

# Slime Girl

story by T Lynn Slater | illustrated by Douglas Holgate

EN2-VOCAB-01 | AC9E4LA04

## Learning intention:

I am learning to use text connectives so that I can present a cohesive text.

## Success criteria:

- I can sequence events in a text.
- I can use text connectives such as “first”, “next” and “last” when composing a text.

After reading Slime Girl as a class, write the numbers 1-5 on the board and explain that you’ll be going through the steps that Kayla and Jayden took to create Slime Girl. Ask the following questions for each step:

1. What is the first thing the characters retrieved, and how? (Answer: Mould from the bathroom sink plughole with a wooden skewer.)
2. What are the next four ingredients? (Answer: Green jelly crystals, water, glue, dishwashing liquid.)
3. What did the characters do with these ingredients? (Answer: Used a wooden spoon to mix them in a ceramic bowl.)
4. What is the mysterious ingredient they added last? (Answer: Slightly yellow powder.)
5. What is the final thing they did? (Answer: Put it in the microwave for thirty seconds.)

Sort students into small groups and explain that they will be pretending to be Jayden or Kayla presenting their findings to the class. They will need to use text connectives such as “first”, “second”, “then”, “next” and “finally” when presenting. They can illustrate posters for certain steps if time permits. An example script is below:

When Jayden and I created Slime Girl, the first thing we did was get mould from the bathroom sink plughole using a wooden skewer (hold up illustration to go with step 1). Then we gathered green jelly crystals, water, glue and dishwashing liquid, and mixed it in a big ceramic bowl with a wooden spoon (hold up the two illustrations to go with steps 2 and 3).

Next, we added a mysterious yellow powder we found in the back of the cupboard (hold up illustration to go with step 4). Finally, we microwaved it for thirty seconds (hold up illustration to go with step 5). And viola! Slime Girl!

# Robin

poem by [Lisa Varchol Perron](#) | illustrated by [Cheryl Orsini](#)

[EN2-UARL-01](#) | [AC9E4LE01](#)

## Learning intention:

I am learning to make connections between the imagery of texts so that I can compare ways different authors represent similar ideas.

## Success criteria:

- I can define the term connotation.
- I can explain the imagery in texts.
- I can compare two texts with similar ideas.

## Essential knowledge:

- Information about imagery and symbolism can be found in the English Textual Concepts video [Connotation, Imagery and Symbolism](#).

**Focus question:** How does language influence the way the audience interprets a text?

Prior to reading the text, provide students with a [Frayer Diagram](#) watch the English Textual Concepts video [Connotation, Imagery and Symbolism](#) up to 1min51sec, where there is an explanation about connotation. Instruct students to write their own definition of connotation in their Frayer Diagram. Sample answer: Connotation is a personal feeling, or an idea attached to a word.

Explain to students that you will be given another word and they are to write on their 2<sup>nd</sup> Frayer Diagram under “characteristics” how they feel when they hear it. Say the word “robin” and give students time to write their answers. Discuss answers as a class. (Individual answers will vary. Students might say they think of happiness or freedom seeing a little bird. Other students might connect the word Robin to a person with that name.)

Read the poem Robin or listen to the audio recording. Give students time to examine the illustration. Ask students whether the poet is evoking a positive or negative connotation for the reader (answer: positive) and give evidence from the text. Answers include the use of the

words friend, nibble, quiet and calm; the fact that the robin and the narrator play together; the connection of the narrator's family (grandparents) with the bird. Explain to students that the poet's decision to use the word tend when describing how the grandparents look after the garden is also a positive word, as it suggests kindness and care.

Read the following extracts from *The Secret Garden* out loud to the class. They are from [Chapter 7](#) and [Chapter 8](#).

His red waistcoat was like satin and he puffed his tiny breast out and was so fine and so grand and so pretty that it was really as if he were showing her how important and like a human person a robin could be.

The robin flew from his swinging spray of ivy on to the top of the wall and he opened his beak and sang a loud, lovely trill, merely to show off. Nothing in the world is quite as adorably lovely as a robin when he shows off—and they are nearly always doing it.

Watch the rest of the English Textual Concepts video [Connotation, Imagery and Symbolism](#). Sort students into pairs and ask them to find similarities and differences between the excerpts from *The Secret Garden* and *Robin*, focussing on imagery. Write the following questions on the board for students to answer in their workbooks:

1. What do both texts compare robins to?
2. What kind of person might wear a red waistcoat (from *The Secret Garden* extract)?
3. What connotations do the words "flitting" and "nibble" evoke?
4. What kind of personalities do each of the robins portray?

After answering the comprehension questions, students can use [graphic organisers](#) such as Venn Diagrams to display their information.

When students are finished, share answers with the class. Sample answers are below.

### **Robin**

The word flitting implies the robin is playful and fun, but the word nibble suggests she is gentle.

She likes to play hide and seek with the narrator.

She likes to sit quietly and calmly.

### **The Secret Garden**

The description of the robin in a satin waistcoat makes him sound like a wealthy person.

He is proud and a show-off.

### **Both**

The robins in both texts are playful, happy and compared to people. ([Personification](#))

Both robins play with the narrator in the texts.

# A Sea Turtle's Journey

article by [Caroline Arnold](#) | photos by Dreamstime

[EN2-VOCAB-01](#) | [AC9E4LA11](#)

## Learning intention:

I am learning to incorporate new vocabulary from non-fiction texts into my writing so that I can create imagery and symbolism.

## Success criteria:

- I can define new vocabulary discovered in this article.
- I can use new vocabulary in my writing.
- I can create texts using imagery and symbolism.

## Essential knowledge:

Information about imagery and symbolism can be found in the English Textual Concepts video [Connotation, Imagery and Symbolism](#).

Read the article A Sea Turtle's Journey as a class or listen to the audio recording. Ask students to make a note of unfamiliar vocabulary in the text as they listen. Examples of unfamiliar vocabulary may include:

- migrate,
- scurry
- instincts,
- scramble,
- carapace,
- plastron,
- scutes,
- numerous,
- exceeded.

Have students use dictionaries or online versions of Macquarie, Collins, Cambridge or Merriam-Webster dictionaries to define these words and use them in a sentence. For example:

Migrate – when an animal moves from one habitat to another according to the seasons.

Some birds migrate before the cold winter months.

As a class, view the English Textual Concepts video [Connotation, Imagery and Symbolism](#). Spend some time brainstorming the symbolic meaning behind colours (e.g., red=passion/anger, blue=calm, yellow=happy) and weather (stormy=dramatic scenes, rainy=sad, sunny=happy).

Explain that students will be writing a story about a turtle's journey using their new vocabulary obtained from the article. They must also incorporate symbolism and imagery. Imagery can be achieved by using [similes](#) and [metaphors](#). Students will also include an illustration with their story, using colour symbolism to enhance their story.

**Assessment:**

A [marking rubric for imaginative texts](#) can be found on The School Magazine website. Students can use this rubric to inform their writing, and it can be used for peer and teacher assessment.

# E-friends 4 Ever

story by Wendy Graham | illustrated by [Queenie Chan](#)

[EN2-OLC-01](#) | [AC9E4LY02](#)

## Learning intention:

I am learning to use appropriate language in informal spoken texts so that I can share and extend ideas and information.

## Success criteria:

- I can compose and present an informal spoken text.
- I can use imagery to enhance my ideas.
- I can use appropriate language to share and extend ideas.

## Essential knowledge:

Information about imagery and symbolism can be found in the English Textual Concepts video [Connotation, Imagery and Symbolism](#).

**Focus question:** How do comparisons help us understand and create imagery?

After reading E-friends 4 Eva, ask students to find evidence in the text that Dallas and Stavros are becoming friends. Answers include the sign-off changing to “your friend”, sharing vulnerable times where they each got into trouble, Stavros telling Dallas about being sick on the Ferris wheel, Stavros telling Dallas they’re friends, the two planning to meet up, Dallas sending Stavros a photograph, Stavros inviting Dallas to call him by his nickname Steve.

Ask students how language changes when you become closer friends with someone. Encourage them to think about meeting a new student for the first time compared to talking to a best friend. Students might suggest that with close friends they have inside jokes, are more casual/informal and use more colloquial and slang terms.

Explain that students are to compose a text to either Stavros or Dallas as if they are already good friends. Rather than an email format, the text will be spoken like a voice memo. If available, students can use audio recording devices to record their message. Ask students to



think about what kind of greeting they would give a good friend, such as “Hey Dallas” or “What’s up, Steve?”

Students are to explain to Dallas or Stavros what’s happening in their daily lives, similar to the emails exchanged in the story. Encourage students to use imagery such as [similes](#) and [metaphors](#) in their message. For inspiration, have them analyse imagery used in E-friends 4 Eva:

From my window I see skyscrapers and the grey river that carves its path through the suburbs like moving lava.

It [the rainforest] can be dark because of the tall trees with thick vines twisting up the trunks.

Yesterday I dragged myself out of bed and made popcorn and I forgot to put the lid on the pot. Bang! Bang! Like fireworks, hitting the ceiling.

It [the lyrebird] had a harp-shaped tail that quivered like a cobweb in the wind.

The can also watch the English Textual Concepts video [Connotation, Imagery and Symbolism](#).

Students present their talks or audio recordings in small groups.

# The Peregrine Falcon

poem by Stephen Whiteside | illustrated by [Christopher Nielsen](#)

EN2-REFLU-01 | AC9E4LY04

## Learning intentions:

I am learning to use text processing strategies so that I can enhance my understanding of texts.

## Success criteria:

- I can use self-questioning before, during and after reading a text.
- I can cross-check and review texts to check my understanding.
- I can monitor meaning when analysing imagery in texts.

## Essential knowledge:

- Information about imagery and symbolism can be found in the English Textual Concepts video [Connotation, Imagery and Symbolism](#).

Before reading *The Peregrine Falcon*, read the title aloud for the students and have them write questions they have about the text starting with "Who", "What" and "I wonder". Example questions may be "Who wrote the poem?", "What does peregrine mean?" and "I wonder what's so special about a peregrine falcon?"

Without showing students the poem, read it aloud to the class, stopping at the end of the line "Deep within the city's heart." Have students write three more questions they have about the text, for example "I wonder what country peregrine falcons live in?"

Finish reading the poem and have students write a final three questions that weren't answered in the text, such as "I wonder what a peregrine falcon looks like?". Go through previous questions and review the text to see if anyone's questions were answered during the reading.

Sort students into small groups and have them re-read the poem to find the main idea for each of the three stanzas. Groups discuss their answers before sharing with the class.

(Answer: stanza one – how peregrine falcons hunt for food, stanza two – how peregrine falcons nest, stanza three – how peregrine falcons live in cities.)

Understanding the main idea will assist with interpreting metaphors. Instruct students to find the two examples of imagery in the poem. If they need prompting, let them view the English Textual Concepts video [Connotation, Imagery and Symbolism](#) or the NSW Education Department's pages on [metaphors](#).

Answers:

- "the city's heart"
- "I do not need a tree with leaves"

Once the class have found these metaphors, ask individuals to write down what they think the metaphors mean. Encourage students to use the context of the metaphors (looking at the words around them) to guide their answers.

Answers:

- the city's heart = within the centre of the city
- I do not need a tree with leaves = comparing a building to a bare tree

Discuss answers as a class before asking students to imagine how a city might compare to a forest full of bare trees. Have students sketch an illustration of their interpretation of this imagery.

# Will Wonders Never Cease?

## The Cave of Crystals

article by Jools and Vern

EN2-CWT-01 | AC9E4LE05

### Learning intentions:

I am learning to use imagery when conveying setting so that I can develop my skills in writing literary texts.

### Success criteria:

- I can use familiar text structures when creating texts.
- I can convey setting descriptions from other texts in my own words.
- I can use similes and metaphors to enhance the mood of my text.

### Essential knowledge:

- Information about imagery and symbolism can be found in the English Textual Concepts video [Connotation, Imagery and Symbolism](#).

**Focus question:** How can figurative language and wordplay influence the mood of a text?

Prior to reading the text, ask students if anyone's been in a cave before. If so, ask what it was like in the cave and what sorts of things are found inside. If not, ask the same questions and have students utilise their knowledge from media such as television and movies to answer the questions.

Read The Cave of Crystals as a class or listen to the audio recording. Ask students what surprised them about the article. Students might not have realised that caves could be filled with water, that caves could have crystals or that caves could get so hot.

Watch National Geographic's video [Deadly Crystal Cave](#). (Note: It mentions it is 104 degrees inside, which is in Fahrenheit. This is 40 degrees Celsius.) For more information and

extra pictures, visit How Stuff Works' page [Mexico's Giant Crystal Cave is Beautiful but Deadly](#).

Explain that students will be writing a diary entry as if they are one of the scientists studying the cave after the water's been pumped out. Have students reread *The Cave of Crystals* to find setting information that will be important to include, such as the temperature, the size and appearance of the crystals and having to wear ice-filled suits. Students must include imagery to enhance their setting descriptions. To assist their understanding of imagery, students can view the English Textual Concepts video [Connotation, Imagery and Symbolism](#).

As a class, brainstorm some [similes](#) and [metaphors](#) that students could use in their diary entry. Some examples:

- It was so humid, the walls wept with condensation (metaphor – or personification)
- The crystals were as white as snow (simile)
- We walked through the cityscape of crystals (metaphor)
- The crystals jutted like spears towards us (simile)

Explain to students that the simile they chose will change the mood of the text. For example, writing that the crystals jut out like spears suggests danger, while writing that the cave is as quiet as a graveyard suggests a creepy atmosphere. Instruct students to choose the mood they'd like to convey in their diary entry then give them a few minutes to brainstorm similes and metaphors that match this mood.

If you have a digital subscription, complete the activity [Similes to Match Mood](#) (matching pictures with similes).

Note: Diary writing can be inspired by books such as *Diary of a Wimpy Kid* (Jeff Kinney) and *Dork Diaries* (Rachel Renee Russell).

### **Assessment:**

An [assessment rubric for imaginative texts](#) can be found on The School Magazine website. Students can use some of the criteria in this rubric to inform their writing, and it can be used for peer and teacher assessment.

# Owl in the Morning

poem by Beverly McLoughland | illustrated by Jasmine Seymour

EN2-CWT-01 | AC9E4LY06

## Learning intention:

I am learning to examine effective use of vocabulary so that I can describe how word connotations improve content.

## Success criteria:

- I can define the term connotation.
- I can compare the connotations of synonyms.
- I can evaluate the choice of vocabulary in a text.

## Essential knowledge:

- Information about imagery and symbolism can be found in the English Textual Concepts video [Connotation, Imagery and Symbolism](#).

Before reading Owl in the Morning, write the words COSY and CRAMPED on the board. Explain to students that a real estate agent has been hired to sell a treehouse. Ask students to vote on which word the real estate agent would choose in an advertisement. Ask students why they voted on their choice. Explain that while both words mean small, they each have different connotations. View the English Concepts video [Connotation, Imagery and Symbolism](#) up to 1min50sec for its information about connotation. Discuss with students the difference in feeling between cosy and cramped. Students might connect the word cosy with smallness, but also fireplaces, cups of tea and knitted blankets. Alternatively, they may connect the word cramped with hard floors and walls, squashed limbs and uncomfortableness.

Tell students that during the reading, they should watch for interesting vocabulary, and that they'll be discussing why the poet may have chosen these words. Read aloud Owl in the Morning or listen to the audio recording. Give students time to parse the text to find interesting vocabulary. Sample answers include pillows, green, moon-feathered, snuggles, cosy, deep, wide-awake, lulls, softly.

Sort students into groups of four or five to discuss their vocabulary and why the poet might've chosen these words over other synonyms. Ensure they explain the connotation behind the vocabulary.

Once all students have had time to discuss their choices, return to the class discussion and go through answers.

Write the word GREEN on the board and ask students why the poet chose to describe the shade in this way, as shade is not literally green. Encourage students to think about how it gives a visual of nature without explicitly describing it. Ask if they think this type of description is effective. Do the same for the word MOON-FEATHERED (it suggests a cloudless and bright night because of the word moon, while the word feather suggests it is soft and silent).

Write the word WIDE-AWAKE on a strip of paper and have students reread the final stanza of the poem. Ask students why wide-awake is considered an adjective (answer: it is describing the world). Brainstorm what connotations the word wide-awake brings to mind. Students might note that it suggests daylight or busy-ness. Have students suggest synonyms for this adjective, explaining that the words they chose should replace the word wide-awake without changing the poem's meaning. Sample answers include bustling, busy, living, lively, daytime, sleepless, awake. Write students' suggestions on a strip of paper each.

As a class, complete a [word cline](#) together, sorting the words on the strips of paper from the strongest of their meaning to the least strongest. Answers will vary. No matter where the word wide-awake ends up on the word cline, ask students to consider why the poet chose this particular word for the poem. Note: Some students may also recognise the juxtaposition of the conjoined word wide-awake to the conjoined word to moon-feathered.

Students do a second word cline with a partner using a different word from the text. When asked, they should be able to explain why they think the poet chose this word for the poem over its synonyms, considering its connotations, and evaluate its effectiveness.

# A Food Court Drama

play by [Tohby Riddle](#) | illustrated by [Michel Streich](#)

[EN2-SPELL-01](#) | [AC9E4LY11](#)

## Learning intention:

I am learning to consider context so that I can spell homophone words correctly.

## Success criteria:

- I can identify homophones.
- I can use context clues to correctly spell a homophone word.
- I can use homophones to create humorous texts.

Prior to reading, show students the title *A Food Court Drama* and ask them to predict what the play is going to be about. Some students may assume it will take place in a food court at a shopping centre. Read the text as a class or listen to the audio recording. Ask students what a "food court" is in relation to *A Food Court Drama* (answer: a legal courtroom). Explain that this is a play on words. Ask students to find other examples of where the author has played on words in the text. (There are a wide range to choose from.)

Give the following joke: What does a vampire have to watch out for at a restaurant?  
A stake sandwich.

Ask students where the humour lies in the joke. Students should recognise that the steak/stake homophone (words that sounds the same but are spelt differently) has been used to give the answer two meanings. Explain that using a homophone is another way to create humour.

Brainstorm some words that are homophones, such as: there/their/they're, where/wear, eye/I, see/sea, sight/site/cite, bored/board, bare/bear, hare/hair.



Ask students to focus specifically on food-related homophones and explain that they'll be inserting a joke somewhere into A Food Court Drama. Some food-related homophones include:

Pair – pear

Court – caught

Knead – need

Piece – peace

Carrot – carat

Cereal – serial

Steak – stake

Meat – meet

Scent – sent – cent

Ate – eight

Sauce – source

Mussels – muscles

Instruct students to insert homophones into the play to produce a humorous effect. They can work in pairs.

Some examples:

Cook: I'll meet you later.

Vegetables: You'll *what* us later?

(meat/meet)

Cook: Check out my mussels.

Judge: You look pretty scrawny to me.

(mussels/muscles)

Cook: We ate at eight, which seemed like the best time to dine.  
(eight/ate)

Students share their answers with the class.

# The Great Chicken Getaway

story by Marian McGuinness | illustrated by [David Legge](#)

[EN2-VOCAB-01](#) | [AC9E4LA07](#)

## Learning intention:

I am learning to examine direct speech and indirect speech so that I can investigate how both types of speech impact the effectiveness of the text.

## Success criteria:

- I can identify instances of direct speech in a text.
- I can translate direct speech into indirect speech.
- I can evaluate the effectiveness of each type of speech in a text.

After reading *The Great Chicken Getaway* or listening to the audio recording, ask students to find examples of dialogue in the text. Students should recognise dialogue by the speech marks (or italics, in the instances of the chickens). Ensure students understand that everything contained in the speech marks are spoken aloud by the character and explain this is called direct speech.

Direct students' attention to page 29 and the text:

Bucketty ... buck ... buck ... buck ... clucked Betty every night after the school day had finished.

Bucketty ... buck ... buck ... buck ... clucked Babs, as they huddled high on their roosts, resting before the next day started.

Write the following on the board:

The two chickens clucked sleepily at each other as they huddled high on their roosts, resting before the next day started.

Ask students to identify the difference between the two texts. Explain that the second text is indirect speech – that it is telling the reader what the chickens are saying rather than explicitly showing the dialogue.

Ask students which one they think works better for the text. Students who choose the direct dialogue may say it's more fun and lets the reader know the characters better. Students who choose the indirect dialogue may argue that it gets the point across quicker.

Guide students to page 31 and have them find the dialogue:

'Mummy, there are CHICKENS on the train!' squealed a little boy, peering under his seat.

As a class, translate the direct speech into indirect speech. An example answer would be:

A little boy, peering under his seat, squealed that there were chickens on the train.

Ask students to evaluate the effectiveness of each dialogue here. Students might notice the urgency and mild humour has been lost with the indirect speech.

In pairs, students are to translate the other two direct pieces of human dialogue on this page into indirect speech.

Extension: Students translate the indirect speech of the ticket inspector mumbling into his phone into direct speech.

Compare answers throughout the class. Discuss the effectiveness of the indirect speech versus the direct speech. Students might notice the indirect speech loses some of its impact and takes the reader out of the scene.

Have students find other instances of the chickens clucking at each other. Ask how the text might change, if every piece of direct clucking speech changed to indirect speech. Ask students:

“What would occur to the characters likeability if we changed the direct speech to indirect speech?”

Note: Students might note the humour and likeableness of the characters would disappear without the direct speech. Direct speech engages the readers.

To finish, students create their own definitions of direct and indirect speech, as well as how it impacts the text.