

The Chicken or the Egg

poem by Catherine Oehlman | photo by Dreamstime

[EN2-UARL-01](#) | [AC9E4LE04](#)

Learning Intention:

I am learning how to understand and interpret poetic devices so that I can experiment with the form of shape poetry.

Success Criteria:

- I can recognise and explain what a shape poem is.
- I can explain why a poet chooses to write their poem as a shape.
- I can experiment with the form by writing my own shape poems.

Essential knowledge:

- More information about creating imagery through figurative language can be found in the English Textual Concepts video [Connotations, Imagery and Symbol](#).

If you have a digital subscription, play the audio recording of the poem on The School Magazine website. Alternatively, read the poem aloud to the class. Do not display the poem yet. Ask students to imagine how the poem could be presented in The School Magazine and let them mock up a possible design (the text of the poem and the accompanying illustration).

After students have predicted the layout, show students the poem. Use the following prompts to guide discussion:

- What do you notice about the layout? (The poem is in the shape of an egg)
- Do you know what these types of poems are called? (Shape or concrete poems)
- Have you seen poems like this before?
- What are some other shapes that would make a good poem? (Answers may include: an ice cream, a bird, a tornado).

Write down the suggested shapes to refer back to later in the activity.

Show students the DK Find Out! page on [Shape Poems](#). Focus on the sentence: “The shape adds meaning to the poem”. Then read the example poem about a tornado. Ask students to explain how the shape enhances the meaning of the poem. (Interpretations may include: your eyes dart around to read the poem, the words appear a little messy and jumbled up, the final lines in the poem are much shorter and reveal how everything is calming down.)

Return to the poem “The Chicken or the Egg”. Ask students to now consider how the shape enhances the meaning of this poem. (Interpretations may include: it is a closed circle which suggests that the whole story has been told, the poem illustrates the circle of life, the poem shows there is no clear answer to the idiom “the chicken or the egg”.)

To scaffold the task, first ask students to list as many words and phrases that they can that link to their topic. Then model the composition of a poem using these words. Finally, encourage children to independently experiment with the composition of their own poem before arranging it into the shape's outline. Remind students that a shape poem should be short: 6 – 12 lines.

A class collection of shape poems would make an excellent display.

Saturday Lights Fever

story by [Geoffrey McSkimming](#) | illustrated by [Peter Sheehan](#)

[EN2-VOCAB-01](#) | [AC9E4LA02](#)

Learning Intention:

I can understand the difference between the language of opinion and the language of factual reporting so that I can accurately produce a nonfiction summary.

Success Criteria:

- I can distinguish between the language of fact and opinion.
- I can extract key information from a text to form a nonfiction summary.
- I can use the language of fact and opinion to signal when I am summarising verified information and when I am presenting a hypothesis.

Essential knowledge:

- More information about the authority of a text, including its trustworthiness can be found in the English Textual Concepts video [Authority](#).

After students have read the story, revise the terms “fact” (a thing known or proven to be true) and “opinion” (a view or judgement, not necessarily based on fact) with the class. Then explain that facts and opinions can often be distinguished based on the language used. For example:

- Words that signal facts include: proven, established, demonstrated, according, confirmed, discovered
- Words that signal opinion: claims, argues, views, suspects, believes

Ask students to reread the text for a purpose: to find as much information as they can about the phenomenon of the Min Min lights. Students should record this information, either using a nonfiction graphic organiser, or a series of summary questions base on the five Ws. These questions could be structured as follows:

- Where do the Min Min lights take place? (The Outback, specifically the town of Min Min.)
- Who has seen the Min Min lights? (A stockman in 1918, and many other travellers since then.)

- What do the Min Min lights seem to do? (They appear at night, like a fuzzy disc and appear to chase vehicles.)
- What is a myth surrounding the Min Min lights? (According to legend, if anyone chased and successfully caught the lights, they would never be seen again.)

Outline the key idea that all the information extracted from the text is a fact. This even includes the information about myths surrounding the Min Min lights (draw students' attention to the use of the word 'accordingly' twice on page 6). While the myths themselves are opinion, it is a fact to say that there are local stories that warn people about the lights.

Explain the twofold nature of the task. First, students write a short, information report on the Min Min lights. They should use as much language as possible to signal that their report is based on fact. (For example: the legend of the Min Min lights was established in 1918; travelers accounts of the lights have demonstrated their spooky nature.) Second, they then provide their opinion, or a hypothesis about how to explain these mysterious lights. When explaining their opinion, they should also use signalling language. (For example: I will argue that the lights are most likely signs from aliens; I suspect that the lights are a sign of fatigue and the travellers should stop, revive and survive.)

Students present their information report and hypothesis to their peers. The class could design bingo sheets featuring the language of fact and opinion. As people read out their report, students mark the appropriate phrases off their sheets.

Finally, after students have been presented with a range of hypotheses explaining the Min Min lights, hand out the Dr Karl Kruszelnicki's article: [The Min Min Mystery](#). (At this point you may wish to talk about authority of a text, referring specifically to the reliability of the website – Australian Geographic.) After reading the scientific explanation, ask students to locate the factual language in the article: solved, proved, show.

Once students have identified the terms, ask the children to revise their own composition to see if including these will strengthen their own piece. Discuss what impact it has on the initial draft and compare it to the revised draft.

Will Wonders Never Cease: Bird-Dropping Spiders

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

[EN2-VOCAB-01](#) | [AC9E4LA08](#)

Learning Intention:

I am using noun groups in my description of a character so that I can develop rich characterisation in my writing.

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 insects listed in the article in a piece of creative writing.

Essential knowledge:

- More information about creating a fictional persona can be found in the English Textual Concepts video [Character](#).

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.

Read through the article and identify the insects (or characters) that appear. These include the main characters: the bird-dropping spider and the moth, and secondary characters: wasps and birds. Extract the information provided about the bird-dropping spider (it is brown and white, it sits on a leaf, at night they release pheromones, they live in southern Australia). Then, using the interactive website [TelescopicText.org](#), model how to construct expanded noun groups about the bird-dropping spider. For example:

- The blob
- The brown and white blob
- The secretive and camouflaged blob
- The secretive and camouflaged blob, which releases pheromones

Students then independently create a variety of noun groups about the three other characters from the text. You may wish to provide images as visual support of moths, birds and wasps found in southern Australia to help students form noun groups.

Finally, once students have a range of noun groups for each character, ask them to write a day's recount, from the perspective of a bird-dropping spider. It should contain the key events outlined in the article (hiding from wasps and bees during the day and releasing pheromones and trapping male moths at night). Students should use a range of noun groups for each character, to enhance their characterisation.

The Post Man

article by Karen Wasson | illustrated by Michel Streich

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

Learning Intention:

I am listening for key points in a spoken text so that I can share ideas and accurately recount information.

Success Criteria:

- I can listen to a text and comprehend the information presented.
- I can ask and answer questions about a text, based on making, confirming or correcting predictions.
- I can generate a summary about a text through linking spoken, written and visual information.

Essential knowledge:

- This is a modified dictogloss activity. For more information on using a [dictogloss](#) as a comprehension and summary activity see the guidance published by the Department of Education and Training Victoria.

Prior to reading the text revise the definition of “predict” (to state what will happen in advance on a reasoned basis) and provide hints on how to make good predictions (by making inferences, estimations and considering cause and effect).

If you have a digital subscription, listen to the audio recording of the article on The School Magazine’s website. Alternatively, read it aloud to the class. Do not display the text or illustrations yet.

At five points in the article, stop and ask students to make a prediction. Explain that they can confirm or correct their predictions during the second reading of the text.

1. Paragraph one after, “he was famous for the things he sent *in* the post”. Ask: What do you think were some of the items he sent in the post?
2. Paragraph two after, “*The Post Office Guide* included all the rules about what could and could not be sent with the Royal Mail.” Ask: What do you think were the rules for posting an item? What things do you think were forbidden from being sent?
3. Paragraph three after, “Reg started small.” Ask: What small things do you think he posted?
4. Paragraph four after, “he started to think bigger.” Ask: What large things do you think he posted?
5. Paragraph five after, “send strange things through the post.” Ask: What do you think are the new rules for posting an item via Royal Mail?

Predictions can be written as a bullet point list or collected digitally and displayed using software such [Mentimeter](#) or [Padlet](#).

Read the text to students again. Pause at the end of each paragraph and instruct students to confirm or correct their predictions. Then provide students with a copy of the text and allow them to read the article and peruse the illustrations independently.

In small groups, ask children to compose their own version of the text using their confirmed predictions.

Annie and the Shipwreck

story by [Alys Jackson](#) | illustrated by [Anna Bron](#)

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

Learning Intention:

I can convert a written story into an audio drama so that careful audio choices suits audience and purpose.

Success Criteria:

- I can identify the audience, purpose and form of a text.
- I can convert the text into a different form through a careful selection of audio features.
- I can use a range of software to publish an exciting audio drama version of the story.

Essential knowledge:

- More information about combining text and audio features to communicate information can be found in the English Textual Concepts video [Code and Convention](#).

Before reading the story, ensure that students are familiar with the form of an audio drama. Explain that an audio drama contains features of both audiobooks and radio plays. The conventions of an audio drama are:

- The text of the story is written as a narrative rather than a playscript. This convention is similar to an audiobook.
- There is often only one person reading the text and they need to use a distinct voice for different characters. This is another similarity with audiobooks.
- A range of sound effects and non-diegetic sounds are used. This is more similar to a radio play.

As a class, read the story. If you have a digital subscription you may wish students to read along to the audio recording. After reading, identify its audience (school age children), purpose (to entertain, and also to inform about a real-life shipwreck) and form (narrative, based on a historical event). You may also wish to discuss genre. The text is both historical fiction and action.

Explain to students that they are going to change the form of the story to an audio drama by including some of the conventions:

- Choose a range of sound effects to highlight key events in the plot and to heighten tension.

- Choose (or compose) a few pieces of non-diegetic music to enhance mood.
- Read the text (or an extract) aloud with appropriate tone, pitch and pace. Use a range of voices to distinguish between the characters.

To simplify the task, if you have a digital subscription students can play sound effects and non-diegetic music over the top of the existing audio recording.

First, students should re-read the story and highlight sections that would be enhanced through audio features. This would include sound effects during action driven events (the sound of waves crashing as the ship was “rolling and heaving”; the sound of people whispering as Annie is surrounded by “snippets of conversation”) and non-diegetic sounds during scenes of heightened emotion (when Annie was floating in the ocean with Harry on her stomach, when the sun appeared after the shipwreck).

Students should also create a list of characters (Annie, Harry, James Noonan, Mrs Dixon etc.) and rehearse the delivery of their lines of dialogue.

Once students have identified the audio features they will use, they should record their audio drama. Remind students that they need to source audio from creative commons websites to ensure they are following copyright rules. (See the website [8 Free Sound Libraries for Schools](#) for suggested sites.)

After rehearsing, students record and publish their version of the radio play. Suggested publishing tools include [Audacity](#) or [Adobe Audition](#).

Spring Training

poem by Rebecca Gardyn Levington | illustrated by [David Legge](#)

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

Learning Intention:

I am learning how to use a range of vocal effects so that I can capture the meaning of the poem in my recital of it.

Success Criteria:

- I can work out the meaning of a poem.
- I can use a range of vocal effects such as tone, pace, pitch and volume.
- I can recite a poem in an engaging manner while also correctly capturing the meaning of the poem.

Read the poem to the class. As this is an activity where students will deliver their own recital of the poem, deliver the initial reading of the poem in a neutral way.

After reading the poem, ask a series of questions to work out its meaning:

- Who is the speaker in this poem? (A sporting coach)

- Who are they speaking to? (A talented mosquito)
- What talents does the mosquito have? (Nipping a variety of body parts to suck humans dry)
- When is the poem set? (Just before summer – the mosquito season – has started)
- Why is coach speaking to the mosquito? (To motivate him to make it into the hall of fame and inspire the team)

Next, revise the terms tone, pace, pitch and volume:

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

Return to the poem's premise and meaning: a coach trying to motivating a team member through their voice. You may wish to show the speech [Ducks Fly Together](#) from the film D2: The Mighty Ducks (classified G) and discuss how the coach uses tone, pace, pitch and volume to motivate his team.

Break students into groups and ask them to annotate the poem using the following symbols:

- _____ (underlined text): a word to emphasise using tone and pitch
- / (forward slash): a moment to pause and slow down the pace
- ↑ or ↓ (arrows): a moment to increase or decrease the volume

Remind students that punctuation also indicates that they should alter the tone, pace, pitch and/or volume.

Extension: study the range of hand gestures used by Coach Bombay in the film clip. Students then incorporate a range of gestures into their recital.

Provide students with time to rehearse. Students should then recite their interpretation of the poem either to the class, or digitally to become part of a class compilation.

Princessy

story by Her Royal Highness Princess Jessica Plum (with a little help from Rolli) | illustrated by Queenie Chan

[EN2-CWT-01](#) | [AC9E4LE05](#)

Learning Intention:

I can experiment with creating a stereotypical character so that I can compose an increasingly literary text.

Success Criteria:

- I can identify the stereotypical behaviour of a character in an existing text.
- I can create a list of stereotypical traits in another stock character.
- I can compose an original text based on the stereotypical traits of my stock character.

Essential knowledge:

- More information about creating a fictional character with an identity can be found in the English Textual Concepts video [Character](#).

Prior to reading, define the term stereotype: a circumstance where a person or thing is judged to be the same as all others of its type (see the NSW English K-10 [Glossary](#) for more information). Explain that literature contains many types of stereotypical characters called stock characters. These are characters with instantly recognisable personality traits and looks, that appear across a range of texts. As a class, generate a list of stock characters. Some examples are: the damsel in distress, Prince Charming, the mad scientist, the mean girl, and the Scrooge.

Provide an overview of the text 'Princessy'. Explain that it is guide to behaving like a princess, providing ten tips. These ten tips all make fun of stereotypical princess traits. Prior to reading, predict the traits that will be discussed in the story.

After reading, check the class predictions against the stereotypical traits discussed in the story. If you have a digital subscription you can complete an interactive activity which asks students to summarise the numbered list into short headings. Alternatively, after reading the article, ask students to create a heading for each item on the list (for example: hygiene, table manners, fashion, etc.).

Ask students to select another stock character from the class list. Then instruct students to come up with a list of ten traits that reflect stereotypical attitudes about this type of character. (The number of traits can be modified to suit student ability). For example, if they chose the Superhero, some of the traits could be: origin story, alter ego, fashion sense, gadgets and powers.

Once students have generated the traits list for their stock character, ask them to write a body paragraph for each heading. Unpack extracts from 'Princessy' as a model text. For each body paragraph, students should follow this structure:

- An instruction, 'When you take a bath ... never splash.'
- Extra information that is a bit silly or over the top, 'You may *splish* as much as you like.'
- A concluding sentence that reiterates the instruction, 'Splashing is *not* princessy.'

Extension: students can deliver their list to the class as their stock character. They should think about tone of voice, posture and gestures.

Make Your Own Damper

activity by Karen Jameyson | illustrated by [Kerry Millard](#)

[EN2-CWT-01](#) | [AC9E4LY06](#)

Learning Intention:

I am learning how to edit for meaning so that I can write a rhyming poem that provides information on a topic.

Success Criteria:

- I can extract key information from the article.
- I can create rhyming sentences that incorporate this key information.
- I can experiment, edit, rearrange and extend on these sentences to compose a poem.

Essential knowledge:

- More information about the impact of language choices on compositions can be found in the English Textual Concepts video [Style](#).

As students read the text, ask them to identify key pieces of information about damper. This could include aspects of its history (made at a campsite by stockmen), ingredients (water or milk), method (cooks quickly), or how it is eaten (butter, honey or nothing at all).

After students have read the article, ask the class to brainstorm a list of information about mangoes. This could include considerations of colour, texture, taste, the season it grows and ways to prepare it.

With the class brainstorm about mangoes on display, play The Vegetable Plot's song [Mango](#). Ask students to listen for information about mangoes. Also ask them to list words that rhyme with, or sound like mango (e.g. charango, tango, yo, grow, calypso, mambo, Django). Tick the information that is covered in the song (e.g. mangoes grow in summer, they can be turned into drinks and ice creams and there are many ways to peel them).

Return to the article about dampers. Explain to students that they will create rhyming sentences about damper and share them as a class. Then, they will individually turn these rhyming sentences into a short song or poem through the editing process.

Using the [RhymeZone](#) dictionary students create sentences about damper with rich rhyme. Challenge students to be creative, but to also include some sentences that contain information about damper. For example: A group of campers like to eat damper (informative); Damper repels all the vampyrs (creative). Use [Padlet](#) to create a virtual wall displaying these rhyming sentences.

Once students have completed their sentences, read the Padlet contributions as they appear to the class. Explain to students that these sentences lack clarity, and there is little connection or flow between ideas.

Ask students to select their favorite sentences and edit them for meaning. This may include altering the words, rearranging their order or extending upon them.

Finally, call for volunteers to present their poems. Should they wish to turn them into a song, they could copy the rhythm of *The Vegetable Plot*.

The Snowflake Man: Wilson Bentley

article by Karen Jameyson | illustrated by Fifi Coulson | photos by Alamy

[EN2-CWT-01](#) | [AC9E4LE05](#)

Learning Intention:

I am learning how to draw upon details and events in a text so that I can change particular aspects to create an engaging literary text.

Success Criteria:

- I can recognise features of Wilson Bentley's context.
- I can identify and extract key events and details from a nonfiction text.
- I can combine the key details, events and contextual features to write a first-person recount from the perspective of Wilson Bentley.

Essential knowledge:

- More information on how time, place and culture shapes the composition of a text can be found in the English Textual Concepts video [Context](#).

Prior to reading, introduce the term context to the class, by using the resource (above) or by seeking further clarification from the ETA's Textual Concepts page on [Context](#). Then, using the first column of a [T-chart](#), identify key aspects of the students' context in 2022. These include: the generally warm climate of Australia, the amount of leisure time children have, the range of hobbies available and the rapid development of technology. Explain to students that this is the context of response, and should be considered as they read the article.

Read the article as a class. After reading, use the second column of the T-chart to record key aspects of Wilson Bentley's context next to the corresponding aspect of the students' context. Observe how Bentley's context contrasts with the students' own. For example, unlike the students, Bentley faced the challenges of a cold climate and had very little leisure time due to farm work. There are some similarities though, as both Bentley and the students have lived in a time of great technological advancement.

Explain to students that they will write a recount from the perspective of Bentley reflecting on a key event in his life. (This could also be structured as a diary activity.) Ask students

reread the article to identify a key event in the text and locate its supporting details. Some examples of events and details include:

- Bentley's childhood love of snow: he was ten years old, lived in the late nineteenth century, snow made farm work difficult, he avoided chores to look at snowflakes
- Using a microscope: his mother was a teacher and owned a microscope, he would use chicken feathers or a broom straw to move the snowflakes, he identified symmetry in snowflakes

Provide students with time to write their recount, displaying the key features of a recount to scaffold their responses:

- Written in first person
- Written in the past tense
- Use of time connectives to sequence events
- Includes detailed information of events
- Includes personal feelings of Wilson Bentley
- Accurately represents Wilson Bentley's context

Bo Peep's Lost Sheep

play by Steve Taylor and Kevin Densley | illustrated by [Kerry Millard](#)

[EN2-UARL-01](#) | [AC9E4LE03](#)

Learning Intention:

I am learning how to discuss my understanding of the effects of using the literary technique: idiom so that I can share my appreciation of the text with my peers.

Success Criteria:

- I can define the term idiom and recognise a range of examples within a text.
- I can explain how idioms have been used humorously in a specific text.
- I can incorporate idioms into a humorous text.

Essential knowledge:

- More information on how figurative language (such as idioms) has an effect on meaning can be found in the English Textual Concepts video [Connotation, Imagery and Symbol](#).

Prior to reading the play, and using the NSW K-10 Syllabus [Glossary](#), define the terms 'idiom' and 'idiomatic expression'. Students must understand that an idiom is a culturally specific phrase with a figurative, rather than literal meaning. Then as a class, brainstorm a list of idioms. You may wish to visually collate this list using software such as [Mentimeter](#) or [Padlet](#).

In groups, students read the play. While reading, they underline examples of idioms in the text:

- grass was greener on the other side
- every cloud has a silver lining
- beware of wolves in sheep's clothing
- a stitch in time saves nine

After reading, ask groups why the authors have used these idioms in the text. You may wish to provide questions to scaffold their discussion:

- What is the purpose of this text? (To entertain)
- Is this text dramatic or humorous? (Humorous)
- How do the idioms make you feel? (Like laughing)
- Read the text around the idioms. Why are the idioms funny? (Because Susan the Sheep are using the idioms literally so they really mean what they say.)

Students should recognise that the authors have included idioms in an unusual way – literally – as a way to include jokes in the play. For example, the sheep truly believe that a wolf is wearing sheep's clothing, and if nine sheep started knitting their problems would be solved.

Ask students to select 1 – 3 idioms (suggested resource: [Idioms for Kids](#)) to insert into the play. They should follow the steps below:

1. Susan the Sheep introduces the idiom
2. Another sheep asks why she has brought the topic up
3. Susan explains how the literal meaning of this idiom can be applied to their situation, as a group of lost sheep

For example:

SUSAN: I thought finding Bo would be a piece of cake.

SAMPSON: How is cake supposed to help us?

SUSAN: Well, Bo often drops the crumbs, so I thought it would create an easy path to follow.

Finally, to emphasise the humor in using idioms in a literal way, ask students to deliver their new lines of dialogue to their peers/class. However, instead of saying their idiom, they act it out. (This is a modified version of idiom charades.) After they have acted out their script, the class guess which idiom featured in their new section.

I Love the Trams

Poem by Libby Hathorn | illustrated by [Marjorie Crosby-Fairall](#)

[EN2-UARL-01](#) | [AC9E4LA10](#)

Learning Intention:

I am learning how to discuss an illustrator's use of visual techniques so that I can understand how these choices impact on the viewer response.

Success Criteria:

- I can define the terms salience, vectors and reading pathways.
- I can recognise these features in a visual image.
- I can begin to explain why an illustrator chose to use these techniques and the effect of these choices.

If you have a digital subscription, play the recording of the poem on The School Magazine's website. Alternatively, read the poem aloud to students. Do not display the text or illustration yet. Ask students to close their eyes as they listen to the poem and visualise the words that they are hearing.

Next, provide students with a text only copy of the poem (without the accompanying illustration). Ask students to mock up a quick illustration of the poem. Ask them to zoom in on the key descriptions of the two types of trams (sleek red snakes, blunt-nosed slinky vs. toast-rack wide, gnashing tracks, swaying). Then ask them to consider how they will represent these two trams through their drawings and how they will arrange the images to contrast the trams and the time periods that they come from.

With their illustrations in mind, introduce the following terms to students:

- Salience / salient image: the element of the image that stands out and is the first thing that grabs the viewer's attention
- Reading pathways: the path a viewer takes through a text, from most to least salient image
- Vector: a line that leads the viewer's gaze from one part of the image to another

Ask students to analyse their illustration and identify the salient image and the reading pathway. Then ask them to find vectors in their drawing or see if they can include vectors in a second draft.

Explain that images, like words tell a story. The story of an illustration can be decoded through analysing an illustrator's use of visual techniques. Ask students if the story in their illustration makes sense. At this point, students will probably identify that their image is a bit jumbled up and does not tell a coherent narrative.

Display Marjorie Crosby-Fairall's illustration. Identify the following visual techniques and discuss their effects:

- Salient image: the green and red trams, juxtaposed. This is due to their placement in the top centre of the page and their use of colour. The effect of this salient image is to alert the viewer immediately to the main idea of the poem: the contrast between old trams and the new.
- Reading pathway: (this is one interpretation, rather than the definitive answer) after looking at the two trams, viewers track their gaze down to the crowd of people starting at the left and moving to the right. The viewer then looks at the stone columns of Central Station above the trams, before finally observing the pedestrian and coloured glass windows in the background. The effect of this reading pathway is

to look at the topic of the poem first, then to jump into the past by looking at the historical fashion of the crowd (also note the use of sepia), before finally returning to the present by looking at a modern, renovated Central Station.

- Vectors: there are many vectors in this image including the lines created by the rectangle tram, the gutter of Central Station, the tracks on the ground and the placement of the crowd. The effect of these lines is to encourage the viewers' eyes to track forwards and back to take in details of each of the elements. It also creates a sense of movement which suits the topic of the poem: transport.

Finally, to consolidate understanding provide students with a table of three rows and the initials T.E.E. written down the side. This stands for:

- Technique
- Example
- Effect

Ask students to choose one visual technique, provide an example of the technique in the text and explain its effect. For example:

- Technique: Saliency
- Example: The old green tram
- Effect: The tram's colour makes it stand out. It is placed in the centre of the image which makes it look like the main topic in the poem.

Extension: ask students to choose another illustration in this issue and write a TEE paragraph on it.