At Sea

Poem by Jenny Erlanger | illustrated by Tohby Riddle

EN2-VOCAB-01 | AC9E4LA11

Learning Intention:

I am learning to define unfamiliar words so that I can incorporate new vocabulary into my writing.

Success Criteria:

- I can look up unfamiliar words in a dictionary
- I can distinguish between a noun and a verb
- I can write a sentence using a word I've just learnt

After reading the poem, ask students to highlight unfamiliar words. They must highlight at least five. These may include:

- frolicked

- wary

- dire

- surging

- consternation

- despair

- persisted

- expire

- commotion

Display the definition of frolic on the board. Explain that frolicked is the past tense of the word, with the base word being frolic. Model reading the dictionary entry. As the word is used as a verb in the poem, read aloud the definitions for the verb (1. to amuse oneself 2. to play and run about happily). Ask students what the wavelet

would be doing if it were frolicking. As water can't literally run about, students need to identify the wave would be small and choppy.

Using a dictionary or online dictionary such as Merriam-Webster, students research other definitions for the words they've written down, along with whether it's a noun or a verb. They can do this in pairs to save time.

Once students have their definitions, show picture dictionaries from the school library or classroom to give students an idea of what they will be doing. Alternatively, browse the online Kids Picture Dictionary. Explain that picture dictionaries are often used to learn languages, either native (for younger children) or foreign (for older students), and are often organised by topic rather than alphabetical order.

Students select five words to use in their picture dictionary. As they will need to illustrate the definitions, they should choose words that will be easy to portray visually. For example, frolic could be illustrated by children running and leaping on grass. Each page should:

- be titled with the chosen word

- state whether it's a noun or verb

- have a definition

- incorporate a sentence using the word (students should create their own sentences rather than copy one from the dictionary)

- have an illustration portraying the word

For instructions on how to create a mini booklet, view the YouTube video Easy Mini Notebook from One Sheet of Paper.

Once students have completed their mini picture dictionary, they can swap their books with classmates who researched different words to them. Now revisit the original poem. Discuss what students now understand about At Sea that they didn't understand on first reading.

The Sand Fort

Story by Kristin Martin | illustrated by Jenny Tan

EN2-UARL-01 | AC9E4LY03

Learning Intention:

I am learning to describe how visual codes and persuasive techniques are used in advertising so that I can create an advertisement.

Success Criteria:

- I can identify visual codes in print advertising
- I can identify persuasive techniques in print advertising
- I can use visual codes and persuasive techniques to create my own advertisement

After reading the story, ask how students would feel if they had access to a portal that could take them to random places. Some students might consider it scary or dangerous, others might think it fun and adventurous. Ask students what the most probable outcome would be if someone found a portal like Alex's. In Australia, it would likely be making money. Brainstorm ways students could make money from a portal. Possible answers include charging people to peek inside as if it were a ride in a theme park, taking tourists to various places like a guide, selling things they find on the other side. Ask students what the first thing they'd have to do to raise awareness about their money-making portal. How can they let the public know their business exists? Via advertising!

Use newspapers or magazines in the school to view and discuss print advertisements. Ask students which advertisements catch their eye and why. Visit Media Education's Design an Ad to read about some techniques – pages 14 and 15 give an example and reasons why the advertisement works, while page 16 shows an advertisement layout that doesn't work.

The visual codes in the link include:

- layout

- font size

- colours

- use of space

- banners

- titles

Look again at the advertisements in available newspapers and magazines. Ask students what persuasive techniques they can identify. Students may find elements such as:

- facts

- humour

- discounts

- rhetorical questions

- a call to action such as a website to visit

- testimonials

- repetition

- emotive language

Once students have spent enough time viewing print advertisements, explain that they will be making their own advertisement for their portal using some persuasive techniques. Before designing their ad, students need to make note of the following:

- what are they selling? (e.g., crystals from a deep cave, tours of a jungle, a glimpse of the bottom of the ocean)

- who is their target audience?

- what visual aspects will appeal to their target audience?

- what persuasive elements will they use?

Students draft a copy in their books and swap with their peers for feedback and review. Those giving the feedback need to think about whether the advertisement works for the target audience, whether it is eye-catching and if it has enough

information to tell the audience what to do next (a call to action). Once students have finalised their ideas, they can design the advertisement on A4 paper.

Some helpful examples of print advertisements:

Adventure travel (For students wanting to advertise a guided tour through the portal)

Circus show (For students wanting to charge for a peek inside the portal)

Jumble sale (For students wanting to sell things they find on the other side of the portal)

A Dragon Tale

Article by Sandi Wooton | Illustrated by Fifi Colston

EN2-UARL-01 | AC9E4LE04

Learning Intention:

I am learning to identify elements of a haiku so that I can write my own haiku.

Success Criteria:

- I can make notes on relevant facts in non-fiction texts
- I can identify elements of a haiku
- I can write a haiku based on relevant facts

After reading the article, ask students to find facts about Eastern Water Dragons in the article. Examples include:

- they eat grapes

- they live up to 20 years in the wild

- they grow up to 80 or 90 centimetres long

- their tails make up two-thirds of their body length

Once they have gathered all the information they can find from the article, students complete a concept map or mind map with information about the Eastern Water Dragon.

Further information on Eastern Water Dragons can be found on the Australian National Botanic Gardens webpage Interesting Water Dragon Facts and the Eastern Water Dragon Fact File.

Once students have gathered enough data, explain that because the article talked about nature, they will be making a special type of poem called a haiku. Ask the class if anyone knows about haiku.

The general principal of writing a haiku is:

- three lines, totalling 17 syllables

- five syllables for the first line, seven syllables for the second, five syllables for the third

- usually about nature

- doesn't have to rhyme

- can use onomatopoeia

Some notable examples of haiku can be found at Haiku Poems for Kids and, for traditional haiku, at Examples of Haiku: Traditional and Modern. Remind students that many traditional haiku won't follow the 5-7-5 syllable structure because the poem has been translated from Japanese.

Students use the facts that they learnt about Eastern Water Dragons to draft a page full of haiku poetry. Remind them that they don't have to use every single fact, but rather focus on one or two facts for each poem.

For example, if they were to write about the creature's ability to camouflage:

Holding still in sun

Blending in with grass and leaves

Rustle. Rustle. Shh!

Once students have written many haiku, have them share their favourites with a partner. The partner can give feedback and check for syllables. Students chose their top three haiku to write out a good copy or transfer them digitally, such as on a Word document, then decorate with illustrations and borders.

The Dragon

Poem by Sandi Wooton | illustrated by Michel Streich

EN2-UARL-01 | AC9E4LE04

Learning Intention:

I am learning to use metalanguage so that I can describe the effects of a poem.

Success Criteria:

- I can identify adjectives
- I can identify verbs
- I can explain the effect of dialogue

Before reading the poem, go through the following activities.

1. Display the first six lines of the poem omitting the words tall, thick and powerful (as below):

I befriended a dragon, beneath a (BLANK) tree,

near a stream where I roam near (BLANK) canopy.

He had (BLANK) limbs. Claws, hard as a nail.

A crest of spikes ran from his head to his tail.

He didn't spit fire, nor have wings to fly,

and at first when I met him, I thought he was shy.

For each omitted word, ask students what might be missing. For example, before tree, students might think the word could be large, small, brown, round. Once students have come up with a list of possibilities for each omitted word, ask what kind of words they were guessing. Students should identify describing words or adjectives. Discuss what these words do for the reader. Once the class has a good

explanation for why adjectives are important, have them write it in their books. For example: Adjectives help make clear images for the reader.

2. Display the next six lines of the poem omitting the words got, talk, said, puffed, nodded, flick, snatch, pounce and squeal (as below):

Then all of a sudden, I (BLANK) a great shock:

with a dragonish grin, he started to (BLANK)!

'I do not need fire. Or wings,' the beast (BLANK).

He (BLANK) up his throat and (BLANK) his head.

'With a (BLANK) of my tongue, I can (BLANK) a fresh mean.

When I (BLANK), there's no time for my dinner to (BLANK).'

As before, ask students what words might be missing, and what kind of words they were guessing. Students should identify doing words or verbs. Note that the narrative uses past tense verbs, while the dialogue uses present tense. Discuss what verbs do for the reader. Once the class has a good explanation, have them write it in their books. For example: Verbs tell the reader what is happening in the text, as well creates tense.

3. Display the final lines of the poem as is, starting from 'I'm fond of fruit' as line one, with 'dashed to the creek' as line 14.

Ask the following questions:

- What is the dragon talking about in the first two lines? (Giving information about what he eats)

- What is the dragon talking about in lines three to six? (What he can do)

- Looking at lines three to six, what kind of character do you think he is? (Boastful, capable, proud)

- What is the dragon talking about in lines seven to ten? (His behaviour)

- What do you think of the dragon's personality according to his dialogue on lines 11-12? (Polite, civil, friendly, kind)

Ask students what they have been studying from lines one to twelves. Students should identify speech or dialogue. Discuss what dialogue does for the reader. Once students have a good explanation, have them write it in their books. For example: Dialogue gives the reader information relevant to the text and shows the character's personality.

If you have a digital subscription, complete the activity Dialogue to Show Personality

To finish, read through the whole poem as a class.

Swimmingly, Willie

Story by Monika R Martyn | illustrated by Cheryl Orsini

EN2-UARL-01 | AC9E4LE03

Learning Intention:

I am learning to identify techniques of a good speaker so that I can present a review of a story.

Success Criteria:

- I can complete a basic story review
- I can identify the techniques of a good speaker
- I can create a vlog of a story review using the techniques of a good speaker

After reading the story as a class, students fill out the worksheet Story Review. Once they've completed it, view the YouTube video Beekle by Dan Santat: a picture book review.

Explain this is a vlog, a video blog. As a class, discuss and make a note of Miss Observation's content within the vlog, including:

- an introduction giving the name of the text, the author and some personal background information of her interaction with the book

- a summary of the story

- referral to other texts (Star Trek's common catchphrase "Beam me up, Scotty")

- her favourite part of book

- a conclusion

- her personal interaction with the story (coming up with her own imaginary friend)

Also discuss and make a note of what makes Miss Observation a good speaker, including:

- expression in her voice

- modulating tone

- hand gestures and facial expressions

- clear and confident

- uses the book as a visual aid

- eye contact with the camera

Explain to students that they are creating their own vlog review of Swimmingly, Willie. While they will write their scripts individually, they will pair up for the recording so they can film each other using tablets, phones or video cameras. In their vlog, students must include:

- an introduction

- a summary of the story

- their favourite part or a part they found the most interesting; alternatively, if they didn't like the story, a reason for why

- a referral to another text

- a conclusion

OPTIONAL: a personal story relating to the text, such as the time they saved a bee in a swimming pool

Students should keep in mind what makes a good speaker (as discussed earlier) to guide their own performance.

Once completed, students present their videos to the class.

Worksheet – Swimmingly, Willie
Story Review

Design a front cover for the story	**Title of story:** _____ **Author:** _____	**Setting** Where was it set? _____ _____ _____
Personal opinions Favourite part: _____ _____ What other texts did it reminded you of? _____ _____ _____	**Plot** Event 1: _____ _____ Event 2: _____ _____ Event 3: _____ _____	**Puns** What word play was used in the story? 1. _____ 2. _____ 3. _____ 4. _____ 5. _____

The Great Sardine

Poem by Bill Condon | illustrated by Christopher Nielsen

EN2-UARL-01 | AC9E4LA10

Learning Intention:

I am learning to identify the visual techniques in an illustration so that I can predict the contents of the text.

Success Criteria:

- I can discuss my thoughts and feelings about an illustration
- I can identify visual techniques used in an illustration
- I can use my knowledge of visual techniques to predict the content of the text

Without reading the poem, display the illustration. Classroom teacher displays the illustration without displaying the text. Ask students the following questions:

- What do you see from your first viewing? Look closer, do you notice anything else?

- What do you think the illustrator and author are suggesting through this piece?

- How does it make you feel? Why?

- What puzzles you or what are you unsure about?

- Can you connect it to other texts or individual experiences (Text to Text or Text to Self?)

- How do you think the image is positioning the viewer?

In pairs or as a class, students complete the worksheet supplied filling out the techniques used for the illustration. Further information about the definitions and examples can be found at Visual Techniques. There is also a space for students to predict what they think the poem will be about. Sample answers are provided.

Students are to creatively display their answers to the visual techniques. Options for display include a flip chart, a poster with flaps, a PowerPoint presentation with hyperlinks, a pop-up book.

Worksheet – The Great Sardine Visual Techniques

Technique	How it is portrayed in the illustration
Salience (What stands out the most and why? E.g. colour, placement etc)	
Gaze (Where are the figures are looking?)	
Framing (What is cut off or disconnected in the illustration? What elements are connected?)	
Colour (How bold are the colours? What might they symbolise?)	
Vector (What line leads your eye from one point of the illustration to another?)	
Positioning of elements (Where is everything placed in the picture?)	

My Prediction:
Based on the illustration, I believe the poem is about _____

Worksheet – The Great Sardine Visual Techniques (ANSWERS)

Technique	How it is portrayed in the illustration
Salience (What stands out the most and why? E.g. colour, placement etc)	The Great Sardine, due to its size and colour, stands out the most.
Gaze (Where are the figures are looking?)	The Great Sardine appears to be looking directly at the us. The smaller sardines appear to be looking at the Great Sardine.
Framing (What is cut off or disconnected in the illustration? What elements are connected?)	The Great Sardine is cut off so you can't see its whole body. The smaller sardines in the tin are also partly cut off. They are connected to the Great Sardine by gaze.
Colour (How bold are the colours? What might they symbolise?)	The watery greens, blues and yellows give a feel of the ocean. The blue and the green symbolise cold and calm, while the gold of the crown symbolises royalty and wealth.
Vector (What line leads your eye from one point of the illustration to another?)	The curled lid of the tin is wider at the bottom, drawing your eye up diagonally to the narrower top, taking your eye from the salient to less salient parts.
Positioning of elements (Where is everything placed in the picture?)	The Great Sardine is placed off-centre, in the bottom left. The smaller sardines in the tin are placed diagonally opposite in the top right. The bubbles with the animals are slightly off-centre, except for the one with the cat, which is in the direct middle but partially hidden in the Great Sardine's mouth.

Will Wonders Never Cease?

Fetch!

Article by Zoë Disher | photos by Alamy

EN2-CWT-03 AC9E4LY06

Learning Intention:

I am learning to respond to a text that expresses a point of view different to my own and identify the evaluative language the author uses to construct that point of view so that I can use evaluative language in my own writing.

Success Criteria:

- I can Identify the point of view in a text that I am being positioned to view by the author.
- I can Identify the language within the text that is pivotal to establishing the authors point of view.
- I can modify the evaluative language in the text to suit my chosen audience and purpose in order to construct a new point of view.
- I can understand that point of view influences interpretation of texts.

Essential knowledge:

View the Textual Concepts video on The School Magazine Website to ensure all children understand Point of View and how it can shape their experience as a reader or writer.

Click here to watch a Textual Concepts video with your class. **Point of View.**

Background knowledge for teacher: *Point of view in a text is the position from which the subject matter of a text is designed to be perceived. In defining a point of view the writer, speaker or director of the text controls what we see and how we relate to the situation, characters or ideas in the text. Point of view may be expressed through a narrator or through a character (focaliser in a novel, persona in a poem) and because we are invited to adopt this point of view, we often align ourselves with the character or narrator. The point of view constructed in a text cannot be assumed to be that of the composer.*

Composers can privilege certain points of view by choosing a particular narrative stance including omniscient, limited, 1st, 2nd or 3rd person narrator. In visual, film and

digital texts, point of view is indicated through such devices as foregrounding in visual images, types of camera shots or guiding a pathway of navigation through a web site. In spoken and audio texts the tone and accompanying sounds convey a point of view. ***Point of view therefore constructs an attitude towards the subject matter in a text which the reader, listener or viewer is invited to adopt. (NSW DoE, Textual Concepts, www.englishtextualconcepts.nsw.edu.au)***

Critically analyse how we are being persuaded by authors to consider topics from their point of view, then reconstruct the text to present the topic via a different point of view.

As a class discuss the title "Fetch" and the image of the dog. What connotations are already being expressed of dogs through the title and images that accompany the title? Ask students to have a discussion with their thinking partner quietly before feeding back to the wider group. Ask students to feed back on their thinking partners response to ensure active listening amongst the students.

Record responses.

Pose the following question to students.

"If the author wanted to present a different point of view of dogs, what substitutions could occur? How would the title change? What image could be used? How would this change the initial reading of the text?

Break the class into small groups based on whether the children can read the text independently, with the assistance of The School Magazine audio recording (available through digital subscription) or through guided reading with the teacher.

Once this initial read has been completed, ask the class to reconvene.

Children are asked to draw three columns in their English books.

Column 1: Positive dog language

Column 2: Negative dog language

Column 3: Alternative evaluative language (co-construct this with class)

Using Gradual Release of Responsibility (I do, we do, you do) reread the text. Model skimming and scanning strategy looking for language that is either positive dog or negative dog language. Some examples from the text include:

Positive dog language: Fetch! Furry Friends, liveliness, enthusiastic, we're in charge, a very important job.

Negative dog language: weren't always, rather smelly mess,

Alternative evaluative language: discuss with class and co-construct alternatives that are either more or less evaluative. E.g., "rather smelly mess" can be changed to "extremely disgusting mess". Discuss with class how this language will shape the readers point of view of the subject matter. Another example could be to change "enthusiastic" to "overwhelming", discuss how this language is more or less forceful in providing a particular point of view. Reinforce with children "the language we choose as authors will help shape the reader and viewers feeling toward the subject matter."

Encourage students and their thinking partners to read small sections of the text and identify and record the evaluative language used to create the positive point of view within this text. Continue this until the entire text has been analysed. Employing the I do, we do, you do strategy through the text. Teachers need to be mindful of differentiation of the text, so some students may benefit from the audio recording of this text available through a digital subscription, alternatively, some students may require guided reading of this text.

Conduct a gallery walk around the classroom so that all students will be able to review each other's work. Give students the opportunity to add additional points to their table that they identified from the gallery walk. *Peers learn from each other.*

Discuss with class if the authors intention was to paint a positive or negative point of view. This will be identified by the weighting of positive and negative dog language. Make a collective statement as to whether the point of view of the author is positive towards dogs and their inclusion in the tennis tournament.

Provide opportunity for children to compose their own innovation on this text. To read more about story innovation click on the hyperlink to be taken to an extract from an article by *Griffith, Priscilla L., and Jiening Ruan. "Story Innovation: An Instructional Strategy for Developing Vocabulary and Fluency." The Reading Teacher,*

vol. 61, no. 4, 2007, pp. 334–38, http://www.jstor.org/stable/20204592. Accessed 9 May 2022.

As a class decide on the following factors that will shape the jointly constructed text.

1) Who are we writing for? (Audience)
2) Are we for or against dogs assisting in tennis tournaments? What is our position? (Point of view)

Sharing the pen with students, modify and adapt the evaluative language of the original piece to reflect the audience and point of view, the class has chosen to take.

Encourage children to jointly construct with their peers and feedback suggestions to the class to add to the jointly constructed class piece.

As children become more comfortable with the innovation on text, gradually release responsibility so that children are either working independently or as small groups.

Provide opportunity for sharing and feedback.

Always encourage children to incorporate what they have learnt through this learning sequence into their own writing.

The GirI Who Wasn't There

Story by Simon Cooke | Illustrated by Amy Golbach

EN2-CWT-01 | AC9E4LY06

Learning Intention:

I am learning to plan, compose and review different texts to make sure they suit different audiences by including the most appropriate topic and language in order to improve my own writing.

Success criteria:

- I can analyse punctuation, spelling and grammatical editing
- I can use my understanding of punctuation, spelling and grammar rules to make my own rules.
- I can edit my classmate's work

Write an extract of the text incorrectly then have a partner **edit** the work.

After reading the text, ask students to identify parts that might have had to be edited by a proofreader. Give the example of capital letter at the beginning of a sentence. Other answers include:

- capital letters for names

- correct use of speech marks (including putting the punctuation inside the speech marks)

- new line for someone else speaking

- misspelt words

- missing, incorrect or repeated words

- missing full stops/question marks/exclamation marks

- incorrect space in the middle of a word (e.g. some body)

- space needed to be inserted in a word (e.g. alot)

For an explicit explanation of basic editing, view the YouTube video Editing Your Writing for Kids.

Once the class has exhausted a list of possible editing errors, ask them to choose an extract from the story that is about half a page long. They are to rewrite the text, purposefully putting in errors. Ensure they count how many errors they're inserting as they go. They need to write the total amount of errors at the bottom of the page.

Students swap pieces with a partner who has done a different extract to them. Ensure no one has access to the original text during this part of the activity. Using either specific classroom editing rules or an editing symbol page like Proofreading Marks, partners edit the work. Students need to find the number of errors that are indicated at the bottom of the page. They can also edit the work for display around the classroom by using techniques such as rainbow editing, which can be found on the webpage Make Editing Fun.

Once complete, students check their edits against the original text.

Toys ‘n’ Tech

Play by Sue Murray | Illustrated by Queenie Chan

EN2-UARL-01 | AC9E4LE04

Learning Intention:

I am learning how authors incorporate word play into their compositions along with the influence other languages have had on Standard Australian English so that I can purposefully create an impact on my target audience.

Success criteria:

- I can evaluate the effectiveness of product names
- I can identify where new words come from
- I can create a list of product names using the three main ways new words are made

Create product names for chindogu (“unuseless inventions”).

Before reading the play, write on the board the product names:

- robo-copter-laser-razor

- Mojo Robo

- Funky Monkey

- Indestructo

Ask students which name they prefer and why. Do they like robo-copter-laser-razor because it’s easy to picture the product? Or do they like Indestructo because it’s short and simple and catchy? Discuss what they think each product does, then take a quick survey asking students which product they would buy based on the name alone.

Read the play as a class. Ask students if their ideas on the products were correct. If they weren’t, ask whether this means the product name needs to be revised.

View the YouTube video Where Do New Words Come From? by Ted-Ed. Ask students to take note of the different places new words come from. Answers are:

- other languages

- combining existing words

- obsolete words gaining new meaning

Introduce the term "chindogu" to the class. Ask what language it comes from, and what they think it means. After some discussion, explain it is a Japanese term meaning "strange tool". Visit the webpage Chindogu on Academic Kids to read more. Then scroll through the pictures on Language Kids' webpage 10 Strange & Useful Chindogu Inventions. Once students have a good idea of what Chindogu means, ask students to think of product names for each of these inventions that could make them popular. Refer back to the list of places new words come from for inspiration, as well as the play Toys 'n' Tech.

Either in pairs or independently, students brainstorm and choose the best name for each of the inventions from the pictures. They should consider combining words (e.g. tiebrella for the tie umbrella), looking up what the words mean in other languages or using an old word in a new way.

Extension one: Students use the rest of the class as market research and create a survey to see whether their product names are a hit or a miss.

Extension two: Students choose their best invented name to create an advertisement for the product.