Will Wonders Never Cease? Curious Collections

article by Zoë Disher | photos by Alamy

EN2-RECOM-01 | AC9E4LA05

Learning Intention:

I am learning to navigate and read a selection of online texts so that I can generate ideas to meet a purpose.

Success Criteria:

- I can evaluate texts and identify important features of informational texts
- I can use planning tools to plan an information text
- I can consider audience and purpose

Essential Knowledge:
More information about the organisation of different text types can be found in the English Textual Concepts video Code & Convention.

Guiding Question:

How does the purpose of a text influence the way it is created for its intended audience?

Read the article as a class. After reading, extract the key information from the text. Ask students to find all the museums listed in the article (dog collar, lawnmower, pencil, shoe, socks, cup noodles, baked beans, watermelon, cucumber, mustard, chocolate, sewer, toilet, soap). Then ask students to match the images in the article with the appropriate museum.

Instruct students to shortlist their favourite sounding museums. Explain that they will try to find their webpages on the internet. To do this they will need to use Boolean Operators in their search. For example: toilet AND museum AND India. Students should use as much information from the article as possible to locate the museum. Also explain that students need to find the webpage made by the museum; for some of the museums there is only a mention of them on a travel site such as 'Atlas Obscura', so students will need to be able to tell the difference.

Before asking students to navigate through the web page independently, navigate through a model online text as a class: The Powerhouse Museum Ultimo. Features to identify may include the:

- heading on the webpage, with a photo underneath so that visitors can easily recognise the attraction
- the ribbon/top navigation bar for essential information

- a visit info box; a box listing current exhibitions
- a section for schools and education. You may also draw students' attention to the text at the bottom which provides essential details for the visitor and disability information. Then, allow students to independently navigate the museums' websites

Finally, explain to students that they will be coming up with ideas for a new museum and then brainstorm the information that will appear on the website. As a class, come up with a series of potential museum ideas (vegemite, Percy Jackson, netball). Students should complete a

- written proposal, (modelled, guided and independently
- sketch a sample website(known as a wireframe), or even experiment with designing a website (suggested tool: Google Sites or Adobe XD) that includes the essential information for visitors.

Lenny's Not Lyin'

story by Elizabeth MacIntosh | illustrated by Greg Holfeld

EN2-CWT-01 | AC9E4LA12

Learning Intention:

I am learning to consider another character's perspective in a text so that I can use dialogue to depict how they see events in the story.

Success Criteria:

- I can explain how the character's circumstances influence their perspective and the way they see events in the story.
- I can use quotations marks accurately to signal dialogue and direct speech.
- I can use dialogue to reveal the character's perspective to the reader.

Essential Knowledge:

More information about how 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 2 (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 text, or if you have a digital subscription, listen to the audio recording. After reading, compile a list of the characters: Lenny, his brother and mum; the neighbours, Mrs Wallace, Mrs Patel and Mr Fellini; Lazarus the lion, and the female zookeeper.

Provide students with a simple definition of the term perspective: the lens in which we see the world. Everyone has a slightly different lens; therefore, no two people see the world the same way.

Explain that in this story each character has a very different perspective on the events and the world of the story. Complete a table summarising the human characters' circumstances and how this impacts their perspective. Some sample answers are below:

Character	Circumstances	Perspective
Lenny	High up in his apartment, can see into lots of backyards	He can see the lion in the garden because he is standing above it
Mum	In the bathroom with no window onto the garden; probably used to her children trying to get out of school	Does not believe Lenny and thinks the lion is a joke or excuse
Mrs Wallace	Hanging out washing in her garden, can't see easily into different gardens	Thinks that Lenny is lying and is another silly child playing mean tricks

After completing the perspectives table, explain to students that they will be writing conversations between characters to add into the story. These conversations should reveal the characters' perspective on Lazarus and use quotation marks accurately to signal dialogue.

Ensure that students have a secure understanding of dialogue rules by revising the following points:

- Each speaker gets a new line.
- Each paragraph is indented.
- Punctuation for the direct speech goes inside the quotation marks; for example, if the character is yelling, the exclamation mark goes inside the quotation marks.
- Quotation marks are placed outside the direct speech and its punctuation. "Mrs Wallace, a lion is eating your bloomers!"
- If using dialogue tags (she said/whispered/hollered, etc.) after the direct speech, then the dialogue tag goes outside the quotation marks, while the comma goes on the inside. "Mrs Wallace, a lion is eating your bloomers," whispered Lenny.
- If using dialogue tags before the direct speech, the comma goes before the quotation marks. Lenny hollered, "Mrs Wallace, a lion is eating your bloomers!"

You may like to reread the story as a class and annotate examples of dialogue rules. If you have a digital subscription, you can complete an activity which requires students to guess the speaker and add dialogue punctuation.

Ask students to compose a conversation between two characters in the story who have very different perspectives. Provide the following success criteria to scaffold student responses:

- Uses dialogue rules consistently and accurately.
- Uses a range of dialogue tags (you may wish to provide students with a Said Is Dead display).
- Reveals aspects of the characters' perspectives through direct speech (for example, what they can and can't see).
- Adds extra layers of detail into the story.

The Busy Bumblebee

poem by Sara Matson | illustrated by Nina Nill

EN2-UARL-01 | AC9E4LE04

Learning Intention:

I am learning how to understand and interpret a range of poetic devices so that I can experiment with them in my own writing.

Success Criteria:

- I can define the term alliteration and explain why a poet might use it.
- I can identify examples of alliteration in a range of unseen texts.
- I can experiment with alliteration in my own writing.

Essential Knowledge:

The Australian Curriculum Glossary defines alliteration as, "A recurrence of the same consonant sounds at the beginning of words in close succession (for example, 'ripe, red raspberry')."

Visit the NSW Government Education Site on Stage 2 reading - Literary Devices for a comprehensive definition of alliteration and accompanying activities.

Display the title of the poem to the class. Ask students to identify the topic of the poem (a bumblebee). Then ask students to predict which letter they would expect to hear the most in a poem about a bumblebee and why they have chosen this letter. The most likely answer is

"b" as the plosive sound imitates the sound of the bee as it buzzes between flowers and its hive.

Without displaying the text, read the poem aloud to the class. Alternatively, if you have a digital subscription you can listen to an audio version on The School Magazine website. As students listen to the poem, they should write down the repeated letters/sounds that they hear: b, h, s, n, z and c. (Note that the s sound is sibilance and is repeated at the start as well as the middle of words).

Explain that a common language technique in poems is called alliteration. Provide students with a definition and ask them to identify the examples in the poem. For example:

> **B**usy, whizzy **b**um**b**le**b**ee
>
> **h**umming as you **h**ustle

Then lead a class discussion on why poets choose to use alliteration. Students should recognise that alliteration adds a musical quality to poems, which makes them sound different to prose (continuous writing). You may wish to take this analysis further. Alliteration can often mimic the sounds that appear in the poem. Students may identify specific examples of this effect; for example, napping/nests has a drowsy sound and zest/zeal sounds like a bee zipping around.

Finally, provide students with time to experiment with alliteration themselves. Use the steps below:

1. Ask students to choose their favourite animal (example: crocodile).
2. Students locate an image of this animal. They identify key physical features. Each physical feature should be turned into a noun group, with the adjective matching the letter of the animal (example: coarse scales).
3. Students then identify key personality traits. These should also be turned into alliterative noun groups (example: confident swimmer).
4. Finally, students use their brainstorming to compose a poem that features extended alliteration. You may challenge students to use the same rhyme scheme as 'The Busy Bumblebee' but the primary aim is to experiment with alliteration.

For example:

> Crunchy munchy crocodile,
>
> Confidently cruising.
>
> Your coarse scales cutting through the creek,
>
> Creeping close to animals snoozing.

Dads' Day

story by Teena Raffa-Mulligan | illustrated by Vivienne To

EN3-REFLU-01 | AC9E4LY04

Learning Intention:

I am learning how to recognise my own perspective on events in a text so that I can convey them when reading a text aloud with fluency and expression.

Success Criteria:

- I can understand the factors that influence my own perspective on the world of a story.
- I can use contextual clues to identify key words and phrases in extracts of text.
- I can read sections of the text aloud fluently and with the appropriate expression.

Essential Knowledge:

More information on factors that can shape a reader's perspective can be found in the English Textual Concepts video Perspective.

Guiding Question:

How can texts be used to connect with an audience and expand their understanding of the world?

NB: This story deals with the death of a student's father. Knowledge of students' family circumstances should inform teaching of this text.

Read the text as a class. At specified points (see below) pause the reading of the text and ask students to summarise the perspective of the main characters in that scene. This information can be collated into a table. For example:

Section	Main characters	Their perspectives	My perspective
Read until: "I wasn't really"	Ben	He is feeling distraught because his dad is unable to come to 'Dad's Day' unlike his friends' fathers.	
Read until: "Some dads will have to stay at work."	Ben Mum	Ben remains very upset that his dad can't come and does not think there is a solution. Mum is worried about her son but is keen to find a solution.	
Read until:" But wishes don't come true. I already knew that."			

Read until: "…but I could."			
Read until the story's end.			

After reading, ask students to consider their own perspective on the events in the story. Students may connect events and factors in their own life with Ben's circumstances, such as a dad that would be unavailable to attend an event during school hours, or a student being raised by a single mother or two mothers. Some students might have a critical perspective on the teacher's actions as they believe that the event 'Dad's Day' excludes some children.

Ask the class to identify the part of the story that they found most powerful. This section (it should be 5 – 7 lines) should contain some dialogue. Explain that students will practice delivering this extract. Their delivery of the dialogue should reflect the perspective of the characters while Ben's narration may correspond with their own perspective. Ask students to locate the key words that they would emphasise while reading the text. Explain that these are the words which indicate the characters' mood and attitude to the subject. The mood and attitude reveal their perspective on events.

An example extract is included below. Words that indicate other characters' perspectives are in bold. Words that indicate their perspective / Ben's perspective are underlined. These are the words to emphasise during reading.

> She thought some more. 'You **could** invite Grandad or Uncle Steve. They're **both dads**.' (These words indicate a problem-solving attitude and that her perspective is that there may be ways to improve the situation.)
> 'But <u>not mine</u>.' I scuffed my sneakers in the dirt. 'It's <u>not fair</u>.' (The repetition of 'not' indicates Ben's negative mood and his perspective of being excluded from the event.)
> '**I know**.' Mum **squeezed my hand**. '**I miss him too**, Ben.' (Mum's gentle words and gestures show her perspective of the need to support her son.)
> We went to the park to kick the football. It <u>made us feel better</u>. (This indicates that both characters share a similar mood of sadness and perspective on how they can work through these feelings.)

As a challenging task, students may find their own extract and select the words they will emphasise independently, after seeing a teacher annotate a model text.

Students should also rehearse a number of times to ensure they can deliver their extract fluently. Students can deliver their extract to the class, or in small groups of their peers.

The General Who Won the Battle with Drums

article by Lauri Kubuitsile | illustrated by Peter Sheehan

EN2-UARL-01 | AC9E4LE03

Learning Intention:

I am learning how to discuss my experience of reading a text so that I can develop skills in expressing my point of view.

Success Criteria:

- I can make connections between a text and other texts that I have read and viewed.
- I can see how the experiences described in texts compare and contrast to my own life experiences.
- I can explain the term historical context and identify aspects of historical context in a text.

Essential Knowledge:

More information about the relationship between texts and contexts can be found in the English Textual Concepts video Context.

Guiding Question:

How are different views of the world shown to the audience through different texts?

Conduct a reading activity to foster comprehension of the article through oral retelling. Divide the class into two groups: the retellers and the listeners. First, all students read the text. Next, the retellers work in groups to reread the article and remind each other of the points to focus on in a retelling. The listeners also work in a group to decide on the most important points that should be included in a retelling. Pair students up, with a reteller summarizing the most important parts of the article and the listener listening for key information. (Please note that this is a modified version of 'Partner Retell' from Linda Hoyt's book 'Revisit, Reflect, Retell').

After completing the comprehension activity, and remaining in the same pairs, ask students to discuss the following prompts:

- Was the article easy, or hard to summarise? Explain your answer.
- Did you find anything surprising, or shocking in the article?

- As you were reading the article, were you reminded of any other stories that you have heard before?

Students may wish to record their answers on an interactive whiteboard, such as Google Jamboard, and then discuss as a whole class.

Create a list of stories that students connect with the life of General Liang Hongyu. These may include other famous female warriors throughout history such as Mulan (China), Boudicca (Britain), Joan d'Arc (France), Malalai (Afghanistan). Ask groups to conduct research on one of the female warriors and collect five to ten pieces of information about them.

Introduce students to the concept of historical context: what life was like for people who lived at a certain time. It might include considerations of the social structure, politics, economics and cultural factors. It also includes geography, such as where in the world events took place. Outline aspects of the students' historical context: Australia in 2023, with access to technology, a belief in equal rights and a very low threat of war towards Australia.

Provide students with a Venn Diagram. Students then compare their historical context with the context of General Liang Hongyu, in 12th century China. To increase the difficulty of this task, you can provide students with a triple Venn Diagram and ask them to compare their own context with both General Liang Hongyu's and their second female warrior.

Finally, return to the two prompt questions:

- Was the article easy, or hard to summarise? Explain your answer.
- Did you find anything surprising, or shocking in the article?

Explain that it can often be hard to summarise all the details of a text set in a very different context to our own. This is because the details are so different to our own life, including names and sequences of events. Students may also have found many details surprising or shocking because of the differences in historical context.

The Tiger, the Man and the Jackal

play by Pauline Cartwright, based on an Indian folktale | illustrated by Marjorie Crosby-Fairall

EN2-UARL-01 | AC9E4LE01

Learning Intention:

I am learning how to compare traditional stories from different cultures so that I can explain how their similarities can be attributed to the context of composition.

Success Criteria:

- I can explain the features and the purpose of folklores and fables.

- I can compare and contrast stories from different cultures (Ancient India and Ancient Greece).
- I can link parts of a traditional story to the context of its composition (purpose, audience, mode and medium).

Essential knowledge:

More information about how the concept of context should be taught in Stage Two can be found on the English Teachers Association's Textual Concepts website on Context.

Before reading the text, draw students' attention to the byline. After the author's name it says: "based on an Indian 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.)

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

Explain that a common type of story that is very similar to a folktale is a fable. Remind students that a story needs a moral or a lesson to be a fable. Therefore, the purpose of fables is to be educational. Also, fables often include animals with human behaviours and characteristics. Generate a class list of fables that they know. Some may include: The Three Little Pigs, The Tortoise and the Hare and Tiddalick the Frog.

Read a fable attributed to Aesop with the class. There are many versions of fables written as Readers Theatre, should you wish to present the story in a similar medium to The School Magazine text. (Suggested resource: The Lion and the Mouse from the Library of Congress.) After reading, ask students to identify the key features of a fable within this text. You may wish to structure this like a checklist. For example:

Feature	In the story?	Example
Short and basic without a lot of detail about the characters		
Moral / lesson		
Good and bad character		
Usually, animals		
Short story and fun to read		

After reading, explain to students that Aesop is probably the most famous author of fables. You may wish to let students know that not much is known about Aesop. He was alive thousands of years ago and may have been from Ancient Greece or Ethiopia.

Discuss the context of composition of Aesop's fables by exploring the following features:

- Purpose: to educate people about moral issues; to teach right from wrong.
- Audience: children, which is why the characters are mostly animals.

- Mode/medium: originally passed down from person to person, then written down.

Next, read 'The Tiger, the Man and the Jackal' with the class. As this is a complex story, you then may want to listen to another version of the story, such as the written/audio version, The Brahman, the Tiger and the Jackal. Instruct students to complete the same checklist. Notice that students may have more difficulty identifying the moral or lesson of this story. Also, the characters are harder to divide into good and bad. For example, is the Jackal good or bad for locking the tiger back into the cage?

Explain that this story is more clearly a folktale than a fable as it doesn't have an obvious moral. To conclude the activity, compare the context of this text's composition to the fables of Aesop:

- Purpose: to provoke discussion about moral issues; so that people consider things that are right, wrong and maybe things in between.
- Audience: children would enjoy this story, but so would adults as they can discuss the meaning in more detail.
- Mode/medium: like fables, originally passed down from person to person, then written down.

Fern's Dilemma

story by Wendy Graham | illustrated by Anna Bron

EN2-UARL-01 | AC9E4LE03

Learning Intention:

I am learning how to identify pivotal plot points so that I can offer my perspective on the choice characters should make and potential consequences.

Success Criteria:

- I can locate the pivotal plot points in a narrative.
- I can consider a range of choices that a character could make.
- I can offer my perspective through written expression.

Essential knowledge:

More information about the values that responders and composers bring to a text can be found in the English Textual Concepts video Perspective.

Read the story as a class, or if you have a digital subscription listen to the audio recording.

After listening to the story, explain that narratives have pivotal plot points. This is an incident that directly impacts what happens next in the story. Some examples are:

- When mum decides to host a birthday party.
- When Fern explains her living situation in the caravan park.

- When Fern decides to be sick to cause the party to be cancelled.
- When Fern accepts that the party is going ahead.

Instruct students to map out the major plot events onto a graphic organiser. This could be done on Google Jamboard with an image of the narrative planner used in your class. Then students in groups begin annotating their selections of the key plot points in the story.

Discuss the title with the class by focusing on the word dilemma. Define the term (a difficult choice, or a choice in which both outcomes are unsatisfactory). Discuss why this story presents a dilemma for Fern by comparing her perspective with that of her mother's. Explain that students will need to use inference and read between the lines to work out the perspective of Fern and her mother. You may wish to arrange this information in a T-chart. Some suggested answers are presented below:

Fern's perspective	Mum's perspective
• She likes where she lives but is also embarrassed and wants to keep it a secret from her classmates. • Her classmates live in houses and apartments. • She wants to belong and is scared of becoming an outsider	• Thinks all children want a birthday party. • Wants to do something nice for her daughter. • Is proud of where she lives in the caravan park

Explain to students that they are going to write letters to an Agony Aunt and responses from an Agony Aunt. This will require them to present two perspectives: the perspective of Fern and their own perspective. Provide students with samples of Editor/ and identify texts Agony Aunt letters and responses, such as the example letter from the BBC Skillwise website.

Instruct students to choose a key plot point in the narrative. They need to imagine how Fern would be viewing events at this moment and to see the story from her perspective. Students then need to write a letter to an Editor as Fern. For example:

> Dear Editor,
>
> I don't know what to do! My mother is planning a birthday party for me. I know I sound really ungrateful, but we live in a caravan park. I've always kept this a secret from my friends. She's written the invitations and it has our address on them. I'm tempted to lose them or let them get wet. Do you have any advice to give me?
>
> Love,
>
> Sad Birthday Girl

Students seal their letters and place them in a container, post box etc.

Randomly distribute the letters. Direct students to respond to the letter as the Agony Aunt. Remind them that they now need to write from their perspective. It should reflect how they

view the situation and their values. Some students may value respecting the mum and her plans, while other students may prioritise Fern's wish for privacy.

After students have written their response, return the letter to the original 'Fern'. Students can then rank the usefulness of the advice and reflect on how similar the Agony Aunt's perspective is to their own.

In the Witch's Kitchen

poem by Neal Levin| illustrated by Rosemary Fung

EN2-UARL-01 | AC9E4LY01

Learning Intention:

I am learning how to identify, explain and compare texts from different historical and geographical contexts so that I can explain the different ways that language features have been used.

Success Criteria:

- I can define the term context and recognise its features in a text.
- I can explain how context has influenced the type of language used in a text.
- I can compare two texts with very different contexts.

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.

Read the poem as a class. Alternatively, if you have a digital subscription, you can listen to the poem as an audio recording. After reading, ask the class whether these are ancient or modern witches. Students should identify that these witches are modern. Ask students how they came to this conclusion. Students should be able to recognise the context clues in the text. The use of a barbeque, a toaster, a pressure-cooker and a microwave all suggest a modern kitchen.

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.

Next, explain to students that witches have appeared in many different cultures, societies and religions for thousands of years. There are lots of different texts about witches. Witches

are different in each of these texts; they look different, have a range of powers and can sometimes be characterised as good or evil. Each text about witches reveals features about the social, cultural and historical context they were created in.

As a class, brainstorm a list of texts that contain witches (Harry Potter, Meg and Mog, The Worst Witch, Wicked). You may also want to show students a range of images of witches and ask them to identify the context (modern, old or ancient). Point to visual clues that indicate context – photograph or painting; colour or black and white?

Explain to students that they will read one of the most famous witch poems in history and identify how the language features of this poem reflect aspects of its context. Inform students that the poem was written by a man called William Shakespeare who was alive in the 1600s in England.

Provide students with a copy of the poem and read it as a class. (Suggested resource: The witches' spell from Macbeth.) Identify the unknown or unfamiliar language features in this poem. These may include outdated parts of speech (thou) or unknown vocabulary (thrice, brinded, fenny snake, hedge-pig). Divide up these language features between students and ask them to research their meanings.

Come back together and as a class discuss the meaning of the poem. Then, identify how the language features reveal the context of the poem's composition. For example, thou is an old-fashioned singular version of you and fenny snake is a particular kind of snake from the swamps of Eastern England. These context clues tell us where and when the poem was composed.

Remember When

story by Jaci Cox | illustrated by Sarah Davis

EN2-OLC-01 | AC9E4LA01

Learning Intention:

I am learning how peer interactions change depending on context so that I can appropriately adjust language to suit the social context.

Success Criteria:

- I can participate in an unstructured and informal discussion about a text.
- I can then participate in discussion about a text.
- I can compare the language used in social interactions, depending on the social context.

Essential Knowledge:

More information about how social and cultural factors influence the construction of a text can be found in the English Textual Concepts video Context.

More information about how age, status, expertise and familiarity influence our interactions with people can be found in the English Textual Concepts video Code and Convention.

This story uses a modified version of Daniels (2002) Literature Circles. See Literature Circles Roles for more information about role descriptions.

Prior to reading the text, divide the class into groups of four. These groups may be ability grouped or self-selected depending on the needs of the class.

Read the story. Then provide groups with an opportunity to participate in an unstructured conversation about their opinions and thoughts. Ask groups to record their conversation using software such as Audacity or the Voice Memos app on an iPad. You may wish to provide open ended questions to prompt discussion such as:

- What did you think the story was about?
- Did you feel like there was a point or a message to the story?
- Did you like the story?

Next, explain to students that they are going to have a more structured and purposeful conversation about the story. Provide students with the following roles: Questioner, Literary Luminary, Illustrator and Connector. Students read the text again and complete the tasks attached to each of these roles. Once again, students discuss the text. This time the discussion is timed (suggestion, use an interval timer of two to three minutes to allow each group member to speak). The discussion is also purposeful and structured. Each group member will present their task without being interrupted and attentively listen to their peers. Record the conversation again.

Explain to students that our language choices and interaction skills vary depending on the social context of the situation. Discuss the elements of social context and the types of social interaction that goes with each context. For example:

- Explain that these social interactions were discussions between people who are a similar age and are familiar with each other. A discussion between peers.
- Peer to peer and unstructured: informal language, talking over each other, lots of ideas, topic shifting around all of the time, some people talk more than others.
- Peer to peer and structured: more formal language, listening and turn taking, less ideas discussed and in greater depth, everyone being provided an equal opportunity to talk.

Format the features of these social interactions as a checklist. Instruct groups to listen to their two discussions again and to identify if they met the features of these checklists.

Extension: you may wish to compare the social interactions between peers to the social interaction between the narrator and Grandma in the story. Identify features of this social context (differences in age and status, with a high degree of familiarity but a change in level of expertise as the grandma is losing her memories). As a class, create a checklist for the features of language interactions between children and their grandparents and then ask students to identify examples in the text.

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poem by Val Neubecker | illustrated by Andrew Joyner

EN2-SPELL-01 | AC9E4LY09

Learning Intention:

I am learning how to explore word origins so that I can build morphemic families and work out the meaning of unfamiliar words.

Success Criteria:

- I can recognise spelling patterns in a text.
- I can explore word origins (etymology) of prefixes that indicate numbers.
- I can compose my own text based on a morphemic family.

Essential Knowledge:

More information about morphology and vocabulary can be found in the NSW Government's webpage on Stage 2 reading – Vocabulary in context.

Read the poem as a class. If you have a digital subscription, you may wish to listen to an audio recording, but ensure that students are able to see the written text. After reading, ask students the following question:

> What is the link between the title and the body text of the poem?

Students should recognise that the poem contains many words that refer to a three of something. Instruct students to underline or highlight all of the words that refer to three (treble, triple, threesome, trine, triad, triplet, triptych, troika, tricycle, triplicate, trio). Then ask students to see if they can recognise patterns between these words (tri-/tre-).

Explain morphemes to students by addressing the following points:

- Morphemes refer to the parts of a word.
- There are three types of morphemes: prefixes, suffixes and root words.
- Breaking down the word into morphemes can help you to decode its meaning.

Next, explain to students that the prefix tri- (sometimes spelt try- or tre-) is of Latin/Greek origin. It means having three, or a combination of three things. With this knowledge, ask students to work out or research the meaning of the words in the poem.

Ask students if they know any other prefixes that indicate a number of things. You may wish to provide a range of images to support discussion, such as a monocle, a bicycle, a school's quadrangle or an octopus.

Explain that students will write their own poem about a numeral prefix of their own choosing. After deciding on the numeral, students should brainstorm a list of nouns that use this numeral. They may wish to use the website Lots of Words (a puzzle solving site) to help them come up with a list.

Students should then arrange the words in a funny, listing fashion. This should be in the style of the original poem. The emphasis should not be on emulating the rhythm and rhyme, rather developing a trace of a morphemic word family throughout the poem.

For example:

On this day … 8/8/1988

An octagonal cage with an octopus

A mandarin split in an octofid

A tired octomom with her octuplets

Fighting in a gloomy Octopolis

And scuttering octodontids on an Octobery day