

The Birthday Book

story by Simon Cooke | illustrated by [Aśka](#)

[EN3-6B](#) | [ACELA1508](#)

Learning intention:

I am learning to analyse descriptive phrases so that I can create more detailed texts.

Success criteria:

- I can identify noun and adjective groups/phrases.
- I can describe how description enhances texts.
- I can create a text using noun and adjective groups/phrases.

Essential Knowledge:

[Noun groups](#)
[Adjectival phrases](#)

Prior to reading the text, display the sentence “My sister’s experiment explodes.” on the board. Explain that while there’s nothing technically wrong with the sentence, it can be improved. Ask students what adjectives, adverbs and extra information could be included and expand the sentence as a class. Possible suggestions:

- The name of the sister
- Where the experiment explodes
- How the experiment explodes
- The after-effects of the experiment
- An adjective for the experiment

An example enhanced sentence could be: My sister Rebecca’s volatile experiment explodes powerfully in the science lab, blowing the eyebrows off her fellow students.

Refer to The Birthday Book and read the fifth sentence in: My sister Nicki’s latest experiment explodes in the back garden, flattening Dad’s crocodile roses (which smell nice, but will bite

your nose off if you get too close). Explain that this sentence goes a step further and also describes the crocodile roses in parentheses. Ask how students might do the same to their own sentence.

For example: My sister Rebecca's volatile experiment explodes powerfully in the science lab, blowing the eyebrows off her fellow students (who were busy studying at the time).

Explain to students that adding extra description to a sentence, such as noun and adjective groups/phrases, gives texts a richer reading experience. Read the rest of *The Birthday Book* as a class or listen to the audio recording, ensuring students take note of where they see descriptive phrases included in a sentence.

Some examples include:

Australia's only female freshwater pirate

waggling a crescent wrench in my face

my oasis of peace in this crazy place

which is why we have the crocodile roses

like fish eggs poached in yak milk

giving him a big rib-cracking hug

sucked into an amazing world

in the gloom of the shed, listening to sounds of my family doing exciting, amazing things

After reading, go through students' answers and discuss how each phrase adds a fuller description to the text, whether it gives more information about the characters, setting or situation, or even if it simply provides humour.

Have students choose a setting (a haunted house, a homestead, a beach, a cottage in a forest, etc) and create one or two characters to explore the setting. Students can include a beginning, middle and end, as well as a problem and solution, but they don't have to be high stakes. Instead, tell students to focus on their descriptions. Ask the following questions:

1. What sort of mood do you want to portray to the reader?
2. What vocabulary and description can help with this mood?

3. How will you describe your characters and setting (i.e. What adjectives or adjective phrases will you use)?

Give students time to write their short story or excerpt, then have them swap their writing with a partner. Partners are to find at least three instances where they have liked the description, and are to explain why they like it. They should also give at least two suggestions on where to add description or tweak description already included in the text.

Sloth Fur: A Hairy, Green Ecosystem

article by Mina | illustrated by Shelley Knoll-Miller | photos by Alamy

EN3-1A | ACELT1795

Learning intention:

I am learning to use audience-appropriate metalanguage to describe the effect of ideas so that I can write a review.

Success criteria:

- I can identify the target audience for different texts.
- I can describe ideas of representation in a text.
- I can use my point of view and personal preferences to write a review of a text.

Essential knowledge:

- Information about point of view can be found in the English Textual Concepts video [Point of View](#).
- More information about representation can be found in the English Textual Concepts video [Representation](#).

Focus question: How can representation be adapted for different audiences?

Prior to reading, ask class about their personal views on [sloths](#), such as if they know what sloths are, whether they've had positive or negative experiences of sloths and if they've seen sloths presented in media. View the excerpt of [Zootopia: Flash the Sloth Laughing Scene](#), where the main characters encounter a sloth named Flash (up until 1 min 49 sec). Ask students to revise their personal views on sloths after seeing this excerpt.

Discuss the target audience for Zootopia. Students should agree the movie is targeted at kids, with jokes also thrown in for adults. Discuss the target audience for the magazine Orbit (school students, mainly year fives). Explain that the class is about to read an article about sloths in the magazine Orbit. To stimulate discussion, ask:

- How might the article in Orbit differ from the Zootopia excerpt?
- Why do you think that is?

- What sort of information do you expect to be in the Orbit article?
- Do you think you'll like the article? Why or why not?

As a class, read the article Sloth Fur or listen to the audio recording. Afterwards, ask:

- What surprised you about the article?
- How did the representation of sloths differ between the article and the Zootopia excerpt?
- Why do you think that is?
- Have your feelings on sloths changed?
- Did you like the article?

Encourage students to think about how their personal feelings have affected their reaction to the article. If students love everything about sloths, perhaps they find this new information fascinating. Some students may have enjoyed the sloth humour in Zootopia but disliked reading about faeces. Other students may have found the sloth scene in Zootopia boring but were interested again once poo was mentioned. Have students discuss their specific reactions with a partner.

Explain that students will be writing a review of the article Sloth Fur. Remind them that a review:

- summarises the text
- describes how features may or may not appeal
- includes specific details such as quotes from the text
- identifies an audience
- includes a final judgement, such as a star rating

Invite students to refer to the Zootopia scene when comparing the representation of sloths in the text. A sample review is below.

Sloth Fur: A Hairy, Green Ecosystem by Mina in issue 10 of Orbit 2023 examines the ecosystem that exists within a sloth's fur, including algae and the sloth moth. This article has a lot of unique and interesting facts that I didn't know about sloths. I personally love sloths because of the humour surrounding them, such as the representation of Flash the sloth in Zootopia. However, this article talks about algae on the sloth's fur and larvae eating sloth poo (the article makes it extra disturbing by saying the larvae is "snacking away"), so it might be more suited for hardcore fans of sloths, or at least students who like gross things. 4/5 stars.

Assessment of/for learning:

Self-assessment checklist:

- Includes the title of the article
- Summarises the article
- Identifies an audience for the article
- Mentions the varying representation of sloths according to audience
- Uses a quote from the article
- Gives a personal opinion on the article

Rain Falls, Night Falls Too

poem by Beverly McLoughland | illustrated by [Ana Maria Méndez Salgado](#)

EN3-3A | ACELT1611

Learning intention:

I am learning to examine metaphor and wordplay in a text so that I can create a text in the same style.

Success criteria:

- I can identify metaphors in a text.
- I can explain how wordplay and metaphors are used in a text.
- I can experiment with wordplay and metaphor to create my own text.

Essential knowledge:

- More information about style can be found in the English Textual Concepts video [Style](#).

Prior to reading the poem or showing the illustration to the class, read aloud the title of the poem, *Rain Falls, Night Falls Too*, to the class. Invite students to interpret the title and discuss as a class. Students might recognise that while rain falling is literal, the phrase 'night falls' is metaphorical.

Still concealing the illustration, read the poem or listen to the audio recording as a class. Ask students to visualise what the two illustrations that accompany the poem might look like. Have them discuss their thoughts with a partner and sketch out their ideas in a workbook. When the class has finished, display both illustrations in the magazine. Ask how the illustrations in the magazine help reinforce the metaphor (answer: by showing "drops of night" in the second illustration, compared to the first illustration showing rain falling). Have students compare the illustrations in the magazine to their own illustrations and ask them to identify which pair (theirs or the magazine's) helps best demonstrate the metaphor and why.

Students should now be able to explain how the poem examines the metaphorical phrase "night falls" by comparing it the literal falling of rain.

Invite students to brainstorm other everyday phrases that are metaphors (as in, when thought about literally, make no sense). Give some examples to get them started, such as some of the following:

- day breaks
- time flies
- couch potato
- heart of gold
- wind howls
- fish out of water
- heart of a lion
- rollercoaster of emotions
- music to my ears
- piece of cake
- break the ice
- my cup of tea
- cold feet

After students have collected enough, ask them to choose one to write a poem about, using the same style as *Rain Falls, Night Falls Too*. Ensure students understand that means they must compare the metaphor to a literal thing. This might mean they look at the metaphor 'piece of cake' and compare it to a literal piece of cake. Some other examples would be:

- day breaks compared to glass breaking
- time flies compared to a bird flying
- heart of gold compared to a nugget of gold
- wind howls compared to a dog howling

Explain to students that poems don't need to follow the same rhyming scheme or rhythm as *Rain Falls, Night Falls Too*. Encourage them to come up with their own type of poem, as long as they are comparing a metaphor to a literal thing.

Assessment for/as learning:

When students are complete, they can draw two illustrations to reinforce the metaphor. Use a [gallery walk](#) for students to reflect and give feedback on the work of their peers.

In Contact

story by David Hill | illustrated by Shelley Knoll-Miller

EN3-8D | ACELT1610

Learning intention:

I am learning to interpret and respond to the viewpoints in literary texts so that I can convey ideas through different viewpoints.

Success criteria:

- I can describe how different viewpoints in a text allow the audience to access different information.
- I can explain how ideas may be represented symbolically.
- I can recreate a text using a new viewpoint from a different character.

Essential knowledge:

- Information about point of view can be found in the English Textual Concepts video [Point of View](#).
- More information about representation can be found in the English Textual Concepts video [Representation](#).

Focus question: How can ideas be represented symbolically?

Prior to reading the text, ask students to define a narrative viewpoint. Students should identify that:

- the narrative viewpoint is the person or entity through whom the audience experiences the story
- viewpoints can be written in first, second or third point of view

Explain that different information will be given to the reader depending on whose point of view the story is told from. As an example, tell students that a rabbit is eating grass in a field, a fox is stalking the rabbit from the bushes and a magpie is flying overhead. Ask students what information would be given from each point of view. (Answers: the rabbit doesn't see anything but the grass, the fox will only see the rabbit and the magpie will see both the fox and the rabbit.)

Tell students to keep track of the narrative viewpoint as they read the story *In Contact* as a class.

After reading, put students in groups of three or four to complete a [question quadrant](#) as below:

Closed, Textual Questions	Open, Textual Questions
Whose point of view is the story told from? How did the aliens find their missing scout?	How would the story change if there was no alien point of view?
Closed, Intellectual Questions	Open, Intellectual Questions
What two things did the dog whistle do in this story? How does a dog's senses make it experience things differently to a human?	What does the dog whistle represent?

Answers:

Closed, Textual Questions	Open, Textual Questions
Whose point of view is the story told from? Students should recognise that the main narrative was told from the girls' point of view, but it was interspersed with an alien's point of view, signalled to the reader by italics. Some students might note that the alien's point of view starts as a narrator's voice describing the creature before shifting closer into the alien's thoughts and finishing with its companions in the spaceship.	How would the story change if there was no alien point of view? Students should recognise that there would be no tension in the narrative, as it would just be the girls talking, the dogs barking and them finding a strange device. Having the sinister viewpoint of what looked like a monster stalking the girls raised the stakes of the story and kept the reader captivated.
How did the aliens find their missing scout? Students should be able to explain that the dog whistle was creating a similar signal to the alien's broken device and attracted the attention of its companions.	

Closed, Intellectual Questions	Open, Intellectual Questions
<p>What two things did the dog whistle do in this story? Called back the dogs and signalled to the aliens in the spaceship.</p> <p>How does a dog's senses make it experience things differently to a human? Vision of black and white, very strong sense of smell, keen hearing – can hear high pitched sounds that humans can't.</p>	<p>What does the dog whistle represent?</p> <p>Students might recognise that the dog whistle represents bringing together family or friends, or finding your home.</p>

Once the question quadrant is complete, explain that students will be rewriting the story from one of the dogs' points of view. Prompt them into thinking more deeply about the viewpoints by asking:

- Who is the older dog? (Jess)
- What might differ between the older dog and younger dog? (Experience)
- What would it be like for a dog to live on a farm? (Fun, happy, hard work, fresh air, lots of exercise)
- What might the dog whistle represent to a dog? (Family is calling, must obey, fun is over, time for home)

Encourage students to use the dog whistle in their story and to think about how it would be represented from a dog's viewpoint. Students should also use their answer to the question "How does a dog's senses make it experience things differently to a human?" when planning their story.

Assessment as/of learning:

Give students time to write their story. The School Magazine's [Imaginative Texts Marking Rubric](#) can be used for planning and assessment.

Dinner Rules

poem by Jesse Anna Bomemann | illustrated by [Tohby Riddle](#)

EN3-8D | ACELY1699

Learning intentions:

I am learning to clarify understanding of content as it unfolds so that I can connect ideas to my own experiences and justify my point of view.

Success criteria:

- I can participate in discussions and ask thoughtful questions about content.
- I can describe how my response to a text evolves as more information unfolds.
- I can justify my point of view of a text.

Essential knowledge:

- More information about representation can be found in the English Textual Concepts video [Representation](#).

Focus question: How do representations influence response?

Prior to reading, display the following questions on the board for students to answer in small groups:

- What are the dinner rules at your house?
- Do you think your family's dinner rules are too strict or very fair?

Without showing the illustration that accompanies Dinner Rules, explain that you will be reading the text a portion at a time and students will discuss their responses during each pause.

Read the first four lines aloud to the class, up to:

explore the ceiling.

In the same small groups, have students discuss the text. Display the following questions on the board:

- What do you think of the dinner rules in the poem so far?
- What kind of family do you imagine when hearing these rules?

After a few minutes, invite willing students to share their responses with the class. Some students might find the rules in the poem gross and strange. Some might imagine the household where these rules are set must be chaotic and fun. Ask all students to write down an "I wonder..." question about the text, for example "I wonder how the family members are supposed to explore the ceiling?"

Read the second four lines aloud to the class, up to:

spoil dessert.

Display the following questions on the board for small groups to discuss:

- Has your response to the dinner rules in the poem changed during these next four lines? Why or why not?
- Would you like to eat with a family that follows these rules?

Again, invite willing students to share their responses with the class. It's likely some students have changed their minds about the dinner being fun. Many students may find it disgusting that feet are now involved. Have students write another "I wonder?" question, such as "I wonder how you can savour flavours with your feet?"

Read the final two lines of the poem and display the following questions for small groups to discuss:

- Has your response to the dinner rules in the poem changed again? Why or why not?
- What is your opinion of this poem? Give it a rating out of ten.
- Why did you give the poem this rating?

Some students might have found the twist funny and enjoyable. Others might've been repulsed by the thought of flies in their food. Invite willing students to share their responses with the class, then have the class give their personal rating out of ten by holding up the same amount of fingers.

Assessment as learning:

Encourage children to participate in a self-assessment using the success criteria:

	I need to work on this.	I got it with help of a knowledgeable buddy.	This was my strength today.
<ul style="list-style-type: none"> • I can participate in discussions and ask thoughtful questions about content. 			
<ul style="list-style-type: none"> • I can describe how my response to a text evolves as more information unfolds. 			
<ul style="list-style-type: none"> • I can justify my point of view of a text. 			

The Girl Who Cried Martian

play by [Bill Condon](#) | illustrated by [Douglas Holgate](#)

EN3-2A | ACELT1798

Learning intentions:

I am learning to compare texts with similar themes so that I can experiment with adapting texts using the same theme.

Success criteria:

- I can identify thematic similarities between texts.
- I can identify morals in fables and fairy tales.
- I can experiment with codes and conventions to create a text based on the morals of a fable or fairy tale.

Essential knowledge:

- More information about representation can be found in the English Textual Concepts video [Representation](#).
- More information about genre can be found in the English Textual Concepts video [Genre](#).
- More information about codes and conventions can be found in the English Textual Concepts video [Code and Convention](#).

Focus question: How does representation in different modes operate according to its own codes and conventions?

Prior to reading the text, read aloud the title *The Girl Who Cried Martian* and ask students if they can link it to a text they already know. If needed, guide students towards the answer [The Boy Who Cried Wolf](#). As a class, recap the story of *The Boy Who Cried Wolf* and ask what sort of similarities they might find in *The Girl Who Cried Martian*.

Read *The Girl Who Cried Martian* as a class or listen to the audio recording. Discuss as a class whether students' predictions of textual similarities were correct. Use a [Venn Diagram or T-Chart](#) to compare the two stories. For example, students might notice the narrative use of

threes – that the princess cries Martian three times and the boy cries wolf three times. They might also note the Martian and the wolf appear at the end, and that no one believed the protagonists.

Ask students to consider what the connecting moral of the stories could be. Answers should be along the lines of *Telling lies means people won't believe you when you tell the truth.*

Brainstorm other fables and fairy tales as a class until there is a wide list to choose from. Explain that students will be writing a text based off one of the stories on the board using similar themes. The text can be a poem, play or narrative, as long as it is a different genre to the original. Before they begin, ensure students answer the following questions:

- How will the change in type/genre of text change the way you represent your characters? (For example, if you set Puss in Boots in a science fiction genre, you might change the cat to a robot.)
- What is the moral of your chosen text?
- How will you portray the moral in your own text?
- What codes and conventions can you use for your chosen genre? (These are themes, tropes, characters, topics, plot beats and situations. For example, a fantasy might have a big battle at the end, a Western might have a cowboy walking into a saloon and a mystery might have a detective character.)

Assessment of learning:

Give students time to write their text. The School Magazine's [Imaginative Texts Marking Rubric](#) can be used for planning and assessment either formally or as a peer or self-assessment.

Hailstone

poem by Vanessa Proctor | illustrated by [Matt Ottley](#)

[EN3-6B](#) | [ACELA1512](#)

Learning intention:

I am learning to identify how vocabulary can convey meaning in texts so that I can describe how vocabulary is used to express mood and a point of view.

Success criteria:

- I can compare the use of vocabulary in two texts.
- I can identify how vocabulary creates mood.
- I can select appropriate vocabulary to convey a specific mood when creating texts.

Essential knowledge:

- Information about point of view can be found in the English Textual Concepts video [Point of View](#).

Prior to the lesson, if you have a digital subscription, complete the interactive activity Vocabulary and Mood as a class. Alternately, watch the English Textual Concepts video [Connotation, imagery and symbolism](#) up to 1 min 52sec (looking at connotation), then discuss the difference between the sentences “The reading nook is cosy” and “The reading nook is cramped.” Explain that the choice of vocabulary changes the way the reading nook is perceived.

Before reading, explain to the class that you will be studying two poems with similar topics. Ask students to consider the mood of each poem as they listen. First, read aloud Rain Falls, Night Falls Too on pages 10-11 of this issue of Orbit. Then read Hailstone aloud to the class. If you have a digital subscription, you can listen to the recordings instead.

Do a [Think-Pair-Share](#) discussing the moods of each poem. Students might recognise that Rain Falls, Night Falls Too is gentler than the violent descriptions in Hailstone. In pairs, instruct students to draw up a T-Chart and list vocabulary from each poem that helps convey the different moods. A sample answer is below.

Rain Falls, Night Falls Too (Gentle)	Hailstone (Violent)
Falls Flakes Splashed Drops	Missile Storm-born Hard Twisted Hurling Icy strength Immense power

As a class, discuss how the choice of vocabulary in each text contributes to the mood. Students should recognise words such as flakes, splashed and dropped convey softness, while words such as missile, hard and hurtling have painful and aggressive connotations.

Explain that students will be writing their own scenario, choosing a mood and carefully selecting vocabulary to convey that mood.

Have students choose a scenario from the following (capable students can create their own):

At a funfair/circus	In a haunted house	Having dinner with royalty
On a cruise ship	At a sports carnival	In a forest
Moving into a new house	Meeting a celebrity	On an aeroplane

Next, students choose a mood, such as happy, sad, angry, scared, frustrated, excited, relaxed.

Students then brainstorm vocabulary that would match both their setting and mood. Ask students to write down lists of things they would see, hear, smell, taste and touch in their chosen setting. Students can then use a thesaurus, either online or in the classroom, to find the best synonym for their chosen mood. Give an example, such as the sounds of people on a rollercoaster. The description would change based on the mood, for example:

Happy – the joyful cries

Sad – the distant screams

Angry – the constant shrieks

Scared – the high-pitched cries

Assessment for learning:

Once students have a range of vocabulary in their individual word banks, they can begin writing their scenario.

A checklist for students to follow while writing their story:

1. I have clearly described my setting using the five senses (sensory imagery).
2. I have chosen a mood for my scenario.
3. I have used specific vocabulary to convey my chosen mood.

The School Magazine's [Imaginative Texts Marking Rubric](#) can also be used for planning and assessment.

Scaring the Sceptics

story by Melissa Miles | illustrated by Peter Sheehan

EN3-5B | ACELY1701

Learning intention:

I am learning to analyse text structures and language features so that I can explain the purpose of a text.

Success criteria:

- I can identify the codes and conventions of the horror genre.
- I can analyse how text structures and language features work to meet the purpose of the text.

Essential knowledge:

- The term [trope](#) is used in the analysis and teacher notes. This is a literary term that refers to a figure of speech expressing a meaning different to the literal interpretation of a word or phrase.
- More information about genre can be found in the English Textual Concepts video [Genre](#).
- More information about codes and conventions can be found in the English Textual Concepts video [Code and Convention](#).

Prior to reading, ask the class to name a horror book, movie or television show. Ask students what attributes they think makes a horror story i.e., how they know something is in the horror genre. Students may suggest the use of monsters, scary things and high tension. Note these down on the board.

Tell students to note down the codes or conventions of the horror genre they notice as you read the story Scaring the Sceptics or listen to the audio recording. Tell them to look out for themes, tropes, characters, topics, plot beats and situations. Also ask them to look for specific language that is used in horror stories. Once they've heard the story, students can compare their answers with a partner and parse the text a few more times to find anymore examples.

A sample list:

- A haunted inn (situation)
- Set at night time (situation)
- Sceptics (characters)
- Mention of characters who believe in ghosts (characters)
- Isolating the characters (trope)
- The stories of death (theme)
- Flickering shadows (trope)
- Mysterious rattling (trope)
- Isolating the main character completely (trope)
- Candle extinguishes/gets cold (trope)
- Hairs on my arm stand up (language)
- Denial of supernatural (theme)
- The presence of ghosts (situation)
- Ghosts attack main character (plot beat)
- Nails on chalkboard (language)
- Blood-curdling (language)
- Safety in the morning (situation)
- Cameras don't pick up everything (trope)
- The admittance that ghosts exist (theme)
- A final glimpse of the ghost (trope)

Invite students to share their answers with the class, and mention anything that was missed. Compare this story to the other stories that were mentioned at the beginning of the lesson and ask students whether Scaring the Sceptics matches the attributes they listed on the board. Ask whether there are any other attributes they want to include now they've taken a closer look at a horror text.

Also guide students towards considering:

- The theme of death, either literal or metaphorical

- The use of monsters, either literal or metaphorical
- Using language and tropes to create high tension (e.g. night time setting, shadows in candlelight, lights go out, freezing air)
- Isolating a cast of characters until there's only one left
- The main character is usually an ordinary person who must overcome something or someone much stronger than themselves

Now they have a better understanding of the conventions of horror, ask students the following focus question:

What is the purpose of a horror text?

To help students answer this question, display the following questions on the board:

- How do you feel when you read/watch a horror story?
- Why do you think people like to read/watch horror stories?
- Why do people write/film horror stories?
- Language features and tropes work together to create high tension in horror, but why does horror need high tension in the first place?
- Why is the main character usually an ordinary person?
- What is the purpose of monsters in horror?

Assessment for/ as learning:

Students can form their answer for the focus question by group discussion or using [thinking skills](#) strategies such as Five Whys (asking a question such as What is the purpose of monsters in horror? and continuing with a string of four more “why” questions for each answer) or Crazy 8s (choosing a statement such as “The horror genre makes life better” and give students eight minutes to come up with eight reasons how horror stories make life better).

Some possible answers for the purpose of horror texts:

- It shows that ordinary people can defeat evil
- People want to experience a thrill from the safety of their homes
- To feel a rush of adrenaline
- To examine the darkness of humanity using monsters as metaphors
- To experience things that could never happen, such as a zombie apocalypse
- To confront our fears

One-Man Band

poem by Heather Kinser | illustrated by [Michel Streich](#)

[EN3-3A](#) | [ACELA1504](#)

Learning intention:

I am learning to describe the purpose and structure of an exposition so that I can create an argument for representations in a text.

Success criteria:

- I can describe the structure and purpose of an exposition.
- I can work collaboratively to present an argument for representation in a text.

Essential knowledge:

- Information about point of view can be found in the English Textual Concepts video [Point of View](#).
- More information about representation can be found in the English Textual Concepts video [Representation](#).

As a class, read aloud One-Man Band and give students time to examine the illustration. Ask students to consider how the one-man band is represented. One at a time, students write down a single word on sticky notes to describe the one-man band and put it on the board. The trick to this activity is that students can't repeat what someone else has said. This means the first students may start with something like "noisy" then as the activity progresses there will be answers such as "piccolo" and "creative".

Ask students whether the words on the board are mostly positive or negative and give them time to reflect on the answer. For example, ask whether "noisy" is positive or negative. Encourage debate on the answer.

Explain that the class is going to pretend they are on a town council and have received this poem in the form of a flyer advertising the one-man band. He is visiting their town and they are either going to argue for or against allowing him to perform. Students must use the flyer to interpret the one-man band as either a positive or negative experience for the

townspeople then work in a team to create a convincing argument to present to their fellow council members. Explain that this presentation will be a formal argument, so every student needs to speak but they may read off a script.

Write the word "Purpose" on the board and ask students what the purpose of an exposition text is (answer: gives reasons for a point of view to try and convince others of it). Write the answer on the board. Then write "Features" and ask students what features they'll need to include in their argument.

Some suggested answers:

Begins with a sentence that gives a point of view on a topic.

Lists the arguments giving reasons and evidence for them.

Uses convincing language (high modality words) e.g. 'will damage' instead of 'may damage'.

Separate students into groups of three or four and assign each group either FOR or AGAINST allowing the one-man band to perform. Give them time to brainstorm, plan and write a script.

Questions to ask students as they're planning:

How can our vocabulary brainstorm from the beginning of the lesson help you with the task?

What evidence do you have in the flyer that the one-man band is going to be good or bad for the townspeople?

How can you interpret vocabulary like "blare" to help your argument?

What convincing language (high modality words) can you use?

Assessment of learning: Peer assessment

Groups present their arguments to the class. Feedback can be given through peer review using a checklist like the one below.

Did the group clearly state their point of view? yes/no

How well did the group use evidence from the flyer? /5

How well did the group use convincing language to help their argument? /5

How convinced are you by the group's argument? /5

Sylphie's Squizzes:

The Pitch Drop Experiment

article by [Zoë Disher](#) | illustrated by [Marjorie Crosby-Fairall](#)

EN3-3A | ACELY1703

Learning intention:

I am learning to use comprehension strategies and research skills to analyse information so that I can evaluate relative value, currency and accuracy of sources.

Success criteria:

- I can identify reliable digital and print sources.
- I can evaluate the value, currency and accuracy of information based on various reliable sources.
- I can include my sources when presenting information.

Essential knowledge:

- More information about authoritative voice can be found in the English Textual Concepts video [Authority](#).

Read The Pitch Drop Experiment as a class, then ask students the following questions:

Do you believe this information?

Why or why not?

Students might notice:

- The text format is an article, suggesting it is non-fiction.
- The text references scientists, dates and a university.
- The author has written several articles for The School Magazine in the past.
- The School Magazine's articles are considered a reliable source of information.

Pose the questions:

What if this entire article was made up, or just a false rumour?

How can we check if it's true?

Students should recognise that looking it up on the internet is a good start for checking the reliability of information. Ask students to give step-by-step instructions for you to look up the pitch drop experiment (e.g. Open a search engine such as Google, type in Pitch Drop Experiment, scroll through hits). Display your search findings on an Interactive Whiteboard. Ask students which websites are most likely reliable sources of information. Students might perceive University of Queensland, The Guardian and Nation Museums Scotland as examples of reliable sources. Explain that it's best to follow the source hyperlinks at the bottom of the page for more reliable websites. Also explain that information on media sites are not always reliable, and it is best to compare with other websites.

Go to a blog post or other less reliable source such as [Julian Trubin's page on Thomas Parnell](#). Ask students if they can be sure this website is reliable. Explain that that it is simply a blog post that can be uploaded by anyone, with any information they like. Ask how students might be able to verify the information on Julian Trubin's website. Students might suggest clicking on the HOME tab to find out more about the author. From there, they could do a web search on the author's name to find out if they are an established and legitimate source. However, in Julian Trubin's case, there is no further information about the person behind the blog posts, therefore, **this website isn't reliable**.

Explain to students that ways to find the most reliable sources of information on the internet include:

- checking the URL (if it includes .edu or .gov it's usually reliable but beware of scam sites)
- checking if the webpage includes hyperlinks to sources, or lists authoritative authors or studies
- using websites such as government education pages, library webpages, ABC/BBC pages, national and international museums, National Geographic, scholarly pages
- checking the date the website was published to ensure information is still current and valid

Explain that checking several reliable sources is the best way to evaluate information.

Ask students how they could include reliable sources in the article The Pitch Drop Experiment. Give the example of changing the article's sentence: *In 1927 he began an experiment at the University of Queensland* to *According to the University of Queensland's website, he created the experiment in 1927.*

In pairs, students find ways to include or directly quote (using the quotation marks) other reliable sources of information in the text. They can either mark up copies of the article or rewrite the text with their inclusions.

Assessment for/as learning:

To effectively evaluate the students learning today, direct them to the DoE digital learning selector webpage to participate in this [EXIT Ticket strategy](#) that has been developed through the use of a Google Form. Teachers will be able to download and modify to their requirements.

Extension: Students use a program such as Microsoft Word to type the article with their sources and include hyperlinks. Instructions on how to include hyperlinks can be found at [Hyperlinks in Word for the Web](#).