting these poor, defenseless pigs.

Character 2 (villain): (sniveling and placing palms together in prayer) Please, you must understand, my family are starving.

Character 1: Why not just hunt in the forest?

Character 2 (villain): When was the last time you went to the forest? Most of the trees have been chopped down and replaced with houses. There's hardly any food left. That's why I tried to catch the pigs, we're desperate.

Place students in pairs. Instruct them to select a well-known story that features a villain. Tell students to improvise a brief role-play between the villain and another character in the story, with one student acting in each role. Tell the students who are acting as the villain to consider the motivation behind the villain's actions and to share this with the other character. Allow time for both students to take a turn as the villain.

Students can use video recording software to film their role-plays. If time allows, these could be compiled into a longer presentation on villains' motives.

Two Ways to Brew a Storm

Poem by Jessica A Nelson-Tyers | illustrated by [David Legge](#)

[EN3-2A](#) | [ACELA1520](#)

Worksheet 1 **Design** a visual representation of the multiple meanings of one homophone.

Show students the illustrations that accompany the poem without showing them the title of the poem or the poem itself. Draw students attention to the fact that the illustrations appear to show two different scenes, the plane in the sky and the faces of the children. Inform students that the two scenes are connected somehow.

Use the attached worksheet to analyse what can be seen in both scenes, how the illustrations make students feel and the potential connection between the two scenes. Those with a digital subscription can complete the digital activity now. Discuss students' observations, ensuring they conclude the connection between the two scenes is that they both show visual representations of the word 'storm'. Tell students that the word 'storm' is a **homophone** (a word that has multiple meanings all with identical pronunciation). Discuss why a homophone is crucial to this poem. Sample responses include that it allows the poet to explore two types of storms and the connotations of each (one necessary, one destructive).

Display a list of homophones, such as those found on the [Common Homophone List](#) on EnglishClub.

Model selecting one of these and identifying the various meanings for this word. For example: 'aisle' and 'isle'. Discuss images that could be used to show each of these meanings, providing examples such as an image of a food aisle in a grocery store, or a photo of a tropical island.

Place students in pairs and instruct them to follow the same process, selecting a homophone and discussing how to represent each of meanings through images. Tell students to create their images, in whichever medium is available. For example, using design programs such as

Paint, by selecting images found on internet searches and printing these or pasting them into a Word document or by drawing their illustrations on paper using pencils or textas.

Once complete, instruct students to swap with another pair, without revealing the homophone the images represent. Using the questions from the worksheet to guide discussions, tell students to orally analyse the images. Instruct students to use their observations to attempt to identify the connection between the two images and in turn to identify the homophone they represent.

We Should Start a Band

Play by [Mark Konik](#) | illustrated by Michel Streich

[EN3-1A](#) | [ACELY1816](#)

Experiment with composing natural sounding dialogue based on discussions about forming a band.

Hold a brief discussion on a topic of interest to students, for example an upcoming school event. Assign some students the role of observers, watching for how the interaction takes place. Instruct them to share common features of interaction that they observed, noting these on the board. Examples include:

- students interrupting/contradicting each other
- students asking their peers clarifying questions
- students becoming distracted and mentioning ideas that are off-topic

Discuss how these features can, at times, disrupt interaction or make it difficult to follow a conversation.

Conduct a read through of the play, instructing some students to take on the role of the characters.

Using the ideas listed on the board, identify similar elements in the dialogue from the play. Sample responses are provided in the table below:

	Students interrupting/contradicting each other	Students asking their peers clarifying questions	Students becoming distracted and mentioning ideas that are off-topic
Examples from the play	Franz: We should do something. Luna: Like what? Franz: You know what we should do?	Franz: A band. We should start a band. Georgia: I heard you the first time.	Luna: You know, Franz, how you sometimes say things that are totally crazy? Like

	<p>Paulo: Well, I'm pretty happy with my book. Georgia: I haven't finished my drawing. Billie: My picture isn't coloured in yet.</p>	<p>Luna: Did you just say that we should start a band? Franz: Yeah, a band. Billie: A band you say.</p>	<p>that time that you thought that you could build a car from bits of rubbish. Paulo: Or that time you thought that you had gone back in time, but you were just reading an old newspaper. Franz: You know I was joking with the newspaper thing.</p>
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Emphasise how these elements make the dialogue appear natural, similar to the discussion some students participated in earlier.

Inform students that they will be conducting a discussion about forming their own band, and recording their conversation to use as inspiration for dialogue.

Place students in groups. Instruct them to conduct discussions about instruments they could play in their band, just as the characters in the play did.

Inform students what options they have for their band, based on what is available, such as musical instruments. Students may prefer to make their own musical instruments, using ideas from the blog, [5 Instruments Kids Can Make](#) on the site BBCGoodFood. Alternatively, if students have access to digital sound programs such as [GarageBand](#) for IOS or [Music Maker JAM - Song & Beatmaker](#) for android, they can compose music from a database of samples. Inform students that they can also use their body to make sounds by clicking or clapping to a set rhythm.

While students are discussing their ideas, instruct one student in each group to act as a scribe, noting the suggestions students share. Rotate the role of scribe, so all students have a turn at make notes and at taking an active role in the discussions.

Alternatively, voice recording software such as [Voice Memos](#) on IOS or [Rev Voice Recorder](#) for android can be used to record discussions.

Allow time for students to compose a section of music as a band either using existing instruments, those they have made themselves or digital music making software.

Instruct students to read the notes they made on their conversation or to listen to the recorded audio of discussions.

Model converting the notes into dialogue for a play.

An example is provided below:

Student 1: Shall we use a backing track?

Student 2: I think we should use an instrument we make ourselves.

Student 1: I don't like making instruments.

Student 2: OK, well how about some of us make instruments and record the sounds onto an app?

Instruct students to convert their discussion into dialogue for a play, making the dialogue as natural as possible. Students can perform their dialogue to another group. Tell students to end their dialogue with a brief performance of their band's music.

Human Towers

Article by Shelly Pollock | illustrated by Alamy

[EN3-3A](#) | [ACELY1708](#)

Experiment with composing a first-person recount to provide personal experience of factual information obtained through research.

Analyse the style of the text, instructing students to focus on whether it is written as a factual article or a first-person recount/narrative. Ensure students conclude that it is actually written in both styles, with the section under the sub-heading 'I am the enxaneta!' being told in the style of a recount/narrative, while the remainder of the article is written in a factual style.

Discuss the impact including personal experiences along with the factual information has on readers. Sample responses include, that it makes the factual information more relatable or that it brings the facts to life, making readers really experience how climbing a human tower might feel.

Examine your school's website, locating factual information such as the number of students, the site facilities, the opening times, the curriculum covered. If students find the website challenging to navigate they could focus on alternatives, such as websites for: a local pool, a visitor attraction like a zoo or somewhere the students have visited on an excursion.

Discuss student's personal experiences with being at the school or their chosen location, such as experiences with using the facilities or memories of studying their preferred curriculum subjects or activities.

Model constructing a recount of your personal experiences surrounding one element of the factual information obtained on the school website. An example is provided below:

As I approach the music room, my heart skips a beat. The calm washes over me as I enter this room dedicated to musical exploits. I run my fingers along the brass instruments and look longingly at the door, anticipating the time when my specialist band instructor arrives.

Place students in pairs. Instruct them to select one piece of factual information from the school website to bring to life with a personal recount. Instruct students to compose their own first-person recount of one of their favourite experiences at school.

Success criteria

- includes factual information included on a chosen website
- features personal experiences of the chosen location

Hungry Wolves

Poem by Juli Mayer | illustrated by Matt Ottley

EN3-6B | ACELA1523

Experiment with using adverbial groups/phrases to describe different types of animals and include these in a poem.

Discuss adverbial groups/phrases with students. Ensure they are aware, **adverbial groups** are a group of words that describe the verb.

Display the following adverbial groups/phrases from the poem, without allowing students to see the poem or the names of the animals the adverbial groups/phrases describe:

...pad through the trees

Quiet prowlers—no-one sees.

Search for unsuspecting prey

Pick up scents along the way

...freeze like statuettes.

...fly from their silhouettes.

to their treetop hiding place.

...scurry to their hole

....wary of...

... have caused alarm.

Alongside, display the following names of animals:

- wolves
- rabbits
- birds

- squirrels
- foxes

Collaboratively sort the animals in the list on the board into groups of those which are likely to be the hunters (e.g. wolves and foxes) and those which are likely to be the prey (rabbits, birds, squirrels).

View the video [Food Chains for Kids Food Webs, the Circle of Life, and the Flow of Energy](#) from FreeSchool.

Examine an example of a food chain/food web, such as the ones found in the article [Food Chains and Food Webs](#). Collaboratively create a food chain/food web of the animals listed.

A sample answer is provided below:

Squirrels, birds and rabbits should be labelled at the bottom, with an arrow from them to foxes and wolves, while foxes should be connected to wolves with another arrow, showing that wolves may also prey on foxes.

Instruct students to sort the adverbial groups/phrases on the board into two types, those that might describe predators and those that may describe prey.

For example:

The following as predators:

- ...pad through the trees
- Quiet prowlers—no-one sees.
- Search for unsuspecting prey
- ... have caused alarm.

The adverbial groups below as prey:

- ...freeze like statuettes.
- ...fly from their silhouettes.
- to their treetop hiding place.
- ...scurry to their hole
-wary of...

Provide students with post-it-notes or slips of paper and instruct them to add the adverbial groups/phrases to the food chain, alongside the animal they most likely describe.

Sample responses include:

For wolves:

- ...pad through the trees

For birds:

...fly from their silhouettes.

Discuss further animals that could be added to the chain. Examples include a worm as prey for the bird, a cat for the bird.

Add these to the food chain/web.

Tell students to include at least one apex predator, such as a dingo.

Discuss adverbial groups/phrases that could be used to describe each of the animals. For example:

- 'wriggling and writhing through the mud, the worm does its best to hide', for the worm
- 'it saunters gracefully, stalking its prey', for the cat

Use post-it-notes to add the adverbial groups/phrases to the food chains/webs.

Instruct students to select one of the apex predators they have identified. Discuss animals that might hunt.

Model an example of including this apex predator and what they would hunt into a poem, using the ideas composed earlier.

A sample response is provided below:

The worm wriggles and writhes through the mud, desperate to hide from the bird.

Sauntering gracefully, the cat stalks its prey, biding its time.

One death-defying leap and the bird is snatched into the cats grip.

The sight of a dingo, and the bird is forgotten as the cat flings itself from the branches of trees, desperate to escape its clutches.

Place students in pairs and instruct them to compose a poem, featuring their apex predator and their prey. Remind them to include adverbial groups/phrases to describe the creatures. Share responses.

Success criteria:

- Identifies a variety of animals to add to the food chain/web
- Composes adverbial to describe their chosen animals
- Includes the adverbial groups/phrases in a poem

Frog-Viking

Story by Geraldine Borella | illustrated by Queenie Chan

EN3-8D | ACELT1613

Compose a role-play, focusing on a student and a Viking meeting and sharing elements of their culture.

Discuss features of current culture that could be used to represent this time period. Examples may include, technology such as mobile phones, the pandemic.

Read the story. Discuss ideas and customs portrayed in the story from Viking culture and how these differ from those in the world where Cassie lives. Note these observations in a table. A sample response is provided below.

Character's world	Culture (clothing, heroes) and customs	Values
Viking's world	<p>Clothing: horned helmet, leather trousers, a bearskin cape and woolen boots</p> <p>punching self in chest as a form of greeting</p> <p>spitting to show he dislikes someone</p> <p>eating a live fish whole</p> <p>taking someone as their wife, without a wedding, and then asking to see the graves of their ancestors to retrieve their sword</p> <p>offering his beloved the choicest leg when roasting a brush turkey</p>	<p>Shielding someone from other warriors makes them a shield-maiden</p> <p>If a goat was stolen, the Viking said he would drive his sword through the belly of the thief, get his seven goats back, sacrifice one to the gods and feast on the others</p>
Cassie's world	<p>Student's heroes: Elsa from Frozen two-time world champion netballer, Laura Geitz</p> <p>clothing: T-shirt and shorts</p> <p>spitting in the classroom is not allowed</p> <p>students expected to remain in their seat during their lessons</p>	<p>Beliefs Kissing a frog, it becomes a prince</p> <p>Magic</p>

Instruct students to research further information about Vikings and to note their observations in a table, using the same headings as those above. The following sites may be useful for research:

[The Vikings](#) on TheSchoolRun

[Vikings](#) on FindOut!

[10 Facts About the Vikings](#) on National Geographic Kids

Tell students to imagine they have travelled back to the time of the Vikings (the late eighth, to the late eleventh centuries). Consider one element of Viking culture the students might find shocking or unusual. Sample answers include: the amount of wars and fighting the Vikings undertook, the lack of technology, the clothing. Discuss how a Viking might react discovering one element of the student's culture, providing examples such as, they might be fearful of the student's mobile phones, or bemused by their clothing.

Model role-playing an interaction between a Viking and a student, where each discovers an element of the other person's culture. A sample answer is included below:

Student: Why are you attacking this village?

Viking: We are planning to steal the villager's treasure. Woah, what sorcery is that strange glowing weapon you're holding?

Student: This isn't sorcery. This is just a phone. Want to see how it works?

Viking: No, get that thing away from me! (Viking retreats)

Place students in pairs and discuss one element each character may reveal about their culture. Allow time for students to share their cultural element with their partner and role-play their reaction.

Share the role-plays.