

Welcome to Our World!

EN3-CWT-01 | A9CE5Y06

Learning Intention:

I am investigating how to create criteria for text structures and language features so that I can compose and edit a coherent text.

Success Criteria:

- I am beginning to understand the conventions of an audio guide.
- I can collaboratively create a criterion for the structure and language features of a successful audio guide.
- I can review, edit and improve my work using this criterion.

Essential knowledge:

- More information about agreed-upon text structures can be found in the English Textual Concepts video [Code and Convention](#).

Before commencing the activity, provide students with an opportunity to explore the text and take notes on each of the subheadings (mystic tree, arbour, lost entry, etc.). Their notes should include a description of the location and details of how it would be used by Mr Erasmus. For example:

- The arbour is a comfortable and wide bench with a shady canopy of thick vines and fragrant flowers overhead. Mr Erasmus uses it as his favourite reading spot on a warm afternoon.

Students may need access to technology to research aspects of the garden (such as the function of an arbour, summer house and potting shed). They can also extract information about the property from the story 'The Wagging of Keithus' (this issue). Alternatively, if you have a digital subscription, there is an interactive version of this text on The School Magazine's website.

After students have explored and analysed the text, explain the task: they will create an audio guide for visitors to Mr Erasmus's garden. Show students the clip, [Audio guide: the British Museum your way](#) to introduce the technology of an audio guide to students. Then ask the following questions:

- Has anyone ever used an audio guide before?
- Where would you use an audio guide?
- What would you expect to hear on an audio guide?

Explain that the class will design the set of criteria an audio guide needs to meet to be successful. Remind students that an audio guide has a dual purpose: to provide information about a location and its objects, but also to offer a route through a venue. Under the following headings, allow students to generate success criteria through class discussion:

- Introduction (answers could include: a welcome greeting from Mr Erasmus or a short history of the property)
- Directions (answers could include: a suggested order in which to see the sights, words like left/right/north/south)
- Sightseeing information (answers could include: an explanation of the sight, possible activities, fun facts)
- Visitor information (answers could include: location of toilets, kiosks, rules when visiting the property)
- Language features (answers could include: formal language, technical vocabulary, present tense)

As students write a draft of their audio guide, format the success criteria into a checklist using Microsoft Excel, Google Sheets or similar software. After students have completed their draft, they should self or peer assess the draft against this checklist and make improvements as required.

Finally, using an audio recording program, such as [Audacity](#), students should record their audio guide and publish it on a class platform.

The Wagging of Keithus

part one of a two part story by [Geoffrey McSkimming](#) | illustrated by Gabriel Evans

[EN3-CWT-01](#) | [A9CE5LE05](#)

Learning Intention:

I can identify key details in a narrative so that I can experiment with and extend on the ideas of the author in a sequel.

Success Criteria:

- I can summarise a narrative identifying major events and significant details.
- I can plan a sequel to the narrative with a consideration of text continuity.
- I can incorporate the fantastical and nonsense vocabulary of the author to incorporate aspects of their style.

Essential knowledge:

- More information about narrative structure can be found in the English Textual Concepts video [Narrative](#).

Prior to reading the story, draw students' attention to the byline. Ask them to identify what is unusual: it is part one of a two part story. Then ask them what they expect at the conclusion of this part. Predictions might include: that the story ends with unanswered questions, the story ends on a cliffhanger, the story has a number of possible options for part two.

Introduce students to the concept of a **sequel** using the Collins' Dictionary definition. Then brainstorm famous sequels (The Gruffalo's Child, the Harry Potter series, Toy Story 2).

Generate a class list of the features of a successful sequel. These could include:

- Picks up where the story last left off
- Includes main characters from previous instalments
- Is set in the same world
- May introduce new characters or new details

You may also want to introduce the concept of continuity: a consistency of people, plot, objects and places over a period of time.

Explain to students that they will write a sequel, or part two, of the story. As they read the text ask them to consider the following:

- What are the key details about the characters, setting and plot that need to be included in part two?
- What is key vocabulary (including nonsense words) that should also feature in a sequel?
- What are the unanswered questions that need to be answered in the second instalment?

After reading part one, students collate the above information on Read Write Think's graphic organiser **The Narrative Pyramid**. Instruct students to include as much detail as possible. For example, Mr Erasmus is wise, old and has lived in his thatched-roof home for many years. Explain that a consideration of textual detail will ensure continuity. Also, ask students to collect a list of 5 – 10 words used in the text that they will also use in their sequel, for example, blurted and zitheringly.

Finally, before students write their sequel, display a list of unanswered questions that students need to consider. The first three feature in the call out box at the end of the text. Other potential questions include:

- Who is Keithus?
- Why is he wagging?

After students have written their sequel, they read their peers' work. Students should compare their interpretation and prediction of events, based on the official sequel, appearing in the next issue.

The Visitors

play by **Bill Condon** | illustrated by Queenie Chan

EN3-UARL-01 | A9CE5LY03

Learning Intention:

I am beginning to understand the textual device dramatic irony so that I can explain why a text is humorous.

Success Criteria:

- I can identify examples of humour and jokes within a text.
- I can explain the concept of dramatic irony and apply it to the text
- I can identify examples of dramatic irony in unseen texts.

Essential Knowledge:

- More information about the characteristic writing styles of authors can be found in the English Textual Concepts video [Style](#).

Read the play as a class. After reading, ask the class to identify the tone of the play (humorous). Then ask students to locate examples of jokes in the play. Examples include:

- That Sam and Bess don't find the names Zoog, Zertz, and Ziggle unusual.
- Mishearing interstellar as interstate.
- Confusing the planet Mars with Ma's All You Can Eat Café and Marsden Gardens.

Explain that there is a common theme linking all these jokes: that Sam and Bess don't realise that Zoog, Zertz and Ziggle are aliens because they strongly believe that nothing unusual ever happens in their town.

Next, explain that the reason that the play is humorous is because the audience are in on a secret. They know more about the situation than the characters Sam and Bess, specifically that there has been an alien invasion in their boring town. This is funny because, no matter how obvious the aliens are to the audience, Sam and Bess can't recognise them.

Show the Ted Ed clip [In on a secret? That's dramatic irony](#) to the class. After viewing the clip, ask the following questions to assess students' understanding:

- What is the confusion or misunderstanding in the play? (That Zoog, Zertz and Ziggle are aliens.)
- How does this confusion lead to tension and suspense? (The audience is waiting for the moment that Sam and Bess realise they are aliens.)
- Usually the confusion is cleared up and the characters eventually understand a situation. Does this happen in the play? (No, Sam and Bess are still confused at the end of the play, which makes the situation funnier.)

Finally, show students a range of unseen picture books that contain dramatic irony. Text suggestions include: "The Hat Trilogy" by Jon Klassen and "Sam and Dave Dig a Hole" by Mac Barnett.

Display a double page spread to students. Ask them to identify the example of dramatic irony in the text and images and to explain why it has been used. For example, in "Sam and Dave Dig a Hole" there are illustrations in which the audience can see both the two protagonists digging and a range of diamonds in the cross section of the soil. Sam and Dave keep changing the direction of their digging and therefore just missing the diamonds. This is only obvious to the audience, who can see underground, unlike Sam and Dave. Students should be able to explain that the author has used dramatic irony to build tension, as the

reader wonders if they will ever find the treasure when they are so close. It also adds humour as the reader can see how many near misses Sam and Dave have to finding treasure.

Seasickness in Space

poem by Colin Thiele | illustrated by Lesley McGee

EN3-RECOM-01 | A9CE5LY04

Learning Intention:

I am learning the steps to monitor meaning and summarise a poem so that I can develop a deeper understanding poetic meaning.

Success Criteria:

- I can monitor my comprehension by recognising and clarifying unknown words and phrases in a poem.
- I can summarise content within using a four-step approach.
- I can write a short explanation off the meaning of the poem.

Before reading the poem, conduct a class poll on the topic:

What is easier to understand, a story or a poem?

It is likely that most students will nominate the story as being easier to understand. Ask students to list some of the reasons why they find poems more challenging. Reasons may include: because they are short and do not contain all the details; because they are sometimes written in long or incomplete sentences; because they often contain unusual words and language techniques.

Read the poem to the class. Then ask students to write their initial summaries of the poem. At this stage, the summaries are likely to be brief and vague. (For example: people in space get seasick and they look green.) Keep these summaries so that students can compare their progress after they have analysed the poem in more depth.

Explain to students that a deeper understanding of a poem's meaning can be achieved by following the steps below:

1. Identify and clarify unknown words
2. Unpack language techniques and figurative language
3. Summarise each stanza into a sentence
4. Synthesise the stanza summaries into a short explanation of the poem's meaning

Explicitly guide students through these steps. A suggested sequence includes:

1. Identify and clarify: earthly, wayfarers, veer, interstellar
2. Unpack the two metaphors: weightless wayfarers (someone travelling far and wide by floating rather than on foot) and bug-eyed men (creatures that feel unhappy or sick with bulging eyes).
3. Read each stanza slowly and then form a summary by asking:

- a. Who is the stanza about? (For example, stanza two is about both someone on a boat on earth, and someone travelling through space.)
 - b. What is happening to them? (For example, in stanza two, the person on earth feels seasick, but the person in space feels more sick as they tumble.)
4. Finally, using the one sentence summaries, students should write an extended (2-3 sentence) summary of the poem's meaning.

An example extended summary of this poem is below:

In the poem 'Seasickness in Space' the poet compares the experience of seasickness on land, compared to seasickness in space. He believes that seasickness in space is much worse, which is why aliens are almost always green, because they need to vomit.

This four-step analysis can also be done on the two other programs in this issue, as well as any poem with a stanza structure. As students practice this approach, there can be a gradual release of scaffolding and control.

Sylphie's Squizzes: Rakali

article by [Zoë Disher](#) | photos by Dreamstime

[EN3-CWT-01](#) | [A9CE5LE05](#)

Learning Intention:

I am drawing on facts obtained from nonfiction texts so that I can create rich and innovative imaginary texts.

Success Criteria:

- I can collect and prioritise facts and details about the rakali from two nonfiction sources.
- I can understand the conventions of picture books about native animals.
- I can plan a literary text that combines the information presented in the nonfiction text with the conventions of a picture book.

Essential Knowledge:

- More information about how the author positions the reader to perceive the text can be found in the English Textual Concepts video [Point of View](#).

Prior to reading the text, show students a range of photographs of rats. Create a word bank of connotations with the word rat (for example: disgusting, slimy, disease).

Read the article as a class. Discuss initial observations from the article that contrast with the word list generated by the students (for example: that rakali fur was prized for making coats).

Instruct students to collect information from the article based on the following subheadings:

- Appearance
- Habitat
- Diet
- Behaviour
- Threats

Next, view the ABC Science clip: [You dirty water rat](#). During or after viewing, students add additional information to the above subheadings. Students should understand that rakali, as a top predator, play an important role in the ecosystem, such as keeping introduced rat populations under control.

Explain to students that they should imagine they are taking up the call of Associate Professor Peter Banks by writing a children's book that promotes the water rat. Their story will be told through the eyes of the water rat. The aim is to change the public's perception of the water rat.

Prior to planning their narrative, you may wish to show students a range of texts that model how authors use the point of view of an animal to tell a story. A good starting point is 'That Pesky Rat' by Lauren Child, which depicts typical street rat characteristics.

A suggested list of texts about native animals include:

- 'Don't Call Me Bear!' by Aaron Blabey
- 'Diary of a Wombat' by Jackie French
- 'Eric the Postie' by Matt Shanks
- 'Wombat Stew' by Marcia Vaughan
- 'Edward the Emu' by Sheena Knowles

Using a narrative planner, students plan a story that contains a range of factual details about the water rat. Possible complications could include:

- Human destruction of their environment
- Hunting by humans to catch their fur or to control the plague
- Homes being stolen by introduced rats

Students can either pitch their narrative idea to the class, or design and illustrate their picture book for publication.

HoverPack 1.0

poem by Diana Murray | illustrated by [Christopher Nielsen](#)

[EN3-OLC-01](#) | [A9CE5LY02](#)

Learning Intention:

I am identifying rhythm and metre in a poem so that I can improve my delivery in the form of a poetry recital.

Success Criteria:

- I can explain the features of a successful recitation of a poem.
- I can identify the rhythm and metre of a poem.
- I can combine my understanding of rhythm and metre with voice effects such as tone, volume, pitch and pace.
- I can confidently and fluently deliver a stanza/poem to my peers.

Essential knowledge:

- More information about communicating using sounds and tone of voice can be found in the English Textual Concepts video [Code and Convention](#).

Prior to reading the poem, lead a class discussion on the reasons why poetry is read aloud and the features of a successful recital. Students should recognise that poetry is intended to be heard, and therefore uses a range of sound techniques such as rhythm, rhyme, onomatopoeia and alliteration. Then, discuss the elements of a successful poetry reading, including:

- Tone – the way that you speak to someone, revealing your emotions or attitude about the topic
- Volume – choosing when to speak softly or loudly for dramatic effect
- Pitch – the highness or lowness of your voice, which makes speech sound natural and conveys emotion
- Pace – the speed of delivery, which further adds emotion and emphasis on key details

Play the recital of Julia Donaldson’s poem ‘[Superworm](#),’ published by Bedtime Stories for Kids. Play the poem again, pausing at key moments to identify the speaker’s use of tone, volume, pitch and pace (for example, the increased volume and pitch when delivering the line: ‘Help! Disaster! Baby toad...’).

Explain that students will rehearse the poem ‘HoverPack 1.0’ and explore ways to deliver it in an exciting and engaging way.

Deliver a neutral reading of the poem to the class. Ask students to identify the sound similarity between it and ‘Superworm’. Focus on answers that link the rhythm/metre of the poems.

Explain that both poems have four beats per line. You may also want to explain that this metre is called tetrameter and mimics human speech. Lead the class in marking the beats in the lines of poetry. For example:

/ Heavy /backpack? /What a /pain!
/Tired of /neck and /shoulder /strain?
/Here’s some /news to /make you /cheer ...
The /Hover/Pack is /finally /here!

Then, with the class standing on one side of the classroom, march out the rhythm of the poem, with students taking a uniform step on each beat.

Once students have consolidated their understanding of rhythm and metre, instruct them to make a second set of annotations. They will highlight the punctuation in the poem. Inform students that an exclamation mark needs increased volume and a warm tone, whereas a question mark indicates a raised pitch. Next, they identify the words that require emphasis. These should correspond to a beat. For example:

/Heavy /backpack? /What a /**pain!**
/Tired of /neck and /shoulder /**strain?**
/Here's some /news to /make you /cheer ...
The /Hover/**Pack** is /finally /here!

Provide students with an opportunity to rehearse. Finally, students perform to the class, or using an audio recording program such as [Audacity](#) they publish their interpretation on a class platform.

Students' recitals of the poem can be contrasted with the audio recording found on 'The School Magazine' website.

The Toe Magnet

story by [Sheryl Gwyther](#) | illustrated by [Craig Phillips](#)

[EN3-VOCAB-01](#) | [A9CE5LA06](#)

Learning Intention:

I am learning how to use noun groups so that I can add depth to description in a narrative.

Success Criteria:

- I can explain what a noun group is.
- I can experiment with constructing noun groups using a range of adjectives, adverbs and adjectival phrases and clauses.
- I can use a range of noun groups to provide information about the hidden treasure in the story and also hidden treasures that I have invented.

Prior to reading, revise the concept of a noun group: a group of words relating to or building upon a noun. Remind students that noun groups should not be seen as a string of individual words, but rather are a chunk of information. See the NSW Government's guidance on [Noun Groups](#) for more information.

Explain that noun groups are a useful way to add description to important items in a story. Come up with a class list that explains why description is important. Some points may include:

- It provides specific details about a crucial character, object or event.
- Description that incorporates the senses can bring an event or object to life.
- It allows the writer to show off their vocabulary and craft.
- It helps to create a vivid picture in the reader's mind.

As you start reading the story aloud to the class instruct students to pay attention to any details or descriptions about the stone in the story. Some of these details will require inference. For example: as it rolls down the stairs it breaks the final step; this allows us to infer it is very heavy.

Students may notice: it is extremely hard, it has fluro-pink writing on it, it has uneven surfaces.

Explain that the author does not give a visual description of the stone; if the author included these details it may give away the story's twist (that it is actually a fossil). However, noun groups could be used in the final paragraphs to add a vivid description of this wonderful item.

Break students into pairs. Provide each pair with an image of a stone with a fossil embedded (suggested image: [Fossils](#)) to the class. Have a series of images of fossils to show students. Using a two-minute interval timer, instruct each pair to look at the fossil in front of them and write adjectives, adverbs and adjectival phrases around the image. After the two minutes has elapsed, students pass their image to the next pair, receive their next image, read the words and phrases already surrounding it and add their own.

After students have annotated a series of images, return their original image. Students must write a short paragraph using a range of noun groups that provide chunks of information about the fossil in the story. For example:

The toe-magnet did not glitter in the sunshine; it was **dark** and **unremarkable**. However, underneath the **fluro-pink** nail polish were lines, bumps, hollows and grooves forming a **remarkable** pattern. I **suddenly** realized that this was a rock **with truly unique properties**.

adjective **adjectival phrase** **adverb**

Extension: students brainstorm a list of hidden treasures that could be hiding in their own house. Students bring in a photograph of the item, or find an equivalent photo on Google images. They then write a short paragraph filled with noun groups about that item. The item then becomes a starting point for their own 'hidden treasure' story. This activity can be done as an interactive on The School Magazine website.

The Great White Desert

article by M Gim

EN3-UARL-01 | A9CE5LA03

Learning Intention:

I am learning about how texts vary in purpose, structure and topic so that I can compose a persuasive advertisement.

Success Criteria:

- I can understand and explain the purpose and structure of an advertisement.

- I can extract relevant information from an article.
- I can adapt the information collected into an advertisement with an appropriate structure for its purpose.

Essential knowledge:

- More information about agreed upon text structures can be found in the English Textual Concepts video [Code and Convention](#).

Conduct an initial readthrough of the article with the class. Before reading, pose the questions:

- What would be the negative and positive aspects of living in Antarctica?
- What characteristics would a person need to live in Antarctica?

Discuss and record students' answers to these questions. Read through the article and make any additions or amendments to the students' contributions, as necessary.

Next, 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 such as accommodation or schooling)
- A positive photograph (that makes the job look rewarding and exciting)

List the range of occupations of people who live in Antarctica: scientific researchers, support staff (cooks, doctors, nurses, pilots, maintenance crew, teachers), hospitality and tourism. Ask students to choose one of these groups to write an advertisement for.

Provide students with a planning page that contains the headings:

- Roles and responsibilities
- Personal characteristics
- Key information
- Interesting facts

Students independently read through the article and collect as much information as they can for each heading. Remind them to collect information that links specifically to the occupation for whom they will be writing the advertisement. For example, the roles and responsibilities of someone working in hospitality and tourism could include running the luxury hotels, cooking and serving food and ensuring that tourists respect the fragile and precious environment.

Once students have collected all the information relevant to their chosen occupation, they need to structure their advertisement using the structural features checklist above. Students

should also choose one of the photographs from the article that best illustrates their chosen occupation.

Students' job advertisements can be collated into a class 'Antarctica Job Gazette'. This can be published and distributed to other classes or parents who could then apply for their preferred job.

Pondering Punctuation

poem by Jenny Erlanger | illustrated by Rosemary Fung

EN3-UARL-01 | A9CE5LE04

Learning Intention:

I am learning how to understand and interpret personification so that I can develop a deeper understanding of poetry.

Success Criteria:

- I can explain the meaning of personification.
- I can generate my own examples of personification.
- I can identify examples of personification in a text and explain why the author has used it.

Essential knowledge:

- More information about how personification (imagery) is used to create complex meanings can be found in the English Textual Concepts video [Connotation, Imagery and Symbol](#).

Before reading the poem, explore the concept of personification with the class. First provide students with the definition of **personification**: attributing human characteristics to abstractions (non-human concepts) such as feelings, objects and animals. You may then want to provide students with a list of objects to personify such as a tree, kettle, piece of furniture or item of technology.

Next, explain that they will be reading a poem in which the poet has personified the following punctuation marks: a comma, exclamation mark, full stop and question mark. Prior to reading, students must consider what these punctuation marks would be like if they were human. To do this, they must consider the purpose of each of the punctuation marks. Then they must link this purpose with a personality trait. For example: an exclamation mark is used at the end of a short sentence that expresses a strong feeling. Therefore, if the exclamation mark was a human, they might be really passionate, very loud or quickly get angry or upset.

Students provide a description of the personality traits of the following four people: Comma, Exclamation Mark, Full Stop and Question Mark. Using a digital tool such as Adobe's [Free Avatar Creator](#), students can also visualise these punctuation marks, adding to a richer sense of personification.

Once students have created their own personified punctuation marks, read the poem as a class. Then, as a class summarise the character traits the poet has assigned to each punctuation mark:

- Comma: surrounded by its peers
- Exclamation mark: extremely confident
- Full stop: relaxed and lives in the present
- Question mark: anxious in mind and body language

Explain to students that the poet has used personification for a specific purpose beyond making the poem sound interesting. Draw students' attention to the punctuation's character trait and ask them to find the link between it and the function of that punctuation mark in writing. Focus on student responses that recognise that the purpose of the personification is to make a joke about the effect of a punctuation mark also describes a type of person, or the way that a person could speak.

Loud and Clear

story by [Mark Konik](#) | illustrated by [Sylvia Morris](#)

[EN3-UARL-01](#) | [A9CE5LE03](#)

Learning Intention:

I am learning that ideas can be represented from different viewpoints so that I can understand characterisation and narrative voice in a literary text.

Success Criteria:

- I can define viewpoint and narrative voice.
- I can identify the narrative voice in the text and the viewpoints that are included and excluded.
- I can consider how the narrative would change and what different information would be included if the viewpoint shifted to another character.

Essential knowledge:

- More information about how the author positions the reader to perceive the text can be found in the English Textual Concepts video [Point of View](#).

Prior to reading the story, discuss the concept of viewpoint with the class. Provide the English Textual Concept's definition of point of view: the position from which a text is designed to be perceived. Explain that all stories have at least one point of view and that some stories have multiple points of view. Point of view is closely linked to the concept of the narrator. The most common examples of point of view include:

- First person: where one of the story's characters is narrating the events using first person pronouns.

- Third person: where there is a narrative presence telling the story and referring to the characters in third person using third person pronouns. The third person point of view can be omniscient which means 'all-seeing, all-knowing', or limited, which means that the narrator doesn't know everything within the story.

As a class, read the story. Then ask the question: what point of view is this story told from? Students should recognise that the story is told in the third person and that the narrator is limited as they only focus on Courtney's actions, thoughts and feelings. Explain that we are not given information about how the other characters in the story think and feel, for example Courtney's friends, her mum and the lifeguards.

Ask why an author might choose to use a limited third person viewpoint and focus on one character? Focus on answers that address the following points:

- We trust a third person narrator more than Courtney because then the story doesn't seem so one-sided.
- However, by focusing on Courtney's actions, thoughts and feelings, we develop a closer relationship with her.
- Courtney is the character that we know the most about and therefore we care the most about her and sympathise with her when she is upset, embarrassed, happy etc.

Explain to the class that they will experiment with narrative voice to see if they can shift the reader's sympathies to another character. To do this, they will choose a different character's perspective. Seeing events through that character's eyes, they will retell events that happen in the story that may reveal when Courtney's loud voice can cause trouble. Students should use the steps, below, to complete this activity. (Please note that these instructions are written directly to students.)

First, reread the story's opening, up until the line:

It was a fact.

Second, list all the characters in this scene (Courtney, Ashley, Patrick and unnamed friends, possibly Maggie and Noah from later in the story).

Third, choose one of the secondary characters as the perspective that you will adopt.

Fourth, add some extra detail to your character. (This could also be an opportunity to teach characterization.) You may want to brainstorm their relationship with Courtney, age, hobbies, likes and dislikes.

Fifth, come up with a reason why your character laughs when Courtney says that she wants to be a spy. Are you laughing because you are surprised? Create an anecdote that describes a time that Courtney's loud voice caused a funny scenario. Or are you laughing because you are annoyed? Create an anecdote that describes a time when Courtney's loud voice got you into trouble.

Finally, rewrite the first three paragraphs of the story from the perspective of your character. You should write your story in first person and your aim is to make the audience sympathise with you laughing at Courtney.