

Lost and Found

story by [Bill Condon](#) | illustrated by [Peter Sheehan](#)

[EN2-1A](#) | [ACELA 1496](#)

Learning intention:

I am learning to **explore** images and visual representations in text so that I can **explain** their role in projecting meaning.

Success criteria:

- I can connect meaning to the images used in the text.
- I can share inferences and plot scenarios after analysing an image.

At the beginning of the lesson display the 6 images used in the text and as a class, discuss and make predictions about what may have happened in each image.

Essential Knowledge:

Explain to the students that they will be looking at the text through the lens of Visual Literacy. For clear and equitable understanding of this term define visual literacy as:

"The ability to decode, interpret, create, question, challenge and evaluate texts that communicate with visual images as well as, or rather than, words. Visually literate people can read the intended meaning in a visual text such as an advertisement or a film shot, interpret the purpose and intended meaning, and evaluate the form, structure and features of the text. They can also use images in a creative and appropriate way to express meaning" ([NSW English Syllabus Glossary](#))

There are many different ways in which a text can be interpreted from a visual literacy level. The main elements to establish shared understanding of for this text analysis are:

Colour: Is used in visual text and helps to establish the mood of the text. It helps to share the language of emotion that is being conveyed by the author or illustrator.

Contrast: Can be visually created in different ways through use of different colour palettes, shapes and/or techniques. Contrast can create tension in visual texts and make subject matter stand out.

Balance and Harmony: Readers and Viewers are more comfortable when images are balanced and harmonious, this is created through symmetry, sense of proportionality in the images. Disharmony can be intentionally created when there is not equality amongst images. Creatives do this on purpose when they want the reader to feel a sense of discomfort.

Perspective: A clever technique used in visual or written compositions. Authors use carefully chosen words and dialogue to convey perspective of characters or establish a setting. Illustrators use different angles and place key features in unusual ways to establish perspective in a visual piece.

Movement: Is an engaging tool when used wisely by creatives. Movement is created consciously by the careful and considered placement of shapes, lines, curves and other forms. Movement helps to establish feeling and emotion with a visual piece.

Emphasis: Creatives establish a central focal point by making certain features of their visual text stand out. Authors do this by placing words in bold or unusual fonts, they also use call outs to draw your attention to specific information. Artists may establish emphasis by using particular colours that catch our eye whilst the background remains muted colours. Creatives establish the most important focal point by using emphasis.

Now that we have established shared understanding of these visual literacy techniques, think about them carefully as we begin to read the text. You should also consider these techniques in your own compositions, written and visual.

Professional learning:

If you would like to learn more about Visual Literacy for your teaching practice then follow this link [Visual literacy in educational practice](#).

Share Worksheet 1 with students and ask them to notice that there are two images on each page. Have students work in pairs with each student investigating an image. For example, one student will work on Image 1 while their buddy will work on Image 2. Using the worksheet as a framework, allow students time to complete their predictions and answers for their image.

Discuss their findings with their buddy and share insights.

As a class, read the text. Students will now see how their allocated image fits into the text and recognize that visual literacy gives meaning behind the author and illustrators choice of image. Discuss and share the ideas that students had from their image analysis. Align any similarities between the students' inferences and story.

Extension

[Engaging Personally](#) Students can write a short piece in their workbook on the topic - When have you had a misunderstanding with your friend? What was the misunderstanding and what resolution did you have which enabled you to be friends again? Draw a picture to accompany one section of your text. Ensure that the image gives the reader a clue as to the feelings you had.

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[EN2-1A](#) | [ACELA 1496](#)

What do you notice in these images?

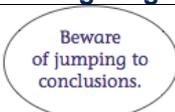
Visual Literacy elements and principles.	
Image 1	Balance and Harmony
	<p>What is the feeling you get looking at this image?</p> <p>What do you think has happened?</p> <p>Where are the dog's eyes focused?</p>
Image 2	Body Language.
	<p>What body language clues can you see in this image which gives an insight to the students feelings?</p>
Image 3	Contrast- Light and Shadow
	<p>The light focuses on one of the students.</p> <p>What do you think the student is thinking in this image? Why is shadow on the second student and why do you think the illustrator chose to do this?</p>
Image 4	Perspective
	<p>The point of view or perspective in this image is focused on the student looking out the window. How do you think he is feeling? Describe the clues in the image that give you this feeling.</p>
Image 5	Emphasis
	<p>The focal point in this image is a sink, a red phone and their hand in their hair. What do you think may be the feelings that the student has in this image?</p>
Image 6	Movement
	<p>There is a lot of movement in this image. What do you think has happened?</p>
Now read the story and see how you match up in your clues that you got from investigating these images.	
	<p>What are the conclusions that the boy jumped to in this story?</p>

Image 1



Image 2



Image 3



Image 4



Image 5



Image 6



Coming Soon to a Dog Near You

Poem by Diana Murray | illustrated by [Peter Cheong](#)

[EN2-2A](#) | [ACELY1682](#)

Learning intention:

I am learning to **create a news report** so that I can present it with **multimodal** elements appropriate to the audience.

Success criteria:

- I can describe the flea circus setting in the Poem
- I can create a News Report from the details in the Poem
- I can present a News Report orally to an audience.

With the class, read the poem and discuss the **setting**. Using the image and text, [think pair share](#), discuss what a Travelling Flea Circus may look like. Students can draw details in their workbook to develop a Circus setting.

As a class, read several examples of clear news reports. Generate a matrix of elements that must be present to write a successful news report (See below for example of criteria that should be included) Record ideas with students and mark each of the sample news reports against the class criteria. Establish with the classroom which news article was the most successful and why? Encourage children to ensure they include these elements into their own written news report.

Success Criteria for News Report:

- Headline
- Byline
- Location
- Lead paragraph with the 4 W's (who, where, when, why)
- Body paragraph with what and how
- Second paragraph include an interviewed person and quotation
- Last paragraph, include any additional information
- Write in a clear, concise, and correct manner.

Have students create a group of 2-3. Read each students' News Report and decide on one report that the group will use in their live report.

Decide on the News Team roles-

- Video recorder– using Ipad
- Props and assistant – to create an authentic News Room
- Director- oversees the production
- News reader

Students can record their News Report using an Ipad, or use an app such as [TeleStory](#) or present as a live News item to the class.

Monster Sale

story by Bill Nagelkerke | illustrated by [Aśka](#)

[EN2-3A](#) | [ACELT1601](#)

Learning intention:

I am learning to **investigate** the use of **perspective** in an article so that I can **create** an advertising flyer.

Success criteria:

- Create a Monster Sale flyer that is aimed at the Monster Family.
- Creates a list of Monster qualities seen through the authors' perspective and a traditional perspective of a monster seen through the human perspective.

Essential Knowledge:

Examine the meaning of [Perspective](#) with the class and explain that –

Perspective is a lens through which we learn to see the world; it shapes what we see and the way we see it. The lens can clarify, magnify, distort or blur what we see. By changing the position of the lens, different aspects of the text may be foregrounded. In this way, perspective provides a dynamic basis for the relationship between composer, text and responder. [English Textual Concepts](#).

Show the class this short clip from The School Magazine which features [Perspective](#) in the textual concept lens video series.

Traditional perspective:

Discuss with students the traditional [stereotype](#) of a Monster from the perspective of a human.

A descriptive word wall may be written up on the board and include;

- terrifying
- massive

- frightening
- mean
- scary

Have students use an adjective wordsearch on [wordhippo](http://wordhippo.com) to further expand descriptive words and add to the class word wall.

As a class, read *Monster Sale*. Emphasise the use of voice [intonation](#), expression and rhythm to give the text further meaning.

Guide the children to consider the author's perspective.

Now ask students to consider the text, *Monster Sale* with the authors' perspective of the Bigger family as an alternative view from the monster stereotype.

In student's workbook, and referring to the text, *Monster Sale*, have students write the focus question- **How is the Bigger family represented?**

Ask students to then create lists of descriptive words that describe each character;

Ma and Pa Bigger, Baby Bigger, Little Bigger, Much Bigger and Far Bigger.

Words may include;

- friendly
- clumsy
- happy
- playful

Introduce the concept of an advertising campaign and the claim of false advertising.

Tell students that according to the reputable website Australian Competition and Consumer Commission, false advertising is explained appropriately as:

laws that are in place to protect the consumer (in this case the consumer is the Bigger family) from being misled about the products and services you buy.

Ask the students-

Did the *Monster Sale* advertisement create a false or misleading impression and has the Bigger family been misled by the advertisement?

Read this quote by Ma Bigger-

Monster Sales usually do have something for everyone, but I was tricked by the wording. This wasn't actually a Monster Sale at all, but a Human Sale. We all know how humans exaggerate! Imagine if we wrote Human Sale when we meant Monster Sale! No-one would bother coming!

Explain to the students that the Bigger Family was excited about the Monster Sale, but were disappointed and confused by the advertisement written from a human point of view.

Ma and Pa Bigger checked out the clothes. 'I can't see anything the right size,' said Ma Bigger. 'There must be something,' said Pa Bigger. 'It all seems to be baby clothes,' said Ma Bigger. 'What another disappointment!'

She and Pa Bigger suddenly looked at one another.
 'I wonder ...' said Ma Bigger.
 'Are you thinking what I'm thinking?' said Pa Bigger.
 Ma Bigger nodded. 'I should have read the advertisement for myself,' she said.

Ask the students to consider the family as a consumer – what were the Bigger family looking for at the Monster Sale?

Students can write responses in their workbook, listing each of the family members and the item they were wanting to purchase at the sale. Give students time to scan the text and identify what product each family member was looking for. Share the responses on the board under each character's name.

Suggested answers:

Baby Bigger –	a larger cot
All the kids –	new clothes
Little Bigger –	a toy tractor -his quote showing his disappointment with the product, <i>"when I twirled on the seat, it flew off "</i>
Much Bigger	a skateboard -his quote showing his disappointment with the product, <i>"there were small roller-skates that didn't have any straps to hold my feet "</i>
Far Bigger	a guitar with strings - (his quote showing his disappointment with the product, "I found this ukulele")
Pa Bigger	an alarm clock
For all of the family	a big breakfast!

Using [canva](#) or the students workbook, have students create a [flyer](#) for an accurate Monster Sale aimed at the Bigger family with no false or misleading advertising!

Plan

Ask students to first plan, answering these key questions in their workbook.

Target audience- Who is the target audience?

suggested answer (the Bigger family)

Target audience expectations- What are they wanting?

suggested answer (the Bigger family are looking for strong, sturdy toys and a cot, guitar, skateboard and clothes that are in their size. They are also looking for a breakfast with big servings.

What emotive words can be used in your advertisement?

Direct students to include persuasive words to describe the item in the flyer.



Using [Canva](#), have students insert images that will match the items that the Bigger family want to buy.

Students can take a screenshot of their design or draw their design in their workbooks and share with the class.

Will Wonders Never Cease? Falconry

article by [Zoë Disher](#) | photos by Alamy

[EN2-8B](#) | [ACELA1490](#)

Learning intention

I am learning to **examine** the impact of **emotive language** in an article so that I can **discuss** the authors' point of view in an article.

Success criteria

- I can define the meaning of falconry and use it to help me understand this text.
- I can talk about and discuss point of view in an article.
- I can analyse emotive words and phrases in the text
- I can construct a response identifying the authors' point of view in the article.

As a class, put on the board the key question – “**What is falconry?**”

Using the leading question, ask students to discuss and make predictions with their thinking partner.

Encourage children to use their etymological knowledge and break the word into its two parts. Falcon + ry

For teacher reference the suffix “ry” is the reduced form of “ery” and means “place for, art of, condition of or quantity of”.

Once there is a shared understanding of Falconry from an etymological perspective, re-engage the children by asking them if they would like to adapt their original prediction?

Have students read the first paragraph of the text and confirm if their predictions were correct.

Discuss the key question and ask the class why they think the paragraph title is “Killer instinct”.

Discussions may include; [emotive language](#), birds trained to kill prey and connection to the headline phrase – *it's a bird-eat-bird world*.

Explain to the class that the author is presenting a point of view and explain the meaning. [Point of view](#) is the position from which the subject matter of a text is designed to be perceived. In defining a point of view the writer of the text controls what we see and how we relate to the situation, characters or ideas in the text. [English Textual Concepts](#).

Direct students to paragraph two and three where a different point of view is taken. As a class, read paragraph two and three.

Highlight to the class the more sympathetic and emotive headings used in these two paragraphs, *Falconry in Australia* and *A sporting chance*.

In their student workbook, have students create a table and list emotive words and phrases from each paragraph. For example.

	Paragraph 1	Paragraph 2	Paragraph 3
List emotive words and phrases	Killer Instinct	Falconry in Australia	A sporting chance
	<i>birds of prey</i>	<i>aren't used for hunting</i>	<i>scare problem away</i>
	<i>hunting</i>	<i>rehabilitate</i>	<i>vamoose</i>
	<i>caught their prey</i>	<i>free-flight</i>	<i>clear, shoo off</i>
		<i>pest control</i>	<i>move off</i>

As a class, look at these key words and phrases and consider the changing Point of View of the ancient art of Falconry.

For example, from a harsh, brutal art in paragraph one, the point of view or position changes in paragraph two with words such as free and rehabilitate to paragraph three which views the art of falconry as creating solutions to problems.

Encourage children to compose their own response to the question "In the text Will Wonders Never Cease: Falconry, how is the author using emotive language to position the reader, and how can we use this technique in our own writing?"

Little Hikers

poem by Leonie Needham | illustrated by [Anna Bron](#)

[EN2-7B](#) | [ACELT1600](#)

Learning intention:

I am learning to identify onomatopoeia in a poem so that I can explain its effect in adding to the imagery of the text.

Success criteria:

- I can compile a list of sound words under the heading Onomatopoeia.
- I can identify onomatopoeia in the poem
- I can identify and explain the effects of onomatopoeia in the poem.

Essential Knowledge:

Check prior learning with the class and ask students what they know about onomatopoeia.

[Onomatopoeia](#) are words that imitate or express sound and add to the description and imagery of a text. With onomatopoeia in a poem, we are able to picture the scene and imagine what is happening in the text.

Watch this video on [Onomatopoeia](#) to establish shared understanding across all children in your class.

Read through the poem as a class and have students' highlight words and phrases that they feel express sound and add to the imagery of the text.

Within their workbook, have students locate and record 4 examples of onomatopoeia from the text and describe the image that these words create.

An example may be;

Sound word or phrases	Image that these words create
Twigs snap under little feet like ammunition rounds	Harsh, loud sounds in the quiet environment create a feeling that is unsettled
Packs crack the small of your back, enough to make you cry	Gives the reader the feeling that the pack is heavy and uncomfortable and hurts the hikers

Tummies start to rumble	The reader will feel empathy towards the hikers, they are hungry and working hard in the conditions
Trudging on in single file, braced against the wind	This gives the reader a feeling that the hike is rough in tough terrain and the hikers are battling environmental conditions.

Students can share their responses with the class and describe the different images that they felt.

Encourage the children to review and edit a recent composition which they have written that could be improved by the inclusion of onomatopoeia in the writing.

Share the reviewed work by the children.

The School Bus Robot

play by Sue Gibbison | illustrated by Sarah Davis

[EN2-1A](#) | [ACELY1689](#)

Learning intention:

I am learning to **develop** my speaking skills so that I can adopt a range of roles based on the script and collaboratively present a dramatic **performance** to the class.

Success criteria:

- I can perform a 30 second impromptu based on word associations.
- I can read the play as a character in *The School Bus Robot*.
- I can perform the play for a buddy class or the other half of the class.

Explain to the students that through this lesson, the students will be developing their [speaking](#) and [listening](#) skills, with impromptu and rehearsed presentations. [Drama](#) builds confidence in students, allowing them to work cooperatively, developing language and literacy skills in a supportive environment.

Initiate the lesson with a warm up to develop students skills in impromptu speaking using activities from [@ The Arts Creative Class Unit- Impressive impromptus](#) NSW Department of Education. As identified within The Arts unit, "Impromptu is a speech that is made up just before speaking".

Introduce the **impromptu speaking activity** to the students with this [welcome](#) video. Pair students and introduce the [Word associations game](#) in Section 2 to practice speaking and develop student confidence.

Presentation of the play – The School Bus Robot

Split the class into groups of 10 and allow the students to choose a role in the play

Director - to organize the group and read stage directions

Characters

- Bus monitor
- Bus kids (*as many class members as you want*)
- Nita
- Zak
- Zoom (*the bus driver robot*)
- Mr villa (*the bus driver*)
-

As a group, allow the students time to read through the play.

Remind students to use appropriate expression for their character, considering their characters pitch, emphasis and fluency.

Once students feel confident with the script, the Group Director can organize the characters, give stage directions, and have the group rehearse the play. Students can perform for the other groups in the class or a buddy class.

At the end of each groups' performance, discuss the different interpretations that were made in regard to characters, stage directions and movements.

The school bus robot

play by Sue Gibbison | illustrated by Sarah Davis

[EN2-1A | ACELY1689](#)

Impromptu Speaking activity

day	school	drive
bus	stand	robot
fast	house	out
side	chew	food
beverage	eat	drink
eyes	head	take
off	rocket	window
depart	late	wave
hear	talk	team
police	train	shut
down	number	squad
bye	farewell	tomorrow
siren	lights	flashing
signal	button	emergency
power	vehicle	landing
wheel	key	brake
cat	elephant	soft
sweet	smell	water
road	fire	crowd
boy	kids	music

Day at the Zoo

story by Helen Vivienne Fletcher | illustrated by [Tohby Riddle](#)

[EN2-11D](#) | [ACELY1676](#)

Learning intention

I am learning to **investigate** viewpoints that are similar and different to my own so that I can **collaboratively** create a map of a Zoo that is inclusive for everybody.

Success criteria

- I can collaboratively create a map showing key locations within the text.
- I can work collaboratively, listening and sharing ideas
- I can include essential information like a Map title, Key, Direction showing North, East, South and West and clearly label important locations on my map.
- I can present the map as a group to the class, sharing roles equally.

A Day at the Zoo

Read this excerpt of the text to the class and discuss the concept of accessibility.

Hayden was in a wheelchair and since they lived on one of the steepest streets in the city, Joel couldn't manage pushing Hayden up or down it.

Joel and Hayden both loved the zoo. The paths were pretty steep, but they always used the Zoo Cruiser, a little truck that could fit their whole family.

'I'm really sorry,' he said. 'The Zoo Cruiser's stopped running. We won't be able to take you around today.'

'Oh no!' said Joel. 'When will it be working again?'

The zookeeper shook his head. 'I'm afraid it won't be. It's broken down for good.'

Joel looked at Hayden. If he couldn't push him up the street at home, there was no way he'd manage the hills at the zoo.

'Here we are,' he said. 'George isn't so busy today, so he'd be more than happy to take you on a personal tour.'

George took them around to see the monkeys, the zebras and the llamas. Joel had a great time pulling faces at the monkeys. He wasn't so keen on the llamas. One of them spat at him, and they smelt horrible. Hayden wanted to go and see the sun bears but George stopped at the top of a hill.

Hayden leant forward to take the bottle. His chair started to roll.

'The brakes!' yelled Joel.

Ask the students to turn to the person next to them and explain what they think is going to happen next!

Explain to the class that disability discrimination occurs when a person is not given the same opportunities as others in a similar setting. The Zoo, in this text wasn't able to provide a service for Hayden on this day due to a mechanical fault. The [Australian Human Rights Commission](#) provides a guide for businesses to assist them in being able to support all of the community in accessing facilities.

Students will **design a map of the Zoo featured in the text with accessibility modifications to allow access and enjoyment for everybody.**

[Engaging personally](#), students identify ways in which their own experiences, perspectives and contexts influence their discussion and considerations in creating an accessible Zoo.

Ask students to think about their family and friends in the community, have they needed any adaptation or adjustment to allow them to access all facilities in their local area?

- For instance, someone in a wheelchair may need a flat ramp or elevator to access upper levels.
- Members of the community with low vision may need braille signage or sounds at road or path crossings. For example, the City of Sydney has braille signage and street signs.
- NSW National Parks have access-friendly options within all their areas, using ramps and wide paths.
- Sydney Zoo is advertised as access friendly, have a look at their site to see their adaptations to increase accessibility.
- Seaworld Theme Park and Wet'N'Wild all have accessibility codes that you may view to see how they support accessibility.
- View the equipment and modifications that make Endeavour Park, Sydney, one of the best accessible parks in Australia.
- The highlight of Hayden's day at the Zoo was an extreme ending. Have a look at [Wheelchair WMX](#) to generate ideas for a sensational end for the group Zoo map. To cater for every customer type students may need to create optional endings for their Zoo tour.

Hand out a large piece of A3 or A4 paper to the students. As a class read through the text and have students take notes with either a mock map sketch or a sequenced itinerary on a blank A4 paper.

Form groups of four in the class and students share their ideas for the collaborative map with features they thought were important for Joel and his brother Hayden's visit.

As a group, students will construct a map of the Zoo.

Key factors include:

- Create a key to indicate sites on the map
- Have compass bearings on the map
- Follow the sequence from the text and include additional animals that Hayden and Joel wanted to view
- Include short annotations or clear labels for an understanding of features on the map
- Design the layout for accessibility with wide paths and solutions for pushing a wheelchair through hilly terrain.

Collaborative maps can be shared with the class including features explained and solutions discussed.

Dancing

poem by [Robert Schechter](#) | illustrated by [Cheryl Orsini](#)

[EN2-10C](#) | [ACELT1607](#)

Learning intention

I am learning to **create** a poem in the form of visual poetry so that I can **explore** my own experiences and personal interests.

Success criteria

- I can identify rhyming words in the poem
- I can create my own poem that explores personal interests and experiences
- Reads their poem to an audience

As a class, read through the poem Dancing and ask the students:

What is the [rhyming scheme](#) of this poem?

Direct students to use their student workbooks and write down matching pairs of [rhyming words](#) that are found in the poem.

For example; feet and beat, grips and hips, spell and tell, head and led.

What feeling do you get reading this poem and viewing the image?

(Descriptive answers may be- dancing for enjoyment, fun and happiness.
Student is participating in an activity that they really love doing.)

How does the author and illustrator convey this feeling?

(Answers may include- colour choice and repetition in the celebration pattern on the t-shirt, music and decorations around the character. The beat of the poem is uplifting with a simple rhyming pattern.)

Explore your personal interest or experience and decide on your topic.

Brainstorm with the children all of the possible topics they enjoy. Vote to choose the topic that is going to be composed through a joint construction, with the teacher modelling and demonstrating through think aloud.

The Harbour Bridge Cats

article by [Kate Walker](#) | illustrated by Fifi Colston

[EN2-9B](#) | [ACELA1492](#)

Learning intention

I am learning to **identify** a variety of quotation marks so that I can **convey meaning** in my writing.

Success criteria

- I can generate ideas to write a short text using research material based on the life of the White Cats.
- I can create a short text using direct speech and quotation marks.

As a class, read the text, *The Harbour Bridge Cats*.

Essential Knowledge:

Give the students a contextual understanding of the text and explain to them through these sites so they all have a deeper shared understanding of the content within this text.

- Show the class this [original filmclip](#) from 1969 which gives background to the article, featuring the White Cats of the Sydney Harbour Bridge.
- Show the students this [article](#) from the Australian Geographic which features 'The world-famous' cats that once lived in the Sydney Harbour Bridge and discuss the two photos that it has featured in the article.

How have these photos developed the story line in the article?

Ask students to, [think pair share](#) this question and then report their thoughts to the class.

Ask students to imagine that the cats are going to take them on a tour of the Harbour Bridge.

Students can write notes in their student workbook on each of the four questions.

1. What would be an interesting site for the Cats to show on the tour?
2. Describe how people would follow the Cats on a tour.
3. Explain the views that the cats would see from their home on the bridge.

4. Discuss what the Cats like and don't like about living on the Sydney Harbour Bridge.

Students can share their answers with a partner.

Identifying and creating quotation marks in a text.

To first understand the use of quotation marks, check students' prior knowledge.

- What are quotation marks?
- Review with students, the rules and use of quotation marks to signal dialogue..
- This site includes [teaching strategies](#) for language conventions and quotation marks.

Explain to the students that they will be constructing direct speech using quotation marks based on the character of one of the Sydney Harbour Bridge Cats.

As a Cat on the bridge, imagine what you would say if you had to take people on a tour of your home.

Allow time and opportunity for students to practice their use of quotation marks using the worksheet. Use the framework as a guide for students to follow and construct their own text.

If you have a digital subscription, complete the interactive activity using quotation marks.

The Harbour Bridge Cats

article by [Kate Walker](#) | illustrated by Fifi Colston [EN2-9B](#) | [ACELA1492](#)

Yvonne loved cats and was the owner of the Harbour Bridge Cats. Over 60 kittens were born on the Harbour Bridge pylon and one was a clever white kitten called Bridget.

Use full stops (.) commas (,) questions marks (?) and quotation marks (“ ”) to complete these sentences.

Yvonne handed Bridget over to her new owners__

__ Goodbye Bridget__ __ said Yvonne__

Bridget replied_ __ I am going to miss my home on the Harbour Bridge_ __

__When will you visit us __ __ asked the rest of the cats__

Now it is your turn to construct a text.

Use the format above to create 4 lines of dialogue as one of the cats, taking visitors on a short tour on the Sydney Harbour Bridge.

A Puzzling Tale: A Sticky Situation

Story by Cheryl Bullow | illustrated by Ana Maria Méndez Salgado

[EN2-8B](#) | [ACELT1603](#)

Learning intention

I am learning to **justify my point of view** so that I can map a mystery and explain an **exposition**.

Success criteria:

- I can map the mystery in the text
- I can identify the clues and “red herring”
- I can identify the scoundrel and justify their reasoning behind this in a written exposition
- I can deliver an exposition and reasoning to a partner or the class

Essential Knowledge:

What is an **exposition**?

Explain to the students that an exposition is the important information behind a story.

Share with the students that a mystery genre involves an incident or crime that has been committed and a series of clues left for the reader and main character, to piece together to find the offender. Sometimes, the writer will put in a red herring, to throw the main characters attention from the real clues. Discuss why this is called a red herring.

Read the text with the class and then allow them time to identify the clues.

Once students have completed recording the clues and identified their scoundrel, ask them to **write an exposition**, explaining their theory and justifying their point of view.

To guide students, create a scaffold for an exposition on the board, that may include:

- An **opening statement** that gives your point of view on the mystery
- A **body of argument**, which will break down your analysis and facts for each of the characters. This may include the outline;
- **Character 1**, discuss their alibi and your reasoning why they could/could not have carried out the offence.
- **Character 2**, discuss their alibi and your reasoning why they could/could not have carried out the offence.
- **Character 3**, discuss their alibi and your reasoning why they could/could not have carried out the offence.

- **Character 4**, discuss their alibi and your reasoning why they could/could not have carried out the offence.
- A **final summary of your point of view**. Was there any “red herrings that put you off the clues?” A final reinforcement of your opening statement, your clear justifications, and the person you suspect was the *sticky scoundrel*.

The resource – [Laptop wrap- writing an exposition](#) can guide the students on writing an exposition.