Space Pirates

Story by Duncan Richardson | Illustrated by Greg Holfeld

EN3-7C | ACELT1618

Learning intention:

I am learning to use evidence from the text to identify elements of genre and anthropomorphism so that I can write a cross-genre story with an unexpected cast.

Success criteria:

- I can identify specific elements of at least two genres
- I can write a narrative using elements of two genres
- I can define anthropomorphism
- I can use elements of anthropomorphism to create and write about anthropomorphic characters

Before reading the story, read the title (Space Pirates) and ask students the following questions:

- What do you think it will be about?

- Where is a pirate story usually set?

- What kinds of events could happen in space?

- What do you expect the characters to be like?

Read the story as a class. Ask what surprised students about the story, and what happened that they expected. Explain that this sort of narrative is called cross genre, where the author has taken two separate genres – in this case, pirate adventure and space sci fi – and combined them. In this case, the author has also chosen to make the characters dogs. Discuss the word anthropomorphic and display the definition via an online dictionary such as Merriam-Webster.

Explain that students will be creating a cross-genre narrative with an unexpected cast. There are several ways for students to decide how they'll select their two genres. They might already have one in mind (such as a sci fi fairy tale), they can use the Genre Picker from Word Wall to randomly generate two genres or they can choose a setting from a book they already know (e.g. Hogwarts) and write it in a different genre (e.g. zombie horror). Encourage students to choose genres they are familiar with, either because they've watched or read a lot of the genre or studied it in class. This will ensure they'll have a better understanding of the possible narrative events. For a basic definition of the main genres, visit Literary Devices' page on Genre and scroll down to the subheading Common Examples of Genre Fiction.

For the unexpected cast, students can use anthropomorphism to create their characters. They can have other animals, babies, moving plants, household items – anything that will surprise the reader. Remind students that their unexpected cast must have human characteristics, such as motivations, fears, ways of communicating and physical actions. Return to the original text for examples of how the dogs have wants and fears, but also act in a dog-like manner by scratching behind their ears or napping on the rug.

Students can plan out their narrative using class-specific frameworks, as long as they have a beginning, middle and end, with obstacles and a solution. If time, students can illustrate their stories.

Little Otter's Great Escape

Article by Kate Walker | illustrated by Michel Streich

EN3-3A | ACELY1708

Learning intention:

I am learning to use evidence from the text to identify the text type so that I can compare it with an article on the same story.

Success criteria:

- I can identify the features of an article
- I can identify the features of a creative non-fiction
- I can compare the features of creative non-fiction and articles

After reading the article as a class, ask students to decide whether it is fiction or non-fiction and give reasons for their answers. Students may assume it's fiction because of the narrative structure. Guide them to the facts and dates given in the text. Ask whether they think the headings are subheadings or chapter titles. If they firmly believe the text is non-fiction, ask if it's an article or a story. Allow them to discuss their thinking without giving them any answers yet.

View the NZ Herald article Missing Otter Found. They can use Google maps to plot out Jin's journey.

Ask students to identify the features of an article. Using their worksheets, they should be able to list:

- Title that sums up the story

- First line or paragraph gives the main information

- Experts consulted

- Quotes

- Dates and places

Have students study the text Little Otter's Great Escape. Ask them to find similarities between that and the NZ Herald article. They can use Jennifer Findley's Paired Passage Graphic Organizers as a worksheet (page 15 is a suitable template). Students should note that there are a lot of similarities, except that the title from The School Magazine doesn't reveal everything about the story. Now ask them to identify the features of Little Otter's Great Escape, and how it differs from the NZ Herald article. Students should note:

- the end of the story is not given away at the start of Little Otter's Great Escape

- it begins with the otters' perspective

- it is written with narrative tension

- it includes a lot more information than the article

- it uses exclamation marks

Ask students if these features remind them of any other text types. They should identify that it is more like a narrative, but it still has factual information. Explain that this kind of writing is called creative non-fiction, or narrative non-fiction. Ask if they can think of any other times they have come across creative non-fiction. They might identify:

- personal recounts

- biopics

- memoirs

- food and travel writing

Examining an Article

Missing Otter Found

Title	First line Information	Experts interviewed
What does the title tell you?	Who: What: Where:	

Direct quotes	Dates Mentioned	Places Mentioned

Plot out Jin's journey on a mud map:

All About Aesop

Play by Bill Condon | Illustrated by Aśka

EN3-7C | ACELT1616

Learning intention:

I am learning to identify characteristics of an author's writing style so that I can compare All About Aesop with other texts by the same author.

Success criteria:

- I can identify similarities between texts by the same author
- I can identify characteristics of the author's style
- I can use knowledge of author's style to identify other texts by the author

After reading the play 'All About Aesop', read the play 'Strange, But Almost True' found in Touchdown's issue four (April 2022). Explain that both plays have the same author. Tell students to think about what characteristics define that author's style.

Students get into groups of four and complete a placemat (downloadable document), where they will write their own ideas on their quarter of an A3 sheet before choosing the best ideas for the middle. They will be looking for similarities between the two plays. Guide them towards looking at word choice, characters, plot and setting.

Answers include:

- uses puns to create character names (A. Sopp, Noah Lott)

- plays are both in the form of an interview by a professor (perhaps even the same character)

- writes about known topics but makes them absurd (the interviewee debunks common knowledge with nonsense)

- uses puns in the dialogue

Once groups have shared their answers with the class, ask what characteristics might help identify other works by the author. Write points of the discussion on the board.

Answers include:

- use of puns

- use of absurdity

- use of history

Display a range of images in random order on the board from a variety of authors, ensuring there are key examples of Bill Condon's work. Ask students to identify which of them are Bill Condon's poems or plays, and to give reasons.

Using the explore link on The School Magazine website you will be able to search for several examples of Bill Condon's work using his name as a search term.

Sarah's Song

Story by Anna Trigwell | illustrated by Andrew Joyner

EN3-4A | ACELA1526

Learning intention:

I am learning the origins of complex words so that I can spell them correctly.

Success criteria:

- I can identify complex spelling patterns

- I can independently research the origins of words

- I can apply my knowledge of word origins to spell similar complex words

Read the story aloud to students without letting them see the text. After reading, have students attempt to write the following words from the narrative:

- hysterics

- technicality

- geriatric

- auditioning

- potential

- professional

- malfunctioning

- criticism

- applause

- official

Display the words on the board and have students check their spelling. Do a think, pair, share to give students a chance to discuss which spelling sounds surprised them. For students who spelled everything correctly, ask them to find all the ways

that the sound 'sh' is written. Answers: 'ti' (auditioning, malfunctioning, potential), 'ci' (official), 'ssi' (professional).

Each student will need three small blank pieces of paper, about the size of an index card. They are to choose three words to research online (preferably words they had spelled incorrectly). Tell them their jobs are to find:

1. Why their three chosen words are spelled the way they are.

2. How to divide their words into syllables.

3. The definition of their words.

3. Words with similar origins.

Students are to independently find answers online. Give guidance where necessary. An example is below.

Side one of index card:

HYSTERICS

hys-ter-ics

plural noun: fits or convulsions of hysteria

Side two of index card:

The word hysterics originates from Latin hystericus meaning "of the womb", from Greek hysterikos meaning "of the womb, suffering in the womb" and from hystera meaning "womb". The -ics comes from Greek ikos meaning "matters pertaining to". (Source: Etmyonline's entry for hysterics)

Words with similar origins: hysteria, hysterical, hysterectomy

When complete, students share their answers. They can compile their papers into an accessible classroom book. They can also add other complex words as they come across them in different lessons.

Life Underground

Poem by Lisa Varchol Perron | illustrated by Ana Maria Méndez Salgado

EN3-2A | ACELT1800

Learning intention:

I am learning to experiment with personification to create poetry.

Success criteria:

- I can identify elements of personification within a poem
- I can create human characteristics for a non-human character
- I can write a poem using personification

After reading the poem, ask students what the poet is writing about. Students should use the illustration and end note to conclude that this poem is about an orchid. Ask if orchids can really 'make dinner' or 'entertain guests'. Explain that this is called personification, where human characteristics are given to non-human characters, and that in this poem, the orchid appears to be a human living in a lair.

For a comprehensive explanation on personification, view the YouTube video Personification. For examples of personification, visit Literary Devices's page on Personification and scroll down to the subheading Common Examples of Personification.

Now students have a better idea of personification, ask them to identify all the parts of the poem where the orchid is given human characteristics. Answers:

- a stubbornly secretive someone

- hunkering down in her lair

- make her own dinner

- steals from her neighbours

- emerges from hiding

- entertains guests

- she rests

- her life [is]... a lonely affair filled with gloom

Watch the YouTube video Envirotube Underground Orchids. Discuss the role of the dog Sally in the video (conservation detection dog). Ask students:

- What helps Sally find the underground orchids? (Her sense of smell)

- What is her reward when she finds one? (A tennis ball)

Explain that students will be writing a poem about Sally the detection dog using personification. Before beginning, have the class brainstorm ways a dog could be personified. Answers include the dog laughing, playing a game of hide and seek, working, calling for her trainer, visiting the orchid. Give students time to think and plan how they will portray the dog's actions. They can write any type of poem they like, including free verse (no rhyming scheme), but encourage them to use the same rhyming scheme as the original poem Life Underground (ABCB). They can use a rhyming dictionary to help.

An example to get them started:

In the hustling, bustling forest,

down on the ground in the leaves,

a little one's doing her duty,

sniffing around the big trees.

Once complete, students can share their poem with a partner for feedback.

Dossier of Discovery: From Newspaper to Menagerie

Article by Anne Renaud |

EN3-1A | ACELY1710

Learning intention:

I am learning to select relevant information to present with various interaction skills so that I can write a talk for a specified audience.

Success criteria:

- I can take notes on relevant information from various non-fiction sources
- I can write a talk for tourists with specialised information
- I can present the talk using interaction skills to entertain my audience

After reading the article, explain that students are to imagine they have been hired as a tour guide by Chie Hitotsuyama. They will walk tourists through the studio, explaining the origins of the sculptures, some facts about the creator and creations.

Ask students to relate experiences they've had with tour guides. They may have had one visiting a zoo, an aquarium or another country. Ask them to define the job of a tour guide (to give history and information about places of interest to groups of visitors). Brainstorm what makes a good tour guide. Students may come up with answers such as:

- informative

- engaging

- funny

- enthusiastic

To give students a general idea of what a tour guide should sound like and the sorts of things they might say, watch the YouTube video Tour Guiding (a short training video without tourists). Note there is a three-second mention of prayer.

To start researching, visit the webpage Japanese Paper Art Like You Never Seen it Before as a class, reading the information and watching the included video. Students are to take notes on Hitotsuyama's talking points, such as where her studio is located, why she started making paper sculptures and how she feels about it.

Students can also use Touchdown's article and search for other websites and images to get a thorough understanding of Hitotsuyama's work.

Once they have enough talking points, students are to write up their information as if they are a tour guide. They will need to:

- introduce themselves and welcome the tour group

- pretend to guide tourists around the sculptures, pointing out specific pieces of art as they go (they should mention pieces that actually exist)

- give a history of the studio

- give a history of Hitotsuyama

Encourage them to include jokes or a personal (invented) story relevant to the tour.

Students can practise and perform their piece in front of partners to get feedback. For their final presentation, they will need to use energetic speech, modulating their voice and emphasising where appropriate.

Disguise Depot

Poem by Diana Murray | illustrated by Tohby Riddle

EN3-3A | ACELA1524

Learning intentions:

I am learning to represent data visually so that I can explain how analytical figures help our understanding of verbal texts.

Success criteria:

- I can create a digital presentation to sell a business
- I can create a digital table and line graph
- I can explain how charts, maps and tables help with the comprehension of verbal texts

After reading the poem as a class, explain that the owner of the Disguise Depot is looking to sell their business and has hired the students to put together a presentation for potential buyers. Tell students the buyers will want to know:

- What the business is selling.

- How it stands out from similar businesses.

- Its location (invented).

- How much it earned each quarter for the last year (Jan, April, July, Oct) and how much it earned yearly for at least the last ten years. These will be invented sales figures.

- Customer feedback (invented).

Remind students that all their information should correlate with the poem Disguise Depot.

The presentation can be done on PowerPoint or a similar program. Students can find pictures from the internet to enhance each slide. They should include a map to show

the location. The quarterly sales figures should be done in a table. The yearly sales figures should be done as a line chart.

(Extension: Capable students can also create a pie chart for their quarterly sales over the past year and/or a bar chart for the types of products sold in the past year – wigs, hats etc.)

If you have a digital subscription, complete the interactive activity Analysing Visual Data. Students can also use this resource for their reflection at the end of this activity.

Handy hints:

1. To insert a picture (including their map) into PowerPoint, students can view the video or read the instructions on Microsoft's webpage Insert a Picture in PowerPoint.

2. To create a table in PowerPoint, students can view the video or read the instructions on Microsoft's webpage Add a Table.

3. To copy and paste a table from Excel into PowerPoint, students can view the video or read the instructions on Microsoft's webpage Insert Excel Data.

4. For information on how to create a line chart in PowerPoint, students can view the video or read the instructions on Microsoft's webpage Insert a Line Chart.

5. Customer feedback should be positive (this is a sales pitch, after all) and include a five-star rating. For example: My disguise was so good, I said hello to my reflection, thinking it was a stranger! Five stars.

Students accompany their slideshow with an oral presentation to either the class or small groups, pretending they are presenting to potential buyers.

Once complete, students write a reflection on how using a table, map and line chart in their sales presentation helped interest potential buyers. An example:

"Having visual data in my presentation meant buyers could easily see how well the business was doing. The table gave them a quick visual for the quarterly figures. The line chart made it obvious that profits were growing each year. The map showed buyers exactly where the business was located."

The Cowardly Viking

Story by Katie Furze | Illustrated by Peter Sheehan

EN3-6B | ACELA1523

Learning intention:

I am learning to explain reasons behind an author's verb choices and adverb groups/phrases so that I can develop my own writing.

Success criteria:

- I can identify where verb choice makes an action more vivid
- I can identify where adverb groups/phrases give more information
- I can create my own sentences using strong verbs and adverb groups/phrases

After reading the story as a class, ensure students don't have access to the text while they do the following activity.

Write on the board:

> Earnest closed his eyes.

Explain that a sentence similar to this occurs when Earnest is about to get in the rowboat. Ask students:

- how Earnest was feeling at that point (overwhelmed, scared)

- to identify the verb (closed)

- to discuss ways to improve the verb to show how he's feeling (squeezed his eyes shut, scrunched his eyes tightly shut, screwed up his eyes)

Write the full sentence on the board from page 28:

> Earnest squeezed his eyes tightly shut for a moment.

Ask students what else was included in the sentence besides the action of him closing his eyes. When students have identified 'for a moment', explain that this adverb phrase gives more information about the story – Earnest is not standing there with his eyes shut for ages; it is a brief pause while he gathers his strength. Explain that this gives the reader a deeper understanding of Earnest's character.

Students complete the worksheet Make Sentences Interesting. These sentences come from the text, although students can create their own when expanding.

Once they've finished, students are to write their own short story with strong verbs and adverb groups/phrases. They can write about any topic, but they must include at least one of the following sentences with a stronger verb and an adverb phrase:

1. S/He went across the road. (verb – went)

2. The (animal) looked at them. (verb – looked)

3. "I'm not staying here," s/he said. (verb – said)

Worksheet – The Cowardly Viking
Make Sentences Interesting

Sentence (Highlight the verb)	More interesting verb/phrase	Add an adverb phrase (when, where, why, how the verb was done)	Final sentence
He could see the shape of an island.	just make out	in the dim evening light	In the dim evening light, he could just make out the shape of an island.
He knocked on the door.			
He looked over the top of the soup pot.			
He took his satchel.			
A house fell down.			
He saw the ocean.			
He looked through his fingers.			

Elegance

Poem by Jenny Blackford | Illustrated by Anna Bron

EN3-5B | ACELY1801

Learning intention:

I am learning to analyse strategies authors use so I can identify how the author wants to position the reader.

Success criteria:

- I can identify how the author wants to position the reader
- I can analyse a strategy the author uses to show their position
- I can teach others how this strategy positions the reader

Read the poem out loud without showing the illustration, then ask students:

- What is the poem is about? (Cats)

- How does the author feel about cats? (Positive)

- How do you know? (Various answers may be included here – students may pick up on the use of words such as elegant, powerful and dignified)

Explain that students will be using a cooperative Jigsaw approach to analyse strategies the author used. Assign the class to home groups consisting of four students. Give each student in the group a different strategy from the list below. (Note that the strategies become increasingly more complex as the list goes on, to allow for varying student capabilities.)

1. Strategy: Use of the words elegant, powerful, dignified, so (adverb), pride, inscrutable. Task: Define these words and explain how they help position the reader to positively view cats.

2. Strategy: Humour. Task: Find places in the poem where the poet has used humour and explain how this helps position the reader to positively view cats.

3. Strategy: Illustration. Task: Explain how the illustrator has assisted the poet with their position to positively represent cats. Look at the colour, placement, subject position and other visual techniques to assist with your answer. (Hint: Students can use a webpage such as Visual Techniques on the Visual Literacy page to help.)

4. Strategy: Rhyme. Task: Find the rhyming scheme and explain what mood it creates to help position the reader to positively view cats. (Hint: Matrix Education has a page defining rhyme and a page on How to Analyse Rhyme. On the latter, students should look for the subheadings What is Rhyme?, Types of Rhyme, How Does Rhyme Work? and steps 1, 3 and 4 under How to Analyse Rhyme – Step by Step Process.)

Once students have received their assignments, they then split into their expert groups. This means everyone with the same strategy meets up to work together to find the answers. Once expert groups have completed their task and students can thoroughly explain their answers, everyone returns to their home groups. Here, students take turns presenting their findings to the others, teaching them what they've learnt.

Once complete, have students share with the class anything they found particularly interesting during their research.