Alby and Me

story by Wendy Graham | illustrated by Sheree Fiala

EN3-3A | ACELA1504

Learning intention:

I am learning to include planning and detailed steps in my instructions so that I can refine my procedural writing.

Success criteria:

- I can create a goal for my procedural text.

- I can list equipment and ingredients that would be needed to carry out my instructions.

- I can identify three main steps necessary to achieve my goal, and divide them into more detailed instructions.

After reading the story, discuss why Alby was so responsive to Harley. Students should use information from the text to support their opinions, such as:

- Harley gives Alby positive attention.

- Harley uses a gentle voice with Alby.

- Harley shows patience with Alby.

- Harley takes the time to learn what Alby's behaviours are and what he will respond well to.

- Harley provides rewards that he knows Alby will enjoy for positive reinforcement.

Remind students that at the end of the story, Harley was thinking about plans with Alby for next time he visits Auntie Kay. Students are to choose one of these tasks and write a procedural text for it.

- Teach Alby how to dance to music

- Refurbish Alby's aviary with items such as toys, a mirror and real branches

Instruct students that their procedural texts should be formatted in the following sections:

Goal	This should be the refurbishment of the cage or teaching Alby to dance (teachers may also prefer students to come up with their own ideas for Alby and Harley to do).
Equipment / ingredients	This may include treats for Alby, a broom stick, bird toys, or a mirror, depending on what students choose.
Instructions	Students should break this into 3 main steps, e.g. the removal of Alby from his aviary, the placement of items such as toys and mirror, and putting Alby back in to enjoy his new surroundings. Each main step should then be broken into more detailed steps.
Diagram (optional)	Students may wish to draw a diagram of certain steps if they feel it will be helpful.

An example of a procedural text should be modelled first using the above format to assist students in understanding how their completed text should look. Some topic suggestions that allow for student contribution may include:

- How to make a salad sandwich

- How to bath a dog

- How to decorate for a party

This modelling should allow for student input as the teacher demonstrates the structure. Once this is complete, leave it on the board as a reference for students as they complete their own procedural texts about Alby.

Sylphie's Squizzes – Composers Who Don't Know When to Stop

article by Zoë Disher | photos by Alamy

EN3-2A | ACELY1704

Learning intention:

I am learning to collect, analyse and assess information for a specific purpose so that I can further develop my research and presentation skills.

Success criteria:

- I can explain what inspires different artists in the works they are producing.

- I can make connections between purposes for standard song lengths and songs that push beyond standard expectations.

- I can locate information relevant to my chosen topic and arrange it to be presented in a multimodal format.

After reading the article, watch the video Longplayer Is a Symphony That Will Play For a Thousand Years. Discuss Jem Finer's explanation that the beginning of the new millennium was his inspiration for creating this piece. Ask students for their thoughts on the different purposes for the other long pieces of music in the article.

Inform students that when pop music started in the 1950s, there was a limit on how long songs could be due to the technology at the time. This meant that songs had to be around three minutes long to be able to be played on the radio, and this was important as radio play would largely dictate whether the songs would become a hit.

Explain that despite the changes in technology, three to three and a half minutes has remained the standard song length for decades and has influenced the level of radio play and success of pop songs. However, throughout that time there have always

been artists who have pushed the boundaries of such time restrictions and have done so very successfully. There was a rise of this in the 1970s when music became more experimental, and the growing prominence of music videos in the 80s and 90s provided another way for artists to extend the length of their songs as videos became more theatrical.

Students should research popular songs that pushed the boundaries of time length in that period and collate relevant information into a multimodal presentation. Students should be free to choose appropriate songs that interest them, however some suggestions may include:

Donna Summer – I Feel Love

Taylor Swift – All Too Well

The Beatles – Hey Jude

Archie Roach – Took The Children Away

Michael Jackson – Black or White

Led Zeppelin – Stairway to Heaven

Queen – Bohemian Rhapsody

Pink Floyd - Shine on You Crazy Diamond

Rufus Du Sol - Innerbloom

Multimodal presentations should include:

- A video or audio recording of the song

- The song lyrics

- The band or artist who performed the song

- The composer of the song

- The year the song was recorded

- The time length of the song

- Any interesting information about the song, such as the inspiration for writing it, or its meaning (dependent on what research information is available).

- Students may also wish to include their reason for choosing this specific song (e.g. whether it has special meaning to them or there was something about it that resonated with them)

Why My Name Is Penny

story by Jenny Robson | illustrated by Amy Golbach

EN3-3A | ACELT1702

Learning intention:

I am learning to recognise how fictional aspects can be used in the telling of factual stories so that I can broaden my understanding of creative writing.

Success criteria:

- I can identify factual aspects of a narrative by cross-referencing it with another source.
- I can explain the purpose of using fictional elements to build a story around a factual event or character.
- I can write a narrative that includes both fact and fiction.

Essential knowledge:

- More information about writing narratives can be found in the English Textual Concepts video Narrative.

After reading the story, watch the video Alexander Fleming and the Accidental Mould Juice and ask students to identify parts from the text that match the video.

Explain that narratives often fill the unknown gaps of factual events with fictional elements. Familiar examples, such as Horrible Histories or My Place can be used to further illustrate this concept. Clarify that while we often know broadly about factual events, it's usually impossible to know every detail, and therefore writers often

fictionalise the finer details. This may include conversations between people involved in the event, or writers sometimes create fictional characters to demonstrate what may have been happening in the lives of people surrounding the event.

Using this concept, students should write their own story based on a factual occurrence that they already know about (although research and revision of facts and timelines may be required). Suggested events may include:

- A life-changing invention
- A scientific discovery
- An important moment in history

Emphasise the way the author weaved the factual aspects of the story with the fictional elements to create the text. Students can reference the parts they have highlighted to assist them in how to do this.

Using the text as an example, remind students that their narrative should include:

Story element	Example from text
Characters	Penny and her family members Clara Professor Fleming
Setting	London, almost 100 years ago Australia, present day
Incident/rising action	Professor Fleming co-developed a medicine that would save thousands of lives, leading to a great deal of excitement from Great-Grandma Olivia who decided to call her daughter Penny.
Complication	Olivia only had a son, but he promised he would call his daughter Penny, however he also only had sons.
Resolution	One of Victor's sons had a daughter and named her Penny.

Talking to the Wall

poem by Robert Schechter | illustrated by Tohby Riddle

EN3-6B | ACELT1698

Learning intention:

I am learning to identify and understand the purpose and meaning of idioms so that I can use them appropriately in my own writing.

Success criteria:

- I can explain the meaning of the idiom 'might as well be talking to the wall'.

- I can identify the author's purpose for using this idiom in his poem.

- I can use this idiom appropriately in my own poem.

Before reading the poem, discuss student understanding of the idiom 'talking to the wall'. Remind students that an idiom is a type of figurative language and is not related to the literal meaning of its words.

Read the poem, then ask students if they think their earlier understanding was correct, or if they can guess the meaning of the phrase now that they have context from the poem. If not already identified, explain that the phrase means that there is no point in communicating with someone because the other party isn't listening or is being stubborn.

Ask students to identify the repetition in the poem. This should include:

'And yet I know I might as well be talking to the wall' at the end of the first, third and fifth stanzas

'I beg' in the first and third stanzas

The second and fourth stanzas starting with 'Because in'

Discuss why the man in the poem wants to stop the leaves and snow from falling and the Earth from turning (perhaps he doesn't like the cold and doesn't want the seasons to change). Students should brainstorm other things that they are unable to stop from happening, such as the sun shining or wind blowing.

Using the ideas from their brainstorm, students should write their own version of the poem in the text. It should include the repetition of the lines 'And yet I know I might as well be talking to the wall' along with the ABCB rhyme scheme.

Is It a Bird? Is It a Plane?

article by Karen Jameyson | illustrated by Michel Streich

EN3-3A | ACELY1703

Learning intention:

I am learning to analyse and compare information on the same topic from different reputable sources so that I can conduct more reliable research.

Success criteria:

- I can identify the main points of a biographical article.
- I can compare these points between reliable sources.
- I can arrange my research in a logical order.

Essential knowledge:

More information about researching with reliable sources can be found in the English Textual Concepts video Authority.

After reading the article, watch the video Australian Story – Nancy Bird Walton and ask students to write down any important details from Nancy's life. This video contains an actor speaking in the role of Nancy, but if students would also like to hear from the real person, the video Nancy Bird Walton – interview can also be played to give further insight of her experiences.

Ask students to consider why these sources would be considered reliable (the first video is created by a museum run by a local historical society, the second is a direct interview with Nancy speaking in her own words).

Using the information from the article and video/s, students should then draft a list of events from her life, noting the order that they occurred in as well as the year each one happened or the age that she was at the time, where possible. For example:

- She was born in 1915
- She went on a Gipsy Moth plane when she was 13
- She left school, started working and saving her money for flying lessons
- She started training under Charles Kingsford-Smith in 1933
- Obtained her Class A flying licence at 17
- She started flying for the Royal Far West Children's Health Scheme in 1935
- President of the Australian Women Pilots Association

If you have a digital subscription, you can find this as an interactive challenge here.

Based on the information they have learnt and the list they have drafted, students should create an illustrated timeline of Nancy's life and achievements. Timelines should include:

- Events or achievements clearly stated
- The approximate year each event took place
- Illustrations to accompany at least 3-5 of the events in the timelines. The images from the magazine story can be used as inspiration or guides for less confident students.

Saving The World

story by John O'Brien | illustrated by David Legge

EN3-8D | ACELT1608

Learning intentions:

I am learning to identify characters' motivations so that I can create more complex characters in my writing.

Success criteria:

- I can identify characters' motivations through their interactions in the text.
- I can use textual information to make predictions about a character based on the information in the story.
- I can use this information to make connections to myself and others.

Essential knowledge:

More information about developing complex characters can be found in the English Textual Concepts video Character.

While reading the text, pause on page 22 after the sentence:

"And Simon chucks rubbish everywhere."

Ask students for their thoughts on Dingo and ask them for textual evidence to support their opinion. Like Simon, some may find Dingo annoying. Others may recognise his passion for protecting the environment, using context clues such as him being upset about:

- Finding a cigarette butt on the beach
- Their dad driving a 'huge gas guzzler'
- Their mum not recycling
- Simon throwing rubbish everywhere
- The car driving dangerously polluting the air

Pause on page 24 after the sentence "When I get back, I'll find a cool and green pollution-free planet – filled with living things." Ask students for their thoughts on how the world was now saved. Without confirming whether any of their predictions are correct, continue reading the rest of the story.

Once finished, discuss with students the contrast between the impression Simon has of his little brother throughout most of the story, and how this changes with his realisation that he would go on to do great things.

Discuss the fact that important figures in history who are credited with 'saving the world' were once kids who probably annoyed their siblings, ran around the school playground and had their own childhood interests that sometimes inspired their work in adulthood.

Read the following real-world examples to the class:

- Maurice Hilleman grew up playing with chickens on his Uncle's farm and was the little brother to eight older siblings. Thanks to his experience as a child in learning about viruses that were incubated in eggs, he went on to save an estimated eight million people per year through the development of life saving vaccines.

- Norman Borlaug grew up the only brother to his three sisters and attended a tiny school that only had one teacher and one room. He also worked on the

Character Profile: Dingo

Name:	Remember, he is only referred to as Dingo. It is not his real name.
Early Life:	2-3 sentences about his childhood. Including where he grew up, who his family was and what his interests were.
Education:	1-2 sentences about what he studied and where.
Achievements:	3-4 sentences about his discoveries and accomplishments.

Personal Reflection:	Reflect on how you might personally contribute to saving the world. This can incorporate personal interests, passions or knowledge.

family farm and helped grow corn and oats. He went on to be credited with saving a billion lives worldwide by developing a disease-resistant strain of wheat that could be grown in different climates. This provided developing nations with a steady food source as well as a product they could export to other countries for profit.

- Tu Youyou missed two years of school due to illness, while her four brothers continued to attend. However, her illness inspired her to go to medical school. Through her education and research, including the study of traditional methods ancient Chinese medical texts, Youyou developed a cure for Malaria, saving millions of lives.

Students should use their analysis of Dingo after reading the story to come up with ideas about what kind of work he might go on to do to 'save the world'. Using their ideas, they should create a biographical profile of him as an adult.

This profile should include:

Name	Remind students that although he is referred to as Dingo throughout he story, his real name is Tom.
Early life	2-3 sentences about his childhood, including where he grew up, who his family was and what his interests were.
Education	1-2 sentences about what he studied and where.
Achievements	3-4 sentences about his discoveries and accomplishments.

Students may also write a reflection paragraph of how they might contribute to 'saving the world'. This should relate to their personal interests, passions or knowledge.

Cicadas Got Talent

play by Denise Kirby | illustrated by Christopher Nielsen

Learning intentions:

I am learning to apply other authors' stylistic choices to my own ideas so that I can experiment with different structures and styles of writing.

Success criteria:

- I can identify the choices an author has made in structuring their text.
- I can recognise the theme an author has used to add humour to their writing.
- I can apply the author's style to my own piece of writing.

Essential knowledge:

More information about recognising and analysing authors' styles can be found in the English Textual Concepts video Style.

Watch the Ted Ed video Cicadas: The dormant army beneath your feet to familiarise students with the life cycle and characteristics of cicadas. Make students aware, however, that as the video is from the US the pronunciation of 'cicada' is different to the way we say it in Australia. They use a long *a* pronunciation (as in l<u>a</u>te), whereas we pronounce the *a* as an *ar* sound (as in <u>a</u>fter).

Assign roles to students to read the play as a class or in groups. Ask students to identify references the author used to real characteristics of cicadas, and discuss how this adds to the humour of the writing. This may include the lyrics of the rap, the nymphs shedding their exoskeletons on stage, or the cicada-related banter between the hosts.

Students should then work individually or collaboratively to write their own talent show play based on insects or other types of animals in the style of the author. They should first brainstorm what type of animal their play should be about. To reduce the need for research time, it should be an animal they are reasonably familiar with.

Suggestions may include:

- Different breeds of dog
- Different species of sharks
- Different types of farm animals

Students should consider physical characteristics, typical behaviours and personality traits of their chosen animals to inform their writing. It may be helpful for them to

create a mind map or list of how the author incorporated this into her play using humour so students can adapt this style to their chosen animal.

This may include:

- Who the hosts would be and what may be the basis of their banter (e.g. a very drooly bulldog and a very stuck up poodle)
- What characteristics or behaviours each of their performers would have and how that would influence their act (e.g. a megamouth shark may sing opera, but may be very shy doing so as they are deepwater sharks who are not used to being seen by others)
- How a group would perform together (e.g a flock of ducks may perform *Singin' in the Rain* while doing a synchronised swim in a pond)

If working in collaborative groups, they may wish to assign one animal to each person, or work together on all aspects. Encourage students to be as imaginative as possible in the context of a talent show. Their contestants don't need to be limited to singing – they may perform magic tricks, choreographed dancing, stand-up comedy, or anything else they can think of!

Once the plays have been completed, edited and rehearsed, groups may wish to perform their play for the class.

At the End of the Day

poem by Jackie Hosking | illustrated by Jasmine Seymour

EN3-3A | ACELT1611

Learning intentions:

I am learning to understand the way figurative language can be used to create imagery so that I can integrate it into my descriptive writing.

Success criteria:

- I can identify different types of figurative language used in the text poem.

- I can interpret meaning from the author's figurative language words and phrases.

- I can demonstrate my understanding of the difference between figurative language and literal meaning through an illustration.

Students should not have a copy of the magazine for the reading of this poem as they are to use their imagination for the imagery first. Before reading the poem, discuss the meaning and use of figurative language. Remind students that it is a way of phrasing words that go beyond their literal meaning, often using comparisons and exaggerations to make a point. Ask students if they can name any types of figurative language and give a meaning or example. These may include:

Simile – comparing two things by using their similarities, e.g. as quiet as a mouse.

Metaphor – comparing two things by substituting one with another, e.g she is an angel.

Hyperbole – an exaggerated statement or claim, e.g. I've told you a thousand times.

Personification – applying human characteristics to something that is not human, e.g. the grass danced in the breeze.

Onomatopoeia – A word created from the sound it is associated e.g. I made a huge splash as I jumped into the pool.

Without showing students the picture, read the poem out loud to the class. Ask students to identify any figurative language they notice in the text. Suggestions may include:

The tips of gum tree leaves catch fire	Hyperbole
Glinting and glistening, like embers aglow	Simile
Igniting the branches...	Hyperbole
...that wave to and fro	Personification

Discuss the imagery that the figurative language in the poem gives us, particularly related to the changes of light created by the sunset. Highlight the use of words such as fire, aglow, alight, ablaze and dusky haze. Discuss the feeling of warmth these words give us and how we can use warm colours to project that in visual arts.

While reading the poem again, ask students to draw their interpretation of it in colour, based on the figurative language. If possible, write the poem on the board so students can keep referring to it to inform their illustration.

Once completed, the collection of student art works could be displayed in the classroom with a typed version of the poem.