

Sylphie's Squizzes: The Spanish Dollar

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

EN3-6B | ACELA1507

Learning intention:

I am learning to understand the difference between main and subordinate clauses.

Success criteria:

- I can identify complex sentences in the article.
- I can discuss the types of additional information provided by subordinate clauses.
- I can compose main and subordinate clauses to create complex sentences.

Discuss features of [complex sentences](#), ensuring students note that they include the following:

- a main clause that makes sense on its own
- a subordinate clause, that adds further information to the main clause but that does not make sense on its own

Identify examples of complex sentences in the article, noting the main clause and the dependent clause in each example. Sample responses include:

- To make them go further, each coin would have a piece punched out of its middle.
- This would make two new coins: the holey dollar and the dump.
- But where was Governor Macquarie going to find someone with the skills to mint these new coins?

Answers are provided below:

The main clauses are:

- Each coin would have a piece punched out of its middle
- This would make two new coins
- But where was Governor Macquarie going to find someone

The subordinate clauses are:

- To make them go further
- the holey dollar and the dump

- with the skills to mint these new coins?

For each of these examples, discuss the additional information provided by the inclusion of the subordinate clause. For example:

Subordinate clause 1: to explain why

Subordinate clause 2: to provide further information about what they are

Subordinate clause 3: to give specific information about what they are looking for

Place students in pairs or small groups and instruct them to repeat this process with further examples of complex sentences from the article, discussing the additional information provided by each subordinate clause.

Inform students that they will be conducting research into the convict era before composing complex sentences of their own.

Begin by viewing the information on [People of Port Arthur](#). Provide students with Worksheet 1. Discuss the first question. Use the information from the website to compose a response to the first question. Instruct students to work with their partner/group to continue responding to the remaining questions in section one.

Sample responses are provided on the worksheet.

Once students have had time to gather information from the website, refer them to the second section of the worksheet. Draw students' attention to the sentence starters. Inform students that they have been provided with the main clauses on the worksheet. Tell students that they will be creating complex sentences, using the information gathered from research to add subordinate clauses to the main clauses.

Collaboratively complete the first example, composing the sentence, 'Robert worked as a soldier, in 1840, responsible for ensuring the safety of the convicts as they worked and moved around the settlement.'

Instruct students to work with their partner/group to compose the remaining subordinate clauses to complete the complex sentences on the worksheet.

Once complete, share responses.

Extension:

Instruct students to select another convict's history from [People of Port Arthur](#). Tell students to make brief notes using the information on the website to identify key points of their life. Instruct students to compose complex sentences featuring information about the convict's life. Remind students that they will need to include a main and a subordinate clause in each sentence. Emphasise that the focus here isn't on copying information directly from the website. Instead, students should use the information to compose their own sentences.

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Worksheet: **1**

[EN3-6B](#) | [ACELA1507](#)

Section 1

Use the information found on [People of Port Arthur](#), to answer the following questions:

- a) When did Robert Young work at Port Arthur and what was his role?

- b) Where and how did he go missing?

- c) Where did William Thompson work while at Port Arthur and for how long?

- d) What did he witness while working there and how did it impact him?

- e) What happened that improved his situation?

Section 2

Below are a number of main clauses. Use the information you obtained from the website to add subordinate clauses to the main clauses, to compose complex sentences:

a) Robert Young worked as a soldier, (when and doing what) _____

b) Robert Young went missing, (where) _____

c) It is believed he fell into the water (where) _____

d) William Thompson worked at Port Arthur (where) _____

e) He witness great tragedy during his time there, (what) _____

f) Things improved for Robert (when/how) _____

Compose your own complex sentences, using the research you gathered about Robert Young and William Thompson. Remember to include a main clause and a subordinate clause in each sentence.

Answers:

Section 1

- a) In 1840, Robert Young worked as a soldier at Port Arthur. He was responsible for ensuring the safety of convicts while they worked or moved around the settlement.
- b) Robert escorted a doctor and a crew of four convicts on a whaleboat to Point Puer to visit an unwell boy. On the boat's return to the main settlement, the others' heard a scream and a splash. It is believed Robert drowned after falling into the icy waters of Mason Cove.
- c) William Thompson spent a year working in the coal mines while at Port Arthur.
- d) While working in the coal mines, William was deeply affected by the two accidental deaths he witnessed.
- e) William's life improved when he went to work for a shoemaker. While there, he was even able to make some profit.

Section 2

- a) Robert Young worked as a soldier, in 1840, responsible for ensuring the safety of the convicts as they worked and moved around the settlement.
- b) Robert Young went missing, as he returned from escorting a doctor on a visit Point Puer to visit an unwell boy
- c) It is believed he fell into the water and drowned in the icy waters of Mason Cove.
- d) William Thompson worked at Port Arthur in the treacherous and sometimes deadly coal mines.
- e) He witness great tragedy during his time there, two accidental deaths.
- f) Things improved for Robert when he went to work for a shoemaker where he was even able to make some profit.

Longbeard the Hairy Pirate

poem by Diana Murray | illustrated by [Greg Holfeld](#)

[EN3-2A](#) | [ACELY1704](#)

Learning intention:

I am learning to compose imaginative texts, experimenting with text structures and language features.

Success criteria:

- I can analyse a limerick to identify structure and style.
- I can identify symbols associated with types of characters.
- I can compose a limerick, following the common rhyming pattern for this type of poem.
- I can edit my poem, ensuring it follows the common syllable pattern of limericks.

Building the Field knowledge:

Display a variety of limericks from Reader's Digests, [20 Quirky Limericks for Kids That Everyone Will Find Funny](#).

Discuss common elements in each of the limericks. Ensure students observe the following:

- they consist of five lines
- they are humorous (even if students don't find every limerick humorous, inform the class that this is the aim of limerick writers)
- they often begin with the line, 'There was an old...'
- the first, second and fifth lines usually rhyme and have a similar number of syllables (usually seven to ten)
- the third and fourth lines usually rhyme and have less syllables than the other lines (usually five to seven)

Prior to reading Longbeard the Hairy Pirate, place students in pairs or small groups. Instruct students to sketch or list anything that comes to mind when you say the word 'pirates'. To ensure active group participation, inform students that each member of the group is required to add at least one idea.

After students have had time to respond, discuss their ideas. Most likely students will have included ideas such as the following: scrubbing the decks, parrots perched on shoulders, a beard, wearing a hat with a skull and crossbones, wearing a red and white stripy shirt, walking the plank, working on a sail boat, rowing a row boat.

Inform students that these are all examples of well-known symbols (ideas, representations and images that we associate with pirates).

Read *Longbeard the Hairy Pirate* and examine the accompanying illustration. Discuss the following questions:

- What symbols associated with pirates have been included in the poem and the illustration? (in the poem, a beard, oar, rope, 'swabbing the floor' meaning to scrub the deck, and in the illustration, a skull and crossbones, a parrot and a sail boat)
- How does the use of symbols add to creating the mood in the poem? (it includes symbols of pirates that readers are familiar with so adds to the piratical mood)
- What other symbols could you add to the poem? (walking the plank, a stripy shirt, ideas included in the illustration but not in the poem, such as a skull and crossbones, a parrot and a sail boat)

Discuss another well-known characters' from stories, such as fairies or army soldiers. Discuss ideas of symbols associated with the type of character.

Sample responses include:

- a fairy: wings, sparkles, a wand
- an army soldier: camouflage clothing, a tin hat

Select one of the types' of characters. Discuss how the symbols could be incorporated into a limerick. Collaboratively compose a limerick, following the style features identified earlier. Focus first on the rhyming style. Students may find using a rhyming dictionary such as [RhymeZone](#) useful for this. Once the rhyming sequence is complete, model editing the poem to ensure the correct number of syllables have been included in each line. A sample limerick has been provided below:

*There was an old fairy from Sydney,
Who glittered like a magical bee,
She waved her wand,
And splashed in a pond,
But the glitter washed right off her knee.*

Place students in pairs or small groups. If they prefer they can also work independently for this task. Instruct students to compose a limerick featuring symbols that represent their chosen character. Remind students to first focus on the rhyming pattern, before editing their poems ensure they follow the syllable pattern.

How to Catch a Rainbow

story by Paul Malone | illustrated by [Tohby Riddle](#)

[EN3-1A](#) | [ACELT1795](#)

Learning intention:

I am learning to give a considered interpretation and opinion about a literary text, recognising that others have equal claims to divergent views.

Success criteria:

- I can read a story and identify elements I enjoy.
- I can reflect on which story I prefer from a choice of two.
- I can engage in a discussion, sharing my opinion.
- I can discuss my ideas respectfully, recognising that others' opinions may differ and respecting the choices of others.

Read the beginning of *How to Catch a Rainbow* (pages 6 and 7). Pause as you read, identifying elements students enjoy. Inform students that they may choose to comment on anything, providing examples such as humor, imagery, vocabulary, plot elements. Sample responses might include:

Humorous lines, such as,

Amir's dad held out his hand to Amir's mum and spoke in a silly English accent: 'Care for a stroll in the rain, my dear?'

Examples of imagery, such as,

They huddled in the farmhouse with its crackling fireplace and mismatched sofas, and Amir's dad started everyone playing Monopoly.

Realistic dialogue, such as:

'So, stop gloating!'

'Gloating? I'm not gloating!'

'Yes, you are,' Amir said. 'It drives me nuts!'

Place students in pairs and instruct them to continue reading *How to Catch a Rainbow*, noting down further examples of elements they enjoy. Discuss responses.

Inform students that they will be comparing How to Catch a Rainbow with another story written by the same author, to reflect on which story they enjoy more.

Read the first page of Molly's Magic Garden (page 15), from Touchdown issue 6, 2022. Inform students that this story is written by the same author, Paul Malone.

As you read, discuss elements students enjoy. Again, tell students they can identify any elements they liked. Sample responses include:

Examples of descriptive language, such as,

Molly waits for us at the fishing village pier by the river mouth. I cast her the mooring line. She loops it around a wooden pylon.

The intrigue created by the idea of a magic garden, shown in lines such as,

But it's not the lighthouse they are here to see. It's what lies before it: Molly's Magic Garden.

Descriptions of the characters, who seem kind, shown in lines such as:

'Safe passage,' she whispers before we leave.

Instruct students to read the remainder of Molly's Magic Garden, again noting down anything they enjoy.

Inform students that they will now be engaging in a discussion about which of the stories they prefer. Briefly share which of the stories you prefer. Use the observations made in the notes to justify your opinions. For example, 'I prefer How to Catch a Rainbow, as I enjoyed the humor in the lines of the characters. I also found the dialogue between Amir and his sister realistic, as it showed sibling bickering.'

Instruct students to decide which of the stories they preferred. Provide students with some thinking time while they consider this.

Once students have decided, group them according to their preferences, with those with similar opinions allocated to the same group.

Instruct students to discuss the following with their group:

- Why did you prefer this story?
- What elements did they particularly enjoy?
- Were there any elements that were common to both stories, for example humor or clear imagery?

Inform students that they will need to justify their opinions with reasons. Tell students that they can use the observations made in their notes for this.

Allow time for the groups' to discuss their ideas, before reconnecting the whole class. Inform students that they will now be conducting a whole class discussion on which text they prefer.

Briefly run through the rules of group discussions, covering the following:

- Students' must listen respectfully to the ideas of their peers before responding
- Students' should try to avoid interrupting or talking over one another
- Students' should remember to be respectful of each other

Refer back to each of the questions students discussed in groups, this time posing them to the class as a whole. Allow a representative from each side to share their response before one from the opposing side shares their ideas.

Lifeguard Dogs-to the Rescue

article by [Kate Walker](#) | photos by Alamy

[EN3-5B](#) | [ACELA1797](#)

Learning intention:

I am learning to investigate subheadings and how they assist readers with making predictions about content.

Success criteria:

- I can make predictions about the type of information that might be included under specific subheadings.
- I can compose subheadings to allow readers to predict what content might be included.

Prior to reading Lifeguard Dogs-to the Rescue, display the following subheadings from the article:

Help!

Italy's water rescue dogs

Basic training

Advance training

Coast Guard dogs

Discuss the purposes of subheadings, ensuring students are aware that subheadings do the following:

- create curiosity
- allow readers to predict the content that will appear in the article
- summarise the ideas in the article

Inform students that they will be focusing on how subheadings allow readers' to predict the content that will appear in an article. Select the first sub-heading, 'Help!', and discuss examples of information that might appear under this heading. Sample responses include: information about someone in danger, details of a rescue.

Place students in small groups. Inform them that they will be repeating this activity with their group, identifying information that might appear under each of the remaining subheadings. Tell students' they will have three minutes to complete this task.

Read Lifeguard Dogs to the Rescue. Discuss students' predictions and reflect on how the subheadings allowed them to make correct predictions.

Tell students that composing subheadings, that allow readers' to accurately predict what content will be included, is a specific skill.

Read the article, [Italian Dogs Trained as Lifeguards Save 20 Lives Every Year](#), together with students. Identify information about lifeguard dogs from the website, that wasn't in the article Lifeguard Dogs-to the rescue, and jot observations on the board. For example, students' may identify the following quotes from the article:

300 SICS units, consisting of one dog and one trainer, are tasked with watching over approximately 30 of the country's busiest beaches.

Thanks to their willingness to perform, strength, and fearless exploits—including leaping from helicopters into the surf below to rescue at-risk swimmers—an average of 20-30 lives are saved annually by the doggie guards, and that number continues to climb each year.

Discuss a subheading that might be used to introduce the information. Sample responses include:

- Lifeguard dogs, who are they?
- What do lifeguard dogs do all day?
- Lifeguard dogs on the prowl

Identify further information from the website, such as:

Earlier this month, when several families, including eight children, were imperiled by strong wind and wave conditions while 330 feet from shore, three canine lifeguards and their trainers rushed in to save the day.

With the help of their human companions, dogs Eros, Mya, and Mira pulled everyone to safety in about 15 minutes.

Instruct students to work in their same groups to compose a subheading that introduces this information. Tell students to imagine this additional information is to be added to the article, *Lifeguard Dogs to the Rescue*, along with the subheading the students compose.

Tell students the goal is to compose a subheading that allows readers to make accurate predictions about the type of information that will be included in that section, while still be catchy and engaging readers' interest.

Suggestions for subheadings include:

- A brave rescue
- Lifeguard dogs save the day
- Lifeguard dogs in action

Tell students they will be working in their group to independently identify information from *Italian Dogs Trained as Lifeguards Save 20 Lives Every Year*, and composing a subheading to include with the information they select.

Instruct students to read the remainder of the article with their partner/group. Tell students to select one paragraph. Instruct them to write a subheading for their chosen paragraph.

Allow time for students to compose their subheadings, before pairing the groups with a peer group. Instruct each pair/group to share their subheadings. Set a timer for one minute. Instruct students to work with their partner/group to jot down any information they think will be included under their peer groups' subheading.

Once the minute is up, instruct students to share their thoughts with their peer group. Discuss responses as a class, commenting on how the subheadings allowed for accurate predictions of content of what would be included in the paragraph.

My Dog is a Cat

poem by Maura Pierlot | illustrated by Amy Golbach

EN3-3A | ACELA1511

Learning intention:

I am learning to interpret ideas expressed in images and to create my own images to express ideas.

Success criteria:

- I can analyse illustrations to consider the ideas they express.

- I can create an illustration to represent my ideas.
- I can compose a poem to express the ideas represented in illustrations.

Display a copy of *My Dog is a Cat*, covering the poem so the words cannot be seen. Read the title and discuss the subject matter. Steer students' towards concluding the poet believes their dog is similar in nature to a cat or that it possess traits most commonly associated with cats.

Inform students that they will be using the illustrations that accompany the poem to predict what comparisons the poet makes between their dog and cats. Use the [see-think-wonder](#) strategy to analyse the illustrations.

Discuss what can be seen in the first image. Ensure students note, the green grass, the birds in the sky and the dog standing on its back legs. Discuss what this makes students' think, providing examples such as that the dog is playing outside trying to catch birds. Finally, discuss what this makes you wonder, for example why the dog is trying to catch birds when this isn't something dogs usually do.

Place students in pairs or small groups and instruct them to repeat this process with the remaining two illustrations. Those with a digital subscription can complete the interactive activity now.

Discuss students' responses before reading the poem. Reflect on which comparisons students were able to accurately predict, based on the illustrations. Discuss the fact the illustrations directly represent the ideas in the poem, emphasising examples such as the dog trying to catch birds. Highlight in each image the dog is shown acting in the ways expressed in the poem (catching birds, wearing a straw hat on sunny days, or curling up like a cat to sleep).

Discuss ideas for additional illustrations that could be used to express ideas shown in the poem, such as showing the dog scratching, knocking things over or running away from a chair that is tumbling in mid-air after it's been knocked over.

Inform students that they will be creating illustrations to show animals acting like humans. View the video [Best Of Funny Animals Acting Like Humans](#). Identify examples of ways the animals engage in actions commonly associated with humans. Sample responses include, the bear using a hose, the red panda using gym equipment, the dog balancing on the back of a motorcycle.

Provide students with art materials such as paper and coloured pencils or oil pastels. Alternatively, they may create their illustrations in a digital format, using programs such as Microsoft Paint. Instruct students' to select their favourite example of an animal acting as a human and create a sketch depicting it. Remind students that their sketch should capture the animal in action. Provide an example such as sketching the bear with the hose in its paw, water spraying out, rather than showing the bear and the hose alongside each other in the image.

Once students' have completed their sketches, compile them into a whole-class visual story. Tell students that they will be composing a poem to capture the ideas expressed through their illustrations. Refer back to *My Dog is a Cat*, to identify the style of poetry used by the poet (rhyming couplets).

Select one of the students' images and collaboratively discuss vocabulary to describe it. For example, for an image of the bear with a hose, identify vocabulary, such as, 'spraying' and 'splashing'.

Use a rhyme dictionary such as [RhymeZone](#) to identify rhyming words for the vocabulary identified and note these on the board. Collaboratively compose a poem, featuring the rhyming words, based on the ideas in the students' illustrations. Provide students with the title, 'Animals who are humans', for their poems.

A sample response is provided below:

The brown bear loves the hose,
Splashing a friend on their nose.
The panda is a regular at the gym,
Leaping and climbing, on equipment he swings.

Place students' in groups. Instruct them to select three of their favourite illustrations, before composing their own poems to outline the ideas expressed in the images.

The Fundraiser

story by [Kathryn England](#) | illustrated by [David Legge](#)

[EN3-6B](#) | [ACELY1698](#)

Learning intention:

I am learning to investigate how language provides insight into the point of view a story is told from.

Success criteria:

- I can match statements to characters based on the language used.
- I can identify language associated with parents/carers.
- I can compose a diary entry.
- I can include language that matches the point of view the story is told from in my diary entry.

Essential Knowledge:

View the video on [Point of View](#), produced by The School Magazine. Ensure students note that 'point of view' means the perspective a story is told from.

Display the following statements:

- OMG that fidget spinner is sick!
- Oh good afternoon Mildred, please do take a seat.
- Turn off that heater, money doesn't grow on trees you know.

Alongside, list characters, such as:

- A grandparent
- A kid/teen
- A parent

Discuss which of the characters most likely said each of the statements. Sample responses are as follows:

- OMG that fidget spinner is sick! (kid/teen)
- Oh good afternoon Mildred, please do take a seat. (grandparent)
- Turn off that heater, money doesn't grow on trees you know. (parent)

Inform students that authors select language that best suits the point of view of their narrator, for example choosing language that is suitable for the character's age, personality and values.

Identify language in the story *The Fundraiser* that reveals whose point of view the story is told from. Sample responses include:

...us kids

We usually have to play whatever the teachers decide.

Anyway, Tamara (she was my best friend but she's not anymore)

...everybody said that'd be really cool!

...being in Year 5 meant we should be able to handle some responsibility.

We'll probably have to practise a lot until we can do this really fast otherwise it'll look dumb.

Ensure students note how this reveals the story is told from the point of view of a child.

Discuss common phrases/types of language used by or associated with parents/carers. View the article [67 Things All Parents Say](#) for ideas. Sample responses include:

- In my day....
- Kids these days...
- When I was young...

Inform students that they will be composing a brief diary entry, retelling a section of the story from the parents'/carers' perspective.

Scan the story, *The Fundraiser*, to identify mentions of parents/carers. For example:

- The audience (presumably parents and carers) clapping really loudly when the students' played jingle bells on their recorders.
- The P&C hiring a smoke machine
- Collecting the pets from rehearsals
- The main character's mum making their costume, sewing stars and moons
- Watching the pet and magic show and finding it entertaining

Inform students that it can be assumed the parents' know about the rehearsals and that they are probably responsible for taking and collecting their children from rehearsals.

Refer back to the text to identify features of writing in a diary style, such as writing the date and starting with the line, 'Dear diary'. Tell students that they will need to include language that reveals the narrator is an adult/parent. Collaboratively compose a brief example. A sample response is provided below:

Wednesday, 9th February

Dear Diary,

I sat up half the night sewing half-moons and stars on the costume for the pet and magic show. Kids these days don't know they're born. That would never have happened in my day. Now, I'm running late for the office and I just spilt coffee all over my favourite blouse.

Allow time for students to compose their diary entries with a partner/in a small group. Once complete, instruct them to share them with another group. Discuss how the language used assists with creating a clear image of the narrator in the minds' of the viewers.

Invitation

poem by Lisa Varchol Perron | illustrated by Gabriel Evans

EN3-3A | ACELT1611

Learning intention:

I am learning to understand and experiment with sound devices and imagery, including simile, metaphor and personification.

Success criteria:

- I can identify definitions for types of figurative language.
- I can identify figurative language in the poem.
- I can compose my own example of figurative language.

Essential Knowledge:

Inform students that they will be learning about [figurative language](#). Display the following definitions, without revealing what each definition defines:

1. Compares two alike things, saying one is the other, such as 'all the world's a stage'
2. Allocates human traits to inanimate objects, such as 'the wind grabbed at my clothes'
3. Compares two alike things, often using 'like' or 'as', such as 'white as a sheet'

Tell students that one definition is for each of the following: simile, metaphor and personification.

Place students in small groups and instruct them to decide which element of figurative language matches each definition.

Once students have had time to discuss their ideas, share responses. Discuss students ideas, resolving any misconceptions. Ensure students correctly identify match the definitions in the same order from above as:

1. Metaphor
2. Personification

3. Simile

Read Invitation. Discuss examples of each of the types of figurative language in the poem. For example:

leaves, like yellow sequins (an example of a simile)

a gentle invitation (an example of a metaphor)

that whispers, 'Let it snow.' (an example of personification)

Discuss features of the current season (winter). For example bare trees, wind-swept days, rainy skies, cool nights.

Inform students that they will be composing their own examples of figurative language based on winter, to include in their own poem.

Collaboratively compose examples for each type of figurative language included in the poem (simile, metaphor and personification). Sample responses include,

- Bare trees like spindly arms (simile)
- Rain a thick waterfall (metaphor)
- The cold air begging for sun (personification)

Allocate each group one of the elements of figurative language (simile, metaphor or personification). Instruct them to compose their own example of a line about the season that features their allocated form of figurative language.

Once students have had time to compose their lines, inform students they'll be combining their examples of figurative language to make an oral class poem about winter.

Instruct each group to orally share their lines in turn, to create a whole-class poem. Record the poem using voice recording software.

If time allows, students can repeat this process, this time working on a different type of figurative language.

Possum

story by Alan C Williams | illustrated by [Anna Bron](#)

[EN3-8D](#) | [ACELY1699](#)

Learning intention:

I am learning to connect ideas in a story to my own experiences and present and justify a point of view.

Success criteria:

- I can consider the theme of a story.
- I can undertake a role within a class discussion.
- I can follow rules when participating in a group discussion.
- I can reflect on how a theme in a story connects to my own life.
- I can justify my point of view.

Ensure students are aware the **theme** of a story is its moral or message. View The School Magazine's video on [Theme](#) for more information.

Read Possum. Discuss the theme of the story. Steer students towards concluding how Britney's uniqueness (being nocturnal) is a help rather than a hinderance.

Inform students that they will be discussing the theme identified and considering how it relates to their own experiences.

Briefly discuss the rules when it comes to group discussion, and display these for students' to refer back to. For example:

- Allowing others to speak without interrupting them
- Respecting others' ideas even when they are different from you own

- Keeping language neutral and impartial when debating

Place students in groups. Allocate each student a role to undertake during their group discussion and briefly explain each role. Roles include: observer (watching the discussion, ensuring all group-members follow the rules and encouraging all group members' to contribute their ideas), chair-person (leads the discussion, ensuring everyone has a turn and moving the group through each discussion question) and debaters (members of the group who will be discussing their ideas).

Inform students of the question to be discussed: 'is being unique a help or a hinderance?'

Display additional discussion questions for students to consider:

- Are there times in your own life when you have found being unique, either in yourself or others, a help or a hinderance?
- Are your personal experiences similar to or different from those of the characters' in Possum?

Inform students that they should strive to provide reasons for their point of view. Allow time for students to discuss their ideas with their group. Once students have discussed the questions, inform students that they will be discussing their ideas as a whole class. Instruct students to briefly discuss with their group some of the main arguments discussed.

Allocate one observer and one chairperson for the whole-group discussion. To be equitable, ensure these are different from those who acted in these roles while in the group discussions. Inform the rest of the students that they will be debaters.

Instruct the chairperson to each of the questions, and instruct the observer to ensure members from each group share their groups' responses.

Fearsome Fizmo

play by Lizzie Pringle | illustrated by Michel Streich

[EN3-1A | ACELY1796](#)

Learning intention:

I am learning to experiment with voice effects such as tone, volume, pitch and pace.

Success criteria:

- I can identify emotions characters' may be feeling.
- I can use tone, volume, pitch and pace to perform the emotion I have noted on my script.
- I can provide feedback to my peers on their performance, based on their tone, volume, pitch and pace.

Display the line,

'This is the most unusual day ever'.

Discuss the different ways this line could be said (excited, scared, morose). Model examples before placing students with a partner and instructing them and experiment with saying the line in different ways. Tell them to use expression to communicate the desired emotion. For example, model saying the line using a high pitched voice and a fast pace to communicate expression, or using a jittery voice and using a slow pace to show fear.

Tell students that they will be using tone, volume, pitch and pace to add emotion to a script. Read the first page of Fearsome Fizmo, found on page 29 and display a copy of the page for students to view.

Focus students' attention on the following line:

Quieten down, you revolting rabble. Listen to the Captain!

Discuss what emotion the 1st Mate might be feeling as they say that line (frustrated, authoritative). Experiment with communicating this feeling using tone, volume, pitch and pace. For example, speak quickly, though gritted teeth, to show frustration.

Provide students with copies of the script. Model noting the chosen emotion on the script, by placing a word, such as 'frustrated' in the margin next to the line in the play.

Repeat this process with the next line,

We've got an hour in this crummy little port before we set sail again for the seven seas.

Discuss how the Captain might be feeling as they say this line (excited, rushed, harassed). Instruct students to select one of the emotions discussed for how the captain might be feeling before using their tone, volume, pitch and pace to communicate this emotion. For example, talking in a high pitched voice, rushing over words for excited, or in a clipped, fast-paced tone for rushed. Instruct students to note their chosen emotion in the margin of their script.

Working with the same partners as previously, instruct students to repeat this process with the remainder of the script on page 29. Inform students that both members of the pair will need to mark the emotions on their own copies of the script.

Once students have had time to mark up at least one page of the script, instruct them to rehearse one page with their partner. Inform students that they will need to take on a number of characters to read each line of the page they are focusing on.

Remind students that the Learning Intention here is using their tone, volume, pitch and pace to communicate the emotions' they identified in their scripts.

After students have rehearsed their section of the script, match each of the pairs with another. Instruct one students from each pair to swap scripts with the other pair, while one person from each group retains their own script.

Instruct the students to perform the section they have rehearsed to the other pair. While one pair perform, instruct the other to follow along with the script the pair provided them with, checking the emotions the pair identified on their script. Once the first pair has had a chance to perform, instruct their peer group to share feedback on how the performance matched the emotions noted on the script. Remind students to comment on the tone, volume, pitch and pace the performing pair used.

Once feedback has been provided, instruct the other group to take a turn performing. Again instruct the other group to follow the script provided by their peers to check the intended emotions before providing feedback on how well the performance matched the emotions noted on the script.