Captain Ahab's Weird Wide World

Shopping on the Line

Article by Karen Wasson | illustrated by Marjorie Crosby-Fairall

EN2-10C | ACELY1682

Learning Intention:

I am learning to respond to texts so that I can write imaginatively for a specific target audience.

Success criteria:

- I can identify the elements of a diary entry
- I can use the text, film footage and a comparative text to generate ideas for my diary entries
- I can write diary entries for a week on the Tea and Sugar Train

Building the Field:

To assist all students in being successful in their learning, it is essential to build field knowledge when a topic is new or unfamiliar. The following information may assist teachers and students in developing a deeper understanding of this topic.

- View this short film from the Australian film archives, to give students further information on the Tea and Sugar Train.

- To give depth to the students' research, show students' this site featuring the Trans-Australian railway to identify places that the Tea and Sugar Train would visit including these Locations.

Reading and Viewing/ Interpreting, analysing, and evaluating:

As a class, read through the text. The teacher may like to employ a variety of strategies to ensure all students comprehend the text. To assist with **differentiation,** if you have a digital subscription you may like to ask certain students to listen to the **audio recording** of this text, which will allow you take a guided reading group to assist children who need higher levels of support to access the text.

Students may rule up a table in their workbooks to complete a list under the headings; "**Who might buy the goods and services"** and "**Items you could buy".** Ask students to suggest the customer that may buy the goods and services.

Ask the students to read the text and write down some of the goods and services that were available on the train.

Children may like to add information to their list that they acquired from the field knowledge.

If you have a digital subscription, complete the interactive activity that uses sequencing to create a diary for the Tea and Sugar Train.

Writing and Representing/ Creating texts

Create a diary entry for the Tea and Sugar Train

Explain to the students that a **diary entry** is a text type based on recount that is written in the first person in a sequence of dated entries. The diary entries are short, informal and will include facts as well as opinions. As a personal recount, it will include the date, what you saw, how you felt and a short description of what happened. On the Tea and Sugar train, the diary entry will have the traits of an autobiography, biography, and travel literature.

Using your research from the text, film, and location sites, ask students to create a week of diary entries for the Tea and Sugar Train. Ask students to first choose a character that they will write from the point of view in the diary.

Suggestions could include:

- The train driver
- A ticket collector that rides along on the train
- A nurse that may be travelling for the week, providing medical service
- A butcher who may be operating the butchery carriage for the week
- A child travelling to the city with their mother or father

As a class, ask students to discuss ideas to add to this list.

Creating a diary entry for the Tea and Sugar Train

Remind students that a diary entry is a text type based on recount that is written in the first person in a sequence of dated entries.

Students need to first decide on their **character** who is "writing" the diary.
A sample framework below includes the prompts:

What day is it?
What happened?
What did you see?
How did you feel?
The students can follow the journey and list the departure town of Port Augusta,
South Australia and the destination at Kalgoorlie, Western Australia.

Remind the students of these key points in a diary entry.

- Include a date for each entry
- Explain that the past tense is being used (for example went, had, visited)
- The diary is written in the first person using words such as (I, my, we)
- Write from the point of view of the character you have chosen
- Include the thoughts, feelings, and opinions of your character
- The writing style will be informal as though they are telling you what happened in a spoken recount.

Albert and Tiny Dot

Story by Caroline Tuohey | illustrated by Amy Golbach

EN2-7B | ACELY1792

Learning Intention:

I am learning to identify synonyms and antonyms so that I can widen my vocabulary and enhance my written text through increased understanding of tone.

Success Criteria:

- I can recognise synonyms and antonyms in a text
- I can create a word cline, arranging words in graduating intensity
- I can create text with expanded vocabulary

Essential knowledge for teachers:

This learning resource includes references to Word Cline also known as semantic gradients. As a teaching strategy Word Clines are useful in explicitly teaching students how to broaden their vocabulary range and to critically reflect on the choice of words. It also assists students to understand how important word choice is when composing and establishing the tone of a piece. Tone is the voice adopted by a particular speaker to indicate emotion, feeling or attitude to subject matter. (*NSW English Syllabus*)

Reading and Viewing/ Interpreting, analysing, and evaluating.

Ask students to first predict what they think this text will be about. Who do they think Albert will be? What about Tiny Dot?

Explain to the students that they will be expanding their descriptive vocabulary with an understanding of synonyms and antonyms.

As a class, read the first paragraph of the text. Have students find synonyms in this paragraph for *little* (answers may include *dot, tiny, small*).
Explain to students that synonyms are words that are similar or have nearly the same meaning as another word.

Ask students to rule up a table so that they can write the words- *dot, tiny, small.*

To extend the students vocabulary, ask them to use a thesaurus to find 5 synonyms for each and write them down under the word- dot, tiny, small.

Now as a class, explain to students that antonyms are words that have an opposite meaning. Continue reading the text as a class.

Direct students to now find antonyms to the word *tiny* in the text as the author begins to explain Dots new rescue cat named Albert (answers may include *bigger, enormous, gigantic).*

Ask the class how Dot made the so-called problems of Alberts' size a positive. Answers may include;

- Albert provided blanket services
- He alerted her to the grocery delivery arrival
- Dots house was mouse free

Direct students to extend their table under a heading antonym, and ask them to use a thesaurus to find 5 antonyms for dot, tiny and small and write them down under the word.

Writing and Representing/Creating texts:

Discuss with the class that the purpose of a word cline is to extend vocabulary in a visual way that goes from one extreme to another. Explain to students that they are going to create a word cline to describe the difference in size.

On the board, draw an incline and explain to the students that they will each be given two post-it notes. They will use their synonym list to write down a synonym for small (e.g., miniscule) and their antonym list to write an antonym for small (e.g., gigantic). As a class, arrange the post-it notes along the incline and discuss any variations students would make regarding the precise meaning of the words and where it sits on the line.

Students can use a thesaurus, to investigate descriptive words that they will use in their word cline and their extended text.

- Discuss with students that they will now create their own text, using expanded vocabulary and extend their descriptive words with the use of a thesaurus.

Change these sentences from the text, using synonyms for the words in bold. Rewrite the new sentence.

- **Small**: She was **small,** and so was everything around her.
- **Tiny**: She was a **tiny** lady.
- **Little**: Dot lived in a **little** house.
- **Enormous**: The cat will be **enormous**.
- **Gigantic**: She ordered a **gigantic** cat scratching post.

One Small Request

Poem by Suzy Levinson | Illustrated by Christopher Nielsen

EN2-9B | ACELA1480

Learning Intention:

I am learning that apostrophes of contraction are used to signal missing letters so that I can use them in my writing.

Success Criteria:

- I can identify contractions in the poem
- I can discuss the change of feeling in the poem without contractions
- I can match up contractions with their extended words

Essential knowledge for teachers and students:

Contractions are believed to have been used in the English language from the 17th Century with some evidence dating back to the use of some contractions in the 16th Century. We see many examples of contractions used in children's literature through dialogue or in less formal writing, where the author is writing the way they speak. Contractions are recommended to be used when writers are trying to develop a conversational tone with their audience. It is important to note that an apostrophe is used to signal missing letters.

Reading and Viewing/ Text structure and organisation:

As a class, read through the poem and have students identify the contractions.

> Well, Brown Cow, we meet again,
> like every morn since who-knows-when.
> Trudgin' out here, rain or shine …
> gosh, **I'm** tired, but **that's** just fine.
> Now I **ain't** one **who's** ever pressed,
> but bucket in hand, one small request:
> CHOCOLATE MILK. A jug or two?
> That would be right kind of you.

List the contractions on the board and as a class discuss the two words that have been combined.

Now ask students to re read the poem with the extended words, rather than the contraction. Ask the students – how different did it sound? (Answers may include a more formal sound, not as friendly, not as casual.)

<div align="center">

Well, Brown Cow, we meet again,
like every **morning** since who-knows-when.
Trudging out here, rain or shine …
gosh, **I am** tired, but **that is** just fine.
Now **I am** not one **who is** ever pressed,
but bucket in hand, one small request:
CHOCOLATE MILK. A jug or two?
That would be right kind of you.

</div>

Speaking and listening/ Responding to literature:
Pose the question "The use of contractions within the poem *One small request*, made the rhyme and rhythm of the poem better and therefore more enjoyable for the audience. Do you agree or disagree? Be prepared to back your statement with examples from the poem.

Give students time to discuss this question with a thinking partner before being expected to form an opinion.

Ask students to stand along an imaginary continuum from one end of the classroom to the other. Ask children to place themselves along the continuum from Agree strongly to Disagree Strongly.

Allow a forum of respectful conversation to occur, where different opinions are voiced, backed by evidence from the poem.
An example of an opinion may be:
"I strongly agree with the statement that the inclusion of contractions lead to a more fluid, rhythmic piece. Examples such as *Gosh I'm tired, but that's just fine,* would be jarring to the reader if written without contractions. What are your thoughts…… (insert name of student)?

Writing and Representing / Examining literature:

Having allowed this robust conversation to take place, and all children have had the opportunity to voice their opinion, ask students to write a written response to the

question *"How did the author use rhythm and rhyme to give momentum to the poem and enhance enjoyment for the reader?"*

Detective Dog and the Mystery of the Missing Hens

Story by Sara Matson| illustrated by [Aśka](#)

[EN2-4A](#) | [ACELY1680](#)

Learning Intention:

I am using comprehension strategies so that I can identify clues in the text then present and justify a solution.

Success Criteria:

- I can find clues in a text
- I can map a mystery
- I can present my theory on what happened to the missing hens and justify my reasoning

  Read the text as a class up to the line-
  'Yes. That proves they were here,' Detective Dog said. 'I have a hunch. Let's go back to the henhouse.'

Mapping a Mystery

Ask students to map the mystery in their student workbook.

This will first have a statement identifying the crime. In this statement ask students to describe what happened and what is the mystery or problem. Students can then use dot points to identify the clues and consider why this clue may impact the mystery. Below is a suggested framework for this mystery to enable students to record their findings from the text.

- **Identify the crime** What is the problem, the mystery, or the crime.

- Describe each **clue** and explain why this may be an important piece of evidence. What does this clue infer in solving the mystery?
- **Clue 1**
- **Clue 2**
- **Clue 3**
- **Clue 4**
- **Who are your suspects?** Ask students to list characters in their workbook that may be involved and write notes on why they are considered a suspect.
- **Solve the mystery.** My theory or hunch is ……because…….

The foxes had an [alibi]. Discuss with students what an alibi is and how it adds to the mystery.

Detective Dog had [a hunch]. Explain to students that a hunch is like a theory and ask the class what their current hunch or idea for a solution to this mystery may be.

Suggested answers

Map a mystery Detective Dog and the Mystery of the Missing Hens	
What happened?	
Identify the crime	A hen napping, 5 chickens missing from the henhouse. When Farmer Buddy bender entered the chicken coop this morning, he found five chickens missing.
Describe the clue and explain what this may mean when solving the mystery	
Clue 1	When the hens woke up this morning, they found the hens missing but their beds were empty and there was no sign of a struggle
Clue 2	The foxes came to buy eggs last week – the hens thought this was unusual. They were out picking blackberries at the time (an alibi) Fox fur and cleared out blackberries at Bramble Hill confirmed the alibi.
Clue 3	The farm door doesn't lock
Clue 4	Father Fox heard contented clucking in the trees.
Clue 5	Detective Dog found feathers on the ground, under where the hens were roosting in the trees
Suspects	First reported by a gaggle of geese
	A family of foxes that moved into the woods last week.

Now allow students time to read the text and take notes as they map the mystery.
Ask students to read up to this line so that the solution is not disclosed.

'Yes. That proves they were here,' Detective Dog said. 'I have a hunch. Let's go back to the henhouse.'

Students can now use their clues and strategies to propose a [theory](#) as to what happened and allow them time to justify their solution to the mystery.

Co-construct a visual organiser that will assist children to organise their information in a meaningful and thorough way.

Students can now explain their theory and reasoning to their partner and to see if they agree with their thinking, justification, and solution. Explore all the various solutions in an oral discussion amongst the entire class. Encourage children to use evidence from the text to justify their opinions respectfully.

As a class, finish reading the text from the line- *'Yes. That proves they were here,' Detective Dog said. 'I have a hunch. Let's go back to the henhouse.'*

How did the students go as detectives, did they get the correct deduction?

Snow White and the Seven Sumo Wrestlers

Play by Bill Condon | illustrated by Queenie Chan

EN2-1A | ACELY1816

Learning Intention:

I am learning to investigate spoken interactions such as voice volume, tone, pitch, and pace to identify character traits to the audience.

Success Criteria:

- I can give examples of spoken interactions (volume, tone, pitch, and pace)
- I can identify the character traits of a lead actor in the play
- I can deliver variations in spoken interactions (volume, tone, pitch, and pace) to present the character in a different way

English Textual Concepts- Character is viewed as a description of a fictional person. Students can view this video on Character to further their knowledge.

Tell the students that today we will be looking at drama and specifically the spoken interactions used in delivering a part in a play.

Explain to the students that in drama, a play is delivered to the audience with the spoken interactions (volume, tone, pitch, and pace) being an important part of a performance.

As you read, think about these points:
- **Volume**- speaking loudly or softly
Example: whispering something to the audience, loudly commanding someone to enter the room, nervously speaking quietly, happily cheering
- **Tone**- a tone of voice is the way you say something
Example: casual, chatty, formal, respectful, wondering, nervous, motivating, strong, silly
- **Pitch**- how you use your voice to communicate emotion
Example: exclamations, speaking with a low voice or a high voice
- **Pace**- how fast or slowly you deliver a speech
Example: slowly and clearly giving instructions, nervously speaking fast

Prior to reading, ask students to look at the name of the play. Discuss with the class, what famous fairy tale do you think this play will be based on?

Hand out copies of the play, *Snow White and the Seven Sumo Wrestlers* and ask students to take a part in the play (there are fourteen characters), read through the script.

As a class, discuss the characteristics of the Queen and consider how this will be represented in volume, tone, pitch, and pace. Ask the students

- *How do you think the author wants the character to be perceived by presenting the Queen with these character traits?*
- *Why?*

For example:

Queen		
Characteristic	**How this is represented**	**Line in the play**
Confident	Volume- loud	I am impossible to beat
Evil	Tone- monotone and intense	Excellent! The job must be done today.
Rude	Pitch- high	Out! Out! Get out!
Mean	Pace-fast	Give me the answer now, you clot!

- Now ask students to consider how they would deliver the lines if the Queen was a lovely, sweet character? Ask the students:
- *By changing the dialogue and intonation of the character, how does this change how we feel about the character?*
- *What impact does this have on the text?*
- *Which character representation do you prefer?*

Ask students to identify traits of their character, match a line in the play that they deliver and think about the way it will be delivered in terms of volume, tone, pitch, and pace.

Challenge students to "flip" the character like we did in our sample with the Queen, considering their character with opposite traits.

Sample ideas for flipped characteristics are shown below:

Characteristics	Flipped Characteristics
Queen- mean, nasty, evil	Sweet, friendly, funny
Jester- happy, jovial, energetic	Sad, depressed, tearful
Mirror- confident, clever, intelligent	Silly, indecisive, a bit loopy
Alfred- subservient, proper, trained	Independent, does what he wants
Snow White- sweet, naïve, good	Mean, nasty, evil
Seven Sump Wrestlers- funny, supportive, strong	Scared,
Paperboy- confident, loud, strong speaker	Shy, soft spoken, embarrassed
Prince- happy, positive, strong	Sad, negative, weak

Students can present their character and read a line in the play and then with a different representation (volume, tone, pitch, pace) to convey a flipped view of their character.

Character-				
Characteristic	**Line in the play**	**How this is represented**	**Flipped characteristic**	**How this is represented**
		Volume-		Volume-
		Tone-		Tone-
		Pitch-		Pitch-
		Pace-		Pace-

My Ideas Are ………

Poem by Bec Nanayakkara | illustrated by Queenie Chan

EN2-8B | ACELT1600

Learning Intention:

I am learning to identify imagery in a text so that I can compare its use in different kinds of texts.

Success Criteria:

- I can find examples of imagery in a text
- I can identify language devices in a text that gives meaning
- I can compare texts with an understanding of purpose, audience, and subject matter

Essential Knowledge:

Introduce imagery in Poetry to the students by discussing this **English Textual Concept**-Connotation, imagery, and symbol.

"Words and images can signify more than what they denote, extending us beyond their literal everyday meanings to understand and experience one thing in terms of another."

Students can view this short clip to investigate imagery.

Ask students to read or listen to the audio recording (digital subscription) of the poem, **My Ideas are…** As a class, discuss the poem in terms of imagery, visual connection with the illustration and the feelings students had when they read the poem. Alternatively, you might like to give the class the opportunity to respond in a visual format, allowing children time to record what they visualised whilst hearing or reading the poem. Discuss, and compare the differences and similarities between the illustrations across the class. *Particularly pay attention to the differences*. Pose the question: ***"I am wondering why we have differences in our visual interpretations?"*** Allow time for children to reflect and then respond (preferably to their thinking partner first) and then allow a cross class discussion. Answers may include Prior experience, culture, interests, connections to similar texts (possibly multimodal)

Ask students to write their answers to these stimulus questions in their workbooks. Co-construct a visual organiser to help students record their thoughts and opinions. This may be in the form of a table, sub-headings, or dot point.

Remind students that imagery is descriptive language that appeals to the readers' sense of taste, touch, smell, sight, sound and feeling. Imagery paints a picture in the

reader's mind. The <u>language devices</u> that are used to depict imagery include alliteration, onomatopoeia, personification, simile, and metaphor.

Identify imagery in the text.

- The poem has 4 stanzas, **what is each stanza about**? Justify each statement with an example for each point.

Sample answers are included in this table.

	What is the stanza about?	**Example**
Stanza 1	The poet has a lot of bright ideas	*My ideas are fireworks*
Stanza 2	His ideas are big and helps him to explore himself and the world	*My ideas are journeys*
Stanza 3	The poet starts with little ideas but thinks they will have a big future	*My ideas are tiny seeds*
Stanza 4	The poet has future plans and is excited to get them into action	*When I set them free*

- Find **examples of imagery** in each stanza.

Remind students that **imagery** is descriptive language that appeals to the readers' sense of taste, touch, smell, sight, sound and feeling and paints a picture in their mind.

As a class, choose one students' example for each stanza and discuss the <u>language devices</u> used by the poet.

Answers may include:

	What is the meaning of this use of imagery	**Example**	**Language device**	**Senses used**
Stanza 1	His ideas pop like fireworks	*Brilliant bursts of colour,*	Alliteration Onomatopoeia	sight sound
Stanza 2	The poets' ideas go beyond his own world and stretches around the world	*Sail across the sea*	*Alliteration*	*sight*
Stanza 3	The poet has ideas that he likens to a growing tree that can stretch and grow like a child growing up	*Stretching up and branching out*	*Personification*	*touch*
Stanza 4	The ideas are like a baby or little animal	*My ideas are in my head but*	*Personification*	*feeling*

	that is full of potential and can be set free	*when I set them free,*		

- Discuss the **visual imagery** in the poem and explain the meaning of each stanza with the represented visual element.

Comparing the use of imagery in texts.

Choose **one text** to compare with the poem *My Ideas Are…*
Use this link to explain to students what is the meaning of purpose and audience in a text.
Compare the text with the poem My Ideas Are ……. in terms of
- Purpose
- Audience
- Subject matter
- How is the imagery created?

Answer may include:

	My ideas are …….	Comparative text……
Purpose of the text	To entertain the reader and generate a feeling of positivity with ideas and excitement of the future	
Audience it is aimed at	Children	
Subject matter	Excited about ideas the poet has about the future	
How is imagery created	Illustration Language devices	

Provide a selection of texts to enable a class discussion and comparison of imagery used in contrast to the poem, My Ideas Are…..

These suggestions all have a common theme of internal reflection by the child (or dog in Hip Hop Dog and Bear in Honey) and the character identifying positive ideas or thoughts of gratitude. A variety of cultural books and different reading levels have been included.
- Ohana means family by Ilima Loomis illustrated by Kenard Pak a reading can be access here
- Where the Wild Things Are by Maurice Sendak a reading can be access here

- Hip Hop Dog by Chris Raschka and illustrated by Vladimir Radunsky a [reading](#) can be accessed here
- Honey by David Ezra Stein a [reading](#) can be accessed here
- Wilam by Aunty Joy Murphy, Andrew Kelly and Lisa Kennedy a [reading](#) can be accessed here
- Sam's Bush Journey by Sally Morgan and Ezekiel Kwaymullina and illustrated by Bronwyn Bancroft a [reading](#) can be accessed here
- My thoughts are clouds Poems for mindfulness by Georgia Heard and illustrated by Isabel Roxas a [reading](#) can be accessed here
- The Hidden Forest by Jeannie Baker a [reading](#) can be accessed here

Swimming with Sharks: The Story of Valerie Taylor

Article by Melissa Salisbury | photos by Alamy
[EN2-11D](#) | [ACELY1714](#)

Learning Intention:

I am learning to identify modal language so that I can use techniques to persuade the reader.

Success Criteria:

- I can form an opinion based on the topic from the text
- I can differentiate between modal language examples
- I can create a persuasive poster in response to the text

Essential Knowledge:

Check prior knowledge with the students and ask them to discuss the question, "What is persuasive writing?" Write this question on the board and create a mindmap of students' answers. Students can draw up a mindmap in their workbook.

Further consolidate children's understanding of the characteristics of persuasive writing by exploring this example from the National Literacy Progressions The Best Superpower to have is rewind. (You may need to scroll through pdf)

Explain to the class that persuasive techniques are used in writing to convince the reader to agree with their argument and opinion using language devices.

Language devices include:

- Using data and statistics to create a logical argument
- Emotive language to connect with your reader
- Modal language to trigger a response
- Repetition of your key message
- Facts support your argument
- Opinions that support your argument, e.g. I believe that, You must agree that
- Rhetorical questions are those that do not need answering but allow the reader to reflect.
- Personal pronouns and inclusive language – I, we, us

As a class, read the text or listen to the audio recording (digital subscription) and give students time to make notes that will allow them to form an opinion. When you are using the audio recording you may like to pause the reading a particular point in time so that children can record key points.

Suggested questions to organise their thoughts include:

- Who is the article written about?

- What sport did they become National Australian Champion?
- Why did they stop spearfishing and start photographing sea animals?
- Why was their work on Jaws a problem?
- Are sharks ruthless man-eaters? Why or why not?
- Why do sharks bite?
- List three reasons why people kill sharks
- Name three things that have changed which allows them to be left in peace.

Forming an opinion

Reflecting on the material they have learnt from the text; students can play a short movement game that allows them to form an opinion in response to a prompt.

Explain to the students that you are going to read out some statements. If the students **agree** with the statement they move to the front of the classroom, if they **disagree** with the statement then they move to the back of the classroom, if they are **unsure** of their opinion they move to the side of the classroom. (Simple signage may assist with classroom management and movement of students). It is important that students form their own opinion! When students are in their chosen area, ask some students to give a reason and justify why they agree or disagree with it.

- Statement 1. All fishing should be banned.
- Statement 2. Sharks should continue to be a protected species.
- Statement 3. Not all sharks are man-eaters.
- Statement 4. We need to protect sharks.
- Statement 5. There should be more Marine Parks in Australia.
- Statement 6. We should all do something to protect sharks.

Modal language

Explain to the students that they are going to discuss **modal language**. This is the type of words selected in a persuasive text, that calls the reader to action, gets an emotional response from them or makes them agree with your argument. On the board, draw a line with the words "the least urgent" to the left and "the most urgent" to the right. Read out a modality word and have students nominate on the modality line where they feel the word sits. Discuss responses.

- the least urgent to the left (low modality)
- the most urgent to the right (high modality)

Modality words could include:

- Certainly

- Maybe
- Possibly
- Impossible
- Must
- Have to
- Should not
- Could not
- Will
- Can
- Might

Ask students to consolidate their persuasive writing by creating a poster.

Students can draw a poster or create a [poster](#) with Canva's online poster maker using the topic-

Sharks need to be protected.

Ask students to produce a lead statement on their poster that shows their opinion.

It could be *Save the Shark* or *Protect our Shark Species* or *More marine Parks Now!*

Ask them to use high modality words to encourage their reader to agree with them (we need to, now, we must)

Include facts from the text that support your statement. (Sharks are curious, not all sharks are man-eaters)

Emma Gray

Poem by [Bill Condon](#) | Illustrated by Tohby Riddle

[EN2-7B](#) | [ACELT1606](#)

Learning Intention:

I am learning to recognise literacy devices in poetry so that I can apply them in my writing.

Success Criteria:

- I can recognise examples of wordplay
- I can create examples of literary devices (neologisms)
- I can create a poem using literary devices

Read the poem as a class and discuss with the students what they think it is about. Talk about the language used in the poem. What makes it funny?

Discuss with the students the fact that wordplay in poetry is a play on words that adds humour to writing and can include many different literary devices.

The devices we will focus on in this poem are.

- Neologisms are newly coined words or expressions that are not part of the official language system. For example, *app, sick, google, floss, chillax*.
- Rhyme is the repetition of a word or phrase. For example, Fred and bed
- Alliteration a repetition of letters and sound at the beginning of the words. For example, mother, Maude
- Onomatopoeia are words that sound like what they describe. For example, bang, thunderous roar
- Idioms are popular phrases with a figurative meaning. For example, in your wildest dreams, wake the dead
- Puns have multiple meanings with similar sounds of words and have a humorous affect.
- Rhetorical device is a device that is used for generating emotion and used extensively in persuasive writing. Within Rhetorical devices sits Hyperbole which is a word-or sentence – in which exaggerates a particular point for dramatic effect. For example, its power can rip great oak trees up.

Wordplay detective.

Ask students to look through the poem and find the following examples under the headings- wordplay, example and find another example from research or another text.

Wordplay	Example	Find another example with research or another text

neologisms	ACHOO-tremendous	
rhyme	Fred, bed	
alliteration	**m**other, **M**aude	
onomatopoeia	roar	
idioms	In your wildest dreams	
puns	Seas the day	Research a joke in a previous issue of The School Magazine
hyperbole	Its power can rip great oak trees up	

*Using previous School Magazine issues, ask children to locate further examples of each of these literary devices.

Ask students to review the poem and look for three neologisms that describe the enormous size of a sneeze from Emma Gray. Ask students what they think these made-up words mean.

- ACHOO-tremendous
- ACHOO-extreme
- ACHOO-you-wouldn't-believe

In small groups children can now create their own neologisms. Ask them:

- What word can you create?
- What meaning will it have?

The word could be made of acronyms e.g., BFF, it could be a combination of two describing words, e.g., Chillax or it could be a shortened version of a word. Ask students to write their ideas in their workbook. Students can try their new words out with a friend.

Puns
Explain to students puns are jokes that are funny because a word either has different possible meanings or are words which sound alike but have different meanings. An example is, *Bee the best you can bee! Seas the day. Why are frogs always so happy? They eat whatever bugs them*.
Ask students to review previous issues of The School Magazine. Can they find puns in these jokes? Write down your favourite in your workbook. Students can have a go at making their own jokes using puns.

Creating their own poem

To conclude, have students write their own poem, using focus literary devices for wordplay (neologisms, rhyme, alliteration, onomatopoeia, idioms, puns, hyperbole).

Neologisms
- Include your new words in your poem

Rhyme
- A suggested framework could include

Line 1. 5 words (2nd word and 5th word rhymes)
Line 2. 5 words
Line 3. 6 words (3rd word and 6th word rhymes)
Line 4. 5 words

Alliteration
- Use a repetition of the sound or letter in two words for example, simple simon

Include alliteration in your poem. You could start a line, include it as a name in your poem or describe something for example, crazy cat

Onomatopoeia
- Include these sound words in your poem such as meow, bang, crash

Idioms
- You may want to research popular idioms and include one in your poem for example, its raining cats and dogs

Hyperbole
- Exaggeration for dramatic effect for example, its bucketing down