

Eruption at Lava Falls

story by Angie Schiavone | illustrated by [Marjorie Crosby-Fairall](#)

[EN3-CWT](#) | [AC9E5LE05](#)

Learning Intention:

I am learning how to recognise the stylistic features in a text so that I can experiment with them in my own creative writing.

Success Criteria:

- I can define the following stylistic features: personification, pun and symbolism.
- I can identify these stylistic features in a text and explain why the author has used them.
- I can experiment with using these stylistic features in my own piece of writing.

Essential Knowledge:

More information about how authors write with distinctive features can be found in the English Textual Concepts video [Style](#).

To fully understand the stylistic features used by the author, students must have background knowledge on volcanoes. The National Geographic article on [Volcanoes](#) provides essential terms and information.

Instruct students to read the 'Eruption at Lava Falls' individually or as a class. If you have a digital subscription you might like to listen to an audio recording on The School Magazine website.

After reading, ensure that students understand the story arc and theme/message. You may wish to use a [Writing Scaffold \(Imaginative\)](#) from the Digital Learning Selector website. The story's message is that it is important not to live in fear of a potential risk (especially if it is unproven or unlikely) but instead we should embrace the joy of life.

Explain to students that this well written story contains many stylistic features. These features help to keep the audience entertained by and engaged in the narrative. They also contribute to the story's overall theme. While the story contains many stylistic features, including alliteration, rhyme and similes, focus on the following techniques: personification, symbolism, pun.

Explicitly define these terms for students using the terms in the NSW Syllabus [Glossary](#):

- Personification: Attributing human characteristics to abstractions such as love, things (for example The trees sighed and moaned in the wind) or animals (for example The hen said to the fox ...).

- Symbolism: Use of a symbol that represents something else, particularly in relation to a quality or concept developed and strengthened through repetition. For example, freedom can be symbolised by a bird in flight in both verbal and visual texts.
- Pun: A figure of speech where there is a play on words. Puns are usually humorous and rely on more than one meaning of a word to emphasise the point, which may be serious.

Instruct students to go on a technique hunt. In groups, with three colours of post-it notes, instruct them to reread the text closely and record examples of these three techniques. Once completed students stick their post-it notes on a common space in the classroom. If someone has the same example as theirs, stick the post-it note on top of it. Alternatively, this activity can be done digitally using Google Jamboard.

Some examples of these techniques in the text include:

Personification	volcano "that loomed" "fierce lava flows" "wimpy wisps of gas" "soft bubbling burps" "volcano unmoved, unfazed and utterly unfussed"
Symbolism	the use of colour in the images (grey indicates mood) Vee and Velma's initials (both their names start with V suggesting they are volcano experts) They live under the "shadow of the volcano" The townspeople "sulked and skulked about like dark heavy clouds" "suspiciously sunny day" Chuck is wearing "bright striped overalls"
Pun	Vee's happiness is "dormant" and "extinct" "Lolcano theory" "no laughing matter" "only things cracked were eggs" "Because it wasn't feeling well" "Meowtain" "Eruption of lava"

As a class, choose an example of each of these stylistic features. Explain that this quotation was carefully and deliberately crafted by the author, and they have an intended effect on the audience. Encourage critical thinking and remind students that there are not correct and incorrect interpretations. Analyse each stylistic feature using the following steps:

Stylistic feature	Example	Effect on reader	Why the author used it
Personification	"volcano unmoved, unfazed and utterly unfussed"	The volcano sounds like a human character in the story, with	To show that the townspeople had interpreted the volcanos

		emotions just like the townspeople	feelings entirely wrong the whole time
Symbolism	The townspeople "sulked and skulked about like dark heavy clouds" vs. "suspiciously sunny day"	The miserable mood of the townspeople is contrasted with Chuck's extremely positive mood	To show the reader how they feel during different types of weather (cloudy vs. sunny) to understand the emotions of the townspeople better
Pun	"Lolcano theory"	They will laugh at this clever play on words	Including lots of jokes in the story reinforces the theme – the importance of seeing the bright side of life

Finally, explain to students that they are going to choose another landform and use stylistic features to write about the relationship between it and a group of people.

Brainstorm a list of landforms (mountains, coral reefs, forest/bush). Then ask students to attach a complication to this landform. For example, the mountain could be at risk of causing an avalanche; there could be bleaching of the coral reef. Students create a list of quotations and techniques using the three stylistic features of personification, symbolism and pun (if appropriate), collated in a table. For example:

Personification	The mountain's stomach rumbled It tentatively stretched out its arms It blew a cold breath all over the town
Symbolism	All the townspeople wear white puffer jackets Everyone's behaviour becomes impolite and frosty Cracks start appearing in walls
Pun	Not appropriate to the task of avalanche. Students could use another stylistic feature (such as simile) instead

Using their list of prompts, students write a short story containing a range of stylistic features.

Assessment as/of learning:

[Imaginative Text Rubrics](#) can be found on The School Magazine website. Students can use these rubrics as success criteria in the crafting of their imaginative writing via anchor charts. The rubrics can also be used to provide structure for peer or teacher assessment.

World's Biggest Bubble

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

[EN3-OLC-01](#) | [AC9E5LY07](#)

Learning Intention:

I am experimenting with a range of software functions so that I can create a visual representation of the text.

Success Criteria:

- I can understand the narrative expressed in a poem.
- I can identify the key points of the narrative to visually represent in a storyboard.
- I can demonstrate my understanding of the conventions of a storyboard and apply these conventions to the software program Canva.

Essential Knowledge:

More information on the commonly understood arrangement of text types can be found in the English Textual Concepts video [Code and Convention](#).

The NSW DoE has a site license to Canva Premium. Information about using Canva in the classroom can be found on the [Canva](#) page of the Digital Learning Selector, [Canva for Education](#) on the Technology 4 Learning Page, or the [Teacher Resources](#) page in Canva itself.

Read the poem to the class. If you have a digital subscription you may like to listen to the poem as an audio recording. After reading, summarise the poem's narrative using a 'Who, What, Where, When, Why, How?' chart. An interactive version of a WWWWWH chart is available on the Digital Learning Selector in the section on [Graphic Organisers](#).

Outline the task. Students will turn the narrative poem into a storyboard. To do this, they must identify the eight moments in the poem that can be captured effectively with an image. Each image may have a short caption, but it cannot contain all the words that appear in the poem. The purpose of the task is to compose a summary of the text using visual storytelling.

Inform students of the process of composing a storyboard:

1. Reread the text and identify the eight moments to feature in the storyboard.
2. Provide each of the eight panels with a heading that summarises the key moment.
3. Find, photograph, or sketch an image that visually captures the moment in the text.
4. Add a caption that provides essential information. This could include quotations or keywords from the text.

Using the process as a guide, construct class success criteria of the conventions of a storyboard. Criteria may include: well chosen events, catchy headings, interesting images.

Canva has approximately 150 storyboard templates in its library. These can be selected and edited to suit the needs of the class. Canva also has an image search function which facilitates the discussion of copyright and Creative Commons image use.

Provide students with time to navigate the features of Canva and construct their storyboard. Allow for creative interpretations of the "key events". For example, in the first rhyming couplet:

I'm blowing the world's biggest bubble
With gum that I bought from the store.

Some students may choose to focus on the big bubble, while others may focus on the action of purchasing the gum from the shop.

Assessment for/as learning:

Once students have completed their storyboards, the files can be downloaded as a PDF and printed. Conduct a [gallery walk](#) so that students can compare the way that they have summarised and visually represented the text. A peer assessment strategy such as [2 Stars and a Wish](#) can be used to structure feedback.

Rain Sonata

story by Kara Peter | illustrated by [Anna Bron](#)

[EN3-UARL-01](#) | [AC9E5LE02](#)

Learning Intention:

I am learning how to use metalanguage to analyse a text's stylistic features so that I can discuss my interpretation with my peers.

Success Criteria:

- I can identify a range of stylistic features in a text and use metalanguage to analyse them (connotation and imagery).
- I can explain my interpretation of the effect these stylistic devices have on the reader.
- I can compare the stylistic features used in two texts with a similar subject matter.

Essential Knowledge:

More information about how authors write with distinctive features can be found in the English Textual Concepts video [Style](#).

More information on analysing implied meaning and the use of figurative devices can be found in the English Textual Concepts video [Connotation, Imagery and Symbol](#).

A suggested sequence for introducing connotation and imagery can be found on the NSW Education webpage [Connotation, imagery and symbol Stage 3](#).

NB: The concluding stage of this activity compares 'Rain Sonata' with the story 'Eruption at Lava Falls' (this issue).

Prior to reading 'Rain Sonata', frontload the structure and stylistic features of the text:

- It does not follow a conventional narrative structure. The text is a vignette – a vivid description of a brief and significant moment in time.
- A range of words are used with negative and positive connotations to establish and shift the tone of the text.
- Imagery (metaphor, simile and personification) features to ensure the description is rich and easy to imagine.

Define metalanguage (connotation, tone, imagery, metaphor, simile, personification) as required using the NSW Syllabus [Glossary](#).

Read the text aloud. Instruct students to close their eyes and imagine the world of the text. This should include: the parched landscape, the imposing glass piano, the feel of the piano's keys, the sounds of the music and the rhythm of Jora as she plays. After reading, you may wish to collate student observations on an interactive presentation tool such as [Mentimeter](#).

After reading, provide students with a copy of the written text, accompanied by a table to analyse its stylistic features. The same table has been used in the Learning Resource for 'Eruption at Lava Falls' and this activity can be used to consolidate understanding and gradually release responsibility.

Students re-read the text independently, or in groups, before completing the table. Suggested interpretations are below, however provide students the freedom to interpret the texts any way that seems appropriate.

Stylistic feature	Example	Effect on reader	Why the author used it
Connotations (words)	" <u>high</u> in the mountains a <u>glass</u> castle rose ... <u>uppermost</u> room stood <u>glass</u> piano"	These words evoke the risk and fragility of Jora's situation. She is very high up, which can feel scary and threatening. Also, everything is made of glass, which is fragile and easily broken.	The words high / uppermost and glass have a negative connotation. The author is demonstrating how dangerous Jora's situation is.
Connotations (colours)	The colours in the pictures change from tans and browns to a vibrant green.	The tans and browns emphasise how dry the land is, whereas the green demonstrates how much rain there has been.	Colours also connote emotions. The author is using dull tans and browns to imply pessimism, while the greens imply freshness and optimism.

Imagery – metaphor	“perfect black notes were drops of inky rain.”	They can easily imagine what the musical score looks like, with musical notes splashed across the page	The author is also creating a direct link between the music and rain. It is as if they are the same thing.
Imagery – simile	“The rain tasted like music.”	This is an unusual comparison and the audience would ponder what music would taste like.	The author uses this simile to further link the music and the rain. Not only do they behave the same way and sound similar, they also taste similar.
Imagery - personification	“spread of calloused, tan farmland below”	The audience have a vivid description of how dry the land is because they imagine it looking like an old farmer’s hand.	The author uses personification to show the close relationship people have with the land. This is emphasised because Jora has control over the weather.

After students have conducted a close reading of the text, instruct them to write down their favourite quotation. Students should draw an illustration of the quotation and use colours that have appropriate connotations. Underneath, they should write their interpretation of the quotation. The following sentence stems can be used to guide interpretation:

The meaning of this quotation is ...

The effect on the audience might be ...

The author used (insert stylistic feature) because ...

Students can share their interpretations with their peers.

Finally, using a Venn Diagram (a template is available in the Digital Learning Selector’s [Graphic Organisers](#) page) students can compare the stylistic features used in texts on a similar topic. Explain that both ‘Eruption at Lava Falls’ and ‘Rain Sonata’ explore the relationship humans have with their environment.

Some points of similarity include: colour connotation, use of personification, symbolism.

Some points of difference include: tone (humour vs. serious), structure (narrative vs. vignette), pun vs. imagery.

Sylphie's Suzzes: Proud Proboscis

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

[EN3-VOCAB](#) | [AC9E5LA08](#)

Learning Intention:

I am learning how to use Tier 2 and Tier 3 vocabulary so that I can express a greater precision of meaning in my discussion of a text.

Success Criteria:

- I can identify and define Tier 2 and Tier 3 vocabulary in a text.
- I understand the codes and conventions of a nature documentary.
- I can apply my knowledge of precise vocabulary when delivering commentary in the style of a nature documentary.

Essential Knowledge:

More information on the commonly understood arrangement of text types can be found in the English Textual Concepts video [Code and Convention](#).

An explanation of the distinction between Tier 2 and Tier 3 vocabulary can be found on the NSW Education site [Vocabulary](#).

Read the article as a class. If you have a digital subscription you may wish to listen to the audio recording on The School Magazine website. After reading, discuss the content of the article. Suggested discussion points include:

- What is this article about? (The proboscis monkey – their physical features and personality characteristics.)
- What are some important details from the article? (Answers will vary. Students are likely to identify the characteristics and features, habitat, diet and predators.)
- What are some interesting details from the article? (Again, answers will vary. Some examples are specific features of their nose or their full and round belly.)

Once students have a thorough understanding of the content of the article, explain the distinction between Tier 2 and Tier 3 vocabulary (adapt the definitions to suit your class):

- Tier 1: Most basic, typically appear in oral conversations, rarely require instructional attention.
- Tier 2: High utility, found across domains, more likely to be written than spoken.
- Tier 3: Low frequency, limited to specific topics and domains, low utility.

Explain that while Tier 2 words are the most important words to know and understand, when you want to sound like an expert on a topic you need to use Tier 3 words. Using a T-Chart, model how to identify a range of Tier 2 and Tier 3 words in the text. Some examples are below:

Tier 2	Tier 3
male stupendous amplifier protruding unripe digest webbed bacteria	proboscis brays

Students should notice that there is only a limited amount of Tier 3 vocabulary in the text. This is to suit the primary school audience. Provide students with a range of additional websites to conduct research and locate Tier 3 vocabulary so that they can become experts on the proboscis monkey. Students should define the Tier 3 vocabulary as they locate it.

- Anamalia Bio: [Proboscis Monkey](#)
- Britannica: [Proboscis Monkey](#)
- Animal Diversity Web: [Nasalis Larvatus](#) (this text contains a high frequency of Tier 3 words and may be challenging for readers)

Finally, show students a YouTube clip of a proboscis monkey, without sound. (Suggested resource: [Proboscis Monkeys | World's Weirdest.](#))

List the codes and conventions of nature commentary:

1. Describes what the animal is doing on the screen.
2. Embeds a range of facts about the animal at appropriate moments (habitat, diet, size, predators).
3. Uses a range of Tier 3 vocabulary to establish the commentator as the expert on the animal.

Provide students with access to the muted version of the clip. Students should watch the events in the clip and construct their own nature documentary to superimpose over it. Students should construct notes (“cheat sheet”) which list the facts, details and Tier 3 vocabulary they will use as part of their commentary. They then rehearse the delivery of their commentary, before presenting it to a peer.

Assessment as/of learning:

The codes and conventions of a nature documentary can be converted into a peer assessment checklist.

[Informative Text Rubrics](#) can be found on The School Magazine website. Students can use these rubrics as success criteria in the crafting of their persuasive texts via anchor charts. The rubrics can also be used to provide structure for peer or teacher assessment.

Nelly O'Mare Has a Zoo in Her Hair

poem by Laura Motherway | illustrated by Sarah Davis

[EN3-UARL-01](#) | [AC9E5LE02](#)

Learning Intention:

I am learning how to pose and discuss questions about the text so that I can make balanced judgements in consultation with my peers.

Success Criteria:

- I can understand the narrative expressed in the poem.
- I can explain how the style of the poem differs from traditional poems written for children.
- I can consider the reasons why the author has made choices to subvert the genre of a traditional children's poem.

Essential Knowledge:

More information about the meaning of genre can be found in the English Textual Concepts video [Style](#).

Prior to reading the poem, discuss the genre of didactic children's poetry. Explain that the purpose of a didactic poem is to instruct or teach readers about morals and skills. A common source of didactic poems for children are Mother Goose's Nursery Rhymes. Ask students to construct a class list of didactic poems they remember from childhood. Some examples are:

1. The Alphabet Song (teaches children the alphabet)
2. Little Boy Blue (teaches children the importance of looking after your belongings)
3. Little Bo Peep (teaches children to let go of things)
4. Solomon Grundy (teaches children about the cycle of life)

Introduce students to the content of the poem. Nelly Mae is a little girl who is “as sweet as a pink sugar bun”. However, she does not like having her hair washed. She therefore refuses to ever wash her hair again and it grows dirty and smelly.

Remind students of the genre of didactic poetry. Ask students to predict:

- The events in the poem (for example, her hair turns into one big knot; she wants to make friends, so she washes and brushes her hair).
- The message or moral of the poem (for example, follow your parents instructions; take care of your personal appearance).

Read the poem with the class, or if you have a digital subscription listen to the audio recording. Then, using the narrative graphic organiser that is familiar to your class, map out the events in the poem.

Using a T-Chart, construct a list of ways that ‘Nelly O’Mare Has a Zoo in Her Hair’ is similar and different from the traditional genre of didactic children’s poetry (nursery rhymes). Some example answers are below:

Didactic children’s poetry	‘Nelly O’Mare’
Is about topics that relate to or are relevant to childhood.	Is about a common childhood fear: washing hair.
Uses simple language and rhymes.	Also uses simple language and rhymes “sweet as a pink sugar bun.”
Includes animals.	Includes animals.
Teaches skills, such as taking care of animals or household chores.	Encourages children to be strong willed and independent.
Has a strong message for children, usually about obedience?	Encourages children to be kind but does not encourage children to be obedient.
Bad things happen to children who do not follow adult instructions	Nelly O’Mare is happy and fortunate at the end of the poem, as a result of her disobedience

After comparing the differences between the two poems, ask students to pose questions about why the poet has written a poem that is so different from a traditional children’s poem. Students should consider stylistic decisions made by the author, such as making Nelly disobedient, her parents not punishing her and her ultimate happy ending. Sample questions include:

- Do you think it is ok that Nelly did not want to wash her hair?

- Is it common for children to disobey their parents nowadays?
- Are traditional nursery rhymes even relevant to us anymore, or is this poem a more realistic version of children?

Assessment for/as learning:

Use the [Parking Lot](#) strategy from the Digital Learning Selector to facilitate students posing their questions and then holding a whole class discussion on possible interpretations on the poet's intentions in composing this poem.

A Puzzling Tale: Catch of the Day

a Greek folktale retold by Claire Catacouzinos | illustrated by [Sylvia Morris](#)

[EN3-OLC-01](#) | [AC9E5LY02](#)

Learning Intention:

I am learning how to use an inference equation so that I can justify my theories about a riddle.

Success Criteria:

- I can define the term inference and use an inference equation to identify the deeper meaning in a text.
- I can apply the skills of the inference equation to a riddle in a text.
- I can present my theory on the answer to a riddle using clues in the text and my background knowledge.

Essential knowledge:

More information on the explicit teaching of inference can be found in the NSW Government's Education resource on [Stage 3 reading – Inference](#).

Explain to the class that the text they are about to read contains a riddle. Their job as readers is to look for clues and to come up with a solution. Then instruct students to keep their guesses to themselves until the end of the activity.

Read the text as a class. After reading, ask students to identify the quotation that contains the riddle:

'Well, what we came here to catch, we threw away; what we didn't want to catch, we kept.'

Explain to students that while this is a very tricky riddle, using a thinking protocol called an inference equation will help them solve the mystery and explain which clues led them to that conclusion.

Define inference: the process of drawing conclusions based on evidence from a text. There are two types of evidence that allow us to make inferences:

- Background knowledge, which can include: vocabulary, places visited, interests and hobbies, subject specific knowledge, cultural knowledge, life experiences.
- Clues which are found in texts and include both written and visual components.

By considering these two types of evidence, as readers we can make inferences. Use a **Think Aloud** strategy and the graphic organiser below to model how the inference equation works. Provide a level of support to suit the needs of your class. For example, you may collaboratively locate the clues as a class and direct the students to individually apply their background knowledge to generate inferences. Some suggested clues are below. (Please note that this list is not exhaustive.)

Clues in the text	+	Background knowledge	=	Inference
Wild dogs roamed	+	Wild dogs are dangerous because they spread disease and parasites	=	They probably didn't want to catch wild dogs and it is unlikely that they caught them. But the wild dogs could have brought something they didn't want, like fleas.
Some children itched	+	Lots of things can cause itching, like eczema, or lice	=	The children had irritated skin, but there is not enough evidence yet to say what is causing the itching
In the image the man has red spots	+	Red spots can be caused by pimples, freckles, chickenpox or irritated skin	=	As the man is a grown up, it is most likely that he has irritated skin from bites, because he is too old for pimples or chickenpox

Through a gradual release of responsibility, students should complete the latter stages of the inference equation independently. Each step of the inference equation should bring them closer to solving the riddle.

Assessment as/of learning:

After students have completed their inference equation, ask for their theory / answer to the riddle. This can be in verbal, written or digital form (using interactive presentation software such as [Mentimeter](#)). They must support their theory with evidence from the text.

Many students are likely to identify that the fisherman have caught lice. This is because itchy skin is referenced throughout the text and the only likely inference for itchy skin is lice. Lice also suits the riddle: the lice caught by the fisherman is thrown away, the lice they failed to catch remained on their skin.

Mysterious Mona Lisa

article by Mina | illustrated by Fifi Colston | photos by Alamy

[EN3-OLC-01](#) | [AC9E5LY02](#)

Learning Intention:

I am learning how to use interaction skills so that I can participate in an improvised speaking activity in a manner appropriate for the audience and purpose.

Success Criteria:

- I can identify important and interesting details in a text. I can then turn these details into a series of gameshow style questions.
- I can explain what several interaction skills mean (paraphrasing, questioning, non-verbal clues and vocal effects).
- I can describe the stylistic features of a gameshow and apply my understanding in an improvised speaking activity.

Essential Knowledge:

More information about how genres are defined by distinctive features can be found in the English Textual Concepts video [Style](#).

More information on the commonly understood arrangement of text types can be found in the English Textual Concepts video [Code and Convention](#).

Before reading the text, distinguish for students important facts and interesting details.

1. Important details: when the reader can focus on the most important details to develop an overall understanding of the text and the ability to decode deeper meanings.
2. Interesting details: things that are good to know, but are just extra pieces of information. They are not needed to understand the text.

Fluent readers should be able to sift through interesting details to find the important information. This is essential for a high level of comprehension of the text.

Read the text with the class. Ask students to consider whether the information they uncover is important or interesting. Then conduct one of the following activities so that students can practice differentiating between important and interesting information:

- a. Students are provided with two highlighters. As they read, they highlight important details in one colour and interesting details in another. They compare their answers with their peers before compiling the information in a digital T-Chart using Google Jamboard.
- b. Conduct a Think Aloud using sentence strips. Prepare a number of statements from the article. As you encounter these statements in your reading, model your process in

determining whether the statement is important or interesting (show students how you think by doing it aloud).

- c. If you have a digital subscription, students can complete a sorting activity as an interactive task.

Explain to students that they will create a series of gameshow style questions based on the information in the article. There will be two rounds of the gameshow: important details about the Mona Lisa and interesting details about the Mona Lisa.

Provide students with time to work in pairs or groups of three to construct questions. Questions could take a variety of formats such as, multiple choice, short answer, Fact or Fib or [Find the Fib](#).

Explain that students will present these questions in the format of a gameshow. Brainstorm a list of gameshows that students are familiar with (Family Feud, Millionaire Hotseat, The Chase). As students to think about what is similar in the styles of all these shows. Answers many include:

- A really enthusiastic host
- Jokes between the host and the contestants
- Brief personal information shared by the contestants (where they live, their job)
- The host using long pauses while delivering the question
- The contestant thinking aloud about the answer and possibly paraphrasing or clarifying the question
- The host using non-verbal cues and body language to provide hints to the contestant
- The host using pauses, tone, volume and pace to create suspense waiting for the answer
- Over the top celebrations when a contestant wins
- Kindness when a contestant loses.

You may wish to watch an example of a gameshow and unpack elements listed above to provide concrete examples of the key interaction skills (questioning, paraphrasing, verbal and non-verbal cues, pace, pause and volume). A suggested resource is a YouTube clip is [Are You Smarter Than a 5th Grader?](#) (timestamp: 2:20 – 8:52).

Finally, set your classroom up like a gameshow. Assign roles and conduct a quiz on the article using the stylistic conventions of a gameshow.

The Delivery

story by Chris McTrusty | illustrated by Ana María Méndez Salgado

[EN3-CWT- 01](#) | [AC9E5LE05](#)

Learning Intention:

I am learning how to draw upon fiction elements in a model text so that I can experiment with news ways to communicate meaning from the text.

Success Criteria:

- I can identify the key vocabulary and stylistic details in the text that reflect the author's style.
- I can describe the codes and conventions in a job advertisement.
- I can adapt the stylistic features of the text to my composition of a job advertisement.

Essential Knowledge:

More information on the commonly understood arrangement of text types can be found in the English Textual Concepts video [Code and Convention](#).

More information about how authors write with distinctive features can be found in the English Textual Concepts video [Style](#).

Read the text as a class. Pause after the single word paragraph:

Success!

Ask students to comment on the style that this story is written in. They might observe that it is written like a fantasy story or fairytale and the main character seems like a knight in shining armour. Ask students to identify the details in the text that create this style. For example: the setting (a castle keep shrouded in morning mist), the characters (Orlando, a knight with a sword/dagger, and the beast), the vocabulary (cobblestones, swirling mists, vessel, quest).

Then read to the end of the story. Ask students what they notice about the second half. Students should observe that while the story is still written in the style of a fairytale, it has modern elements (Orlando is a delivery driver and must fetch low fat milk). Students may make the connection between Orlando and a modern-day Uber Eats or Door Dash driver.

Explain the task that students will pretend that they are the Lady of the Castle and write the job advertisement that Orlando answered to find himself in this predicament.

Discuss the purpose and features of a job advertisement. You may wish to show students some sample job advertisements from websites such as [Seek](#). Students should understand that the purpose is to inform people about the role and required skills of a job. An advertisement should also persuade people to apply for the job. Ensure that students can identify structural features of a job advertisement, including:

- An eye-catching heading (so that people will stop and read it)
- A persuasive introduction (that explains why this is a great job and place to work)
- A bullet point list of details (roles and responsibilities and personal characteristics)
- Key information (salary, location, perks)
- A positive photograph (that makes the job look rewarding and exciting)

Students should read the text again, closely and locate key vocabulary and details that they will put in their job advertisement. Provide a planning sheet where students brainstorm information under each of the above headings. For example, under the bullet point

“persuasive introduction” students could include: castle keep surrounded by mist, physical activity, uniform (knight’s armour) provided.

Completed job advertisements could make up part of a class display.

Assessment as/of learning:

[Persuasive Text Rubrics](#) can be found on The School Magazine website. Students can use these rubrics as success criteria in the crafting of their imaginative writing via anchor charts. The rubrics can also be used to provide structure for peer or teacher assessment.

The Young Head of the Family

play adapted from a Chinese folktale by Edel Wignell | illustrated by [Stephen Axelsen](#)

[EN3-UARL-01](#) | [AC9E5LE01](#)

Learning Intention:

I am learning how to recognise aspects of social, historical and cultural context so that I can have a deeper understanding of texts.

Success Criteria:

- I can define social and cultural context.
- I can recognise the written aspects of the text that reveal cultural elements such as beliefs, traditions and customs.
- I can consider the traditional components of Chinese theatre and how these impact upon the performance of the script.

Essential Knowledge:

More information about how social, historical and geographical factors influence the construction of a text can be found in the English Textual Concepts video [Context](#).

In depth information on the historical, social and cultural context of Chinese Theatre can be found in the online chapter [Chinese Theatre](#) from the Routledge Handbook of Asian Theatre.

Before reading, or introducing the text, introduce two elements of frontloading:

Introduce students to the concept of context. A good starting point is the Australian Curriculum [Glossary](#):

An environment in which a text is responded to or created. Context can include general social, historical and cultural conditions in which a text is responded to and created (context of culture) or specific features of its immediate environment (context of situation).

Explain that knowing more about the social, historical and cultural context of a text deepens our comprehension of the text overall. Explain that texts can also sometimes teach us about social, historical and cultural context and that reading teaches us about the world.

Also, before reading the text, draw students' attention to the byline. After the author's name it says: "adapted from a Chinese folktale". Ask students if they have heard of the word folktale.

Provide students with the characteristics of a folktale. (Suggested resource: Collins dictionary entry for [folktale](#).)

- A tale or legend that is traditional among a group of people.
- Often passed down through oral retelling.
- Usually, the original author is unknown.

Assign students roles and read the play as a class. Alternatively, you can listen to a recording of the text on The School Magazine website.

After reading, explain to students that the play contains lots of information about what life was like in China a long time ago. We can learn details about the social and cultural context from the play. Ask students to identify what life was like in China. They may identify the following points:

1. Daughter-in-laws moved in to live with their husband's family.
2. Mothers were the head of the family.
3. Jade was a valuable stone that people would spend money on.
4. Mandarins were the names given to government officials. They had a lot of power and could order families to do things.

Remind students that, because this is a folktale, some of the information may be unreliable. Students may like to cross-check or confirm these contextual details through research on Ancient China. (For example, it was generally fathers, not mothers who were the head of the family). Suggested resource: DK Find Out! [Ancient China](#).

Explain to students that sometimes research or prior knowledge of social, historical and cultural context enhances understanding of a text. Provide students with contextual information about traditional Chinese theatre:

- Chinese Theatre contains many examples of symbolism
- Chinese Theatre often told stories with strong moral messages for the illiterate masses
- Chinese Theatre had a strong musical component
- Chinese Theatre contained chanting as part of the performance (in fact most lines were sung or chanted, rather than spoken)

Then show students a clip providing examples of Chinese Theatre staging, [Cultural performance: Highlights of Chinese Theater](#).

Keeping these contextual details in mind, read through the play again. After reading, ask students to comment on what they noticed about the play this time and how contextual details enhanced their understanding of the play.

Constellation Sensation

poem by Kate Rietema | illustrated by Jasmine Seymour

[EN3-UARL-01](#) | [AC9E5LE03](#)

Learning Intention:

I am learning how to recognise that texts can be written from different perspectives so that I can understand how texts on the same topic can have different interpretations.

Success Criteria:

- I can identify the cultural perspective in a text and provide evidence to support my interpretation of the narrative voice.
- I can learn contextual details about a different cultural perspective on a related topic.
- I can compare the perspective in two texts on similar topics.

Essential Knowledge:

More information about how the people view the world through different lenses can be found in the English Textual Concepts video [Perspective](#).

More information about how the concept of perspective should be addressed in Stage 3 (including how context shapes a person's view of the world) can be found on the English Teachers Association's page on [Perspective](#).

Read the poem as a class, or if you prefer to listen to the audio recording.

After reading, revise the class understanding of perspective. Remember that students should understand that the world of a text is shaped by their own personal experiences and culture. Perspectives differ and therefore the values in texts will also vary.

Re-read the poem and as a class identify evidence of Kate Rietema's cultural perspective. Some examples include:

- A 'dot-to-dot' is a reference to an activity common in schools in the USA, Europe and Australia.
- The Dragon (Draco), Hero (any one of a number of heroes in Greek mythology), King (Cepheus) and Queen (Cassiopeia), Big Dipper (Ursa Major), Herdsman (Bootes), Small Northern Crown (Corona Borealis) are all references to constellations first named in Ancient Greece and Rome. This indicates a Western / European cultural perspective.

- Stargazing would be a popular pastime at her family run camp resort.
- Discuss the value of stargazing for Kate Rietema. (This is also the message of the poem.) Student answers will vary but may include interpretations such as: it is fun to recognise images in constellations, the patterns of stars can become a game.

Explain to students that they will now read about a different cultural perspective on stargazing. Remind students that when considering different perspectives, the aim is to learn about the world, not to value or judge the beliefs of others.

Provide students with information about cultural astronomy through websites such as:

- [Australian Indigenous Astronomy](#)
- [Indigenous Knowledge Portal](#) (University of Melbourne and aligned to new National Curriculum)
- [AIATSIS - Astronomy](#)
- [First Peoples of Australia Astronomy](#) (Museums Victoria)

Also explain the definition of cultural astronomy (taken from [Star Stories of the Dreaming, 2014](#)):

These days, the study of the sky knowledge of ancient and traditional people is called “cultural astronomy”, and it looks at how the knowledge of the night sky was important in peoples’ culture, ceremonies, and daily life. Since Aboriginal and Torres Strait Islander people have been living for so long in Australia, they are considered to have the oldest continuous culture on Earth. If knowledge of the night sky was an important part of that culture, then they could also be considered to be the world’s first astronomers.

After conducting research on Aboriginal Astronomy, students should recognise some points of difference in the cultural perspective of Kate Rietema and different groups of Aboriginal Australians. (It is important to note that there is no one definition or understanding of Aboriginal Astronomy.) Some obvious differences are as follows:

- The interpretations of the shapes of constellations.
- For many Aboriginal peoples, the gendering of the Sun (woman) and Moon (man)
- The cultural and religious significance of the stars (compared to stargazing as a game)

Extension: You may wish to continue the study of Aboriginal Astronomy to include looking for areas of similarity with European Astronomy knowledge, such as knowledge of the celestial pole, observations of eclipses, comets, meteors and aurorae.

Extension: [Jasmine Seymour](#), who illustrated this poem, is a Darug woman and author. Her books, including *Cooee Mittigar*, *Baby Business*, *Family and Open Your Heart to Country* are rich texts to explore cultural perspectives.