

# Will Wonders Never Cease?

## Let's Pandiculate

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

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

### Learning intention:

I am learning to incorporate new vocabulary in my writing so that I can write effective and accurate texts.

### Success criteria:

- I can identify the main idea of paragraphs.
- I can research new vocabulary.
- I can use new vocabulary correctly in texts.

### Essential knowledge:

- More information about persuasive conventions can be found in the English Textual Concepts video [Argument](#).
- To evaluate student understanding of argument, view the [rubric on comprehending and creating persuasive texts](#).

After reading the article, group students in pairs or threes to identify the main idea in each paragraph. Hint to students that in this article, each paragraph has its own subheading.

Answers:

Paragraph one main idea – defining the word

Paragraph two main idea – the benefits of pandiculation

Paragraph three main idea – animals that pandiculate

Discuss answers as a class, then draw students' attention back to paragraph two and ask whether the author is for or against pandiculation. Ask students to find examples in the text to support their responses. Students should notice the fact the author says it feels so good

(point out use of the high modality word 'so') and the general opinion that pandiculating keeps you supple, not stiff and sore. Students might also note the end of the article encourages the reader to pandiculate, saying it's great.

Explain that students will create their own short article about a different uncommon verb. They will research one of the following below (or find their own, such as some examples from this Merriam-Webster list [10 Things You Do Every Day Without Even Knowing It](#)):

**Obambulate** (wander)

**Deterge** (cleanse)

**Prevaricate** (lying by not giving a direct answer)

Students write three paragraphs following the structure of the original text.

Paragraph one – a definition and explanation of the word.

Paragraph two – an argument either persuading or dissuading the reader (depending on the verb they choose) to perform the action. Encourage students to use high modality words to help convince the reader, as well as other persuasive language such as 'wonderful' or 'terrible'.

Paragraph three – something interesting students have discovered about the word in their research. e.g., Obambulate is related to somnambulist (a sleepwalker); deterge is related to the word detergent; give a real-life example of prevarication.

Each paragraph should have a topic sentence, supporting sentences and a concluding sentence. View the NSW Education page on [paragraphing](#) for more information about how to set out paragraphs.

# Little Guy

story by Lyn Priestley | illustrated by [Peter Sheehan](#)

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

## Learning intention:

I am learning to plan supporting details of my argument so that I can perform a persuasive talk to a specific audience.

## Success criteria:

- I can plan a persuasive argument.
- I can clearly define my position in an argument.
- I can use supporting details when presenting an argument.

## Essential knowledge:

- More information about persuasive conventions can be found in the English Textual Concepts video [Argument](#).
- To evaluate student work, view the [rubric on comprehending and creating persuasive texts](#).

After reading the story, ask students how else families expand besides adopting a child. Answers will include parents having another child, parents remarrying and bringing stepchildren into the family, grandparents moving in and buying a pet. Ask how students would feel if their family was to expand – with a pet monkey! Explain that they will be performing a monologue as if talking to their parents/guardians, either convincing them to buy a pet monkey or convincing them not to.

As a class, brainstorm arguments for and against having a pet monkey. Some sample answers are below.

For:

1. It would be fun.
2. You could train the monkey to help with housework.

3. A pet monkey means something to play with, leaving parents free.
4. It would make a great show-and-tell at school.

Against:

1. It would be more expensive because you have to buy food, toys etc.
2. Where will the monkey sleep?
3. It might be messy.
4. It is cruel to domesticate a wild animal.

Give students time to decide which argument they want to choose and have them write down what supporting details they want to use. Display a similar framework to the one below and have students fill out each part with what they'll say.

Part one – Introduce situation and argument.

Part two – Give three reasons for the argument, each with a supporting detail.

Part three – Give an argument considering the opposite point of view, then rebut that argument.

Part four – Conclusion.

A sample plan is below.

Part one – Mum and Dad, I understand you're looking at buying a pet monkey and I'm with you one hundred percent. I'm an only child and would love a pet to keep me company.

Part two – First of all, having a monkey means I'd have someone to play with. It's lonely when I'm home alone all the time. And it'll mean you won't always need to find ways to keep me busy. Won't that be so much easier for you? Secondly, in the evenings we can all play together! Spending time together will bring us closer as a family. Thirdly, it would make life more interesting. We'd never be bored. And imagine how fun it would be to bring a monkey in for show-and-tell at school.

Part three - Now, I know it will be more expensive to have a monkey. But we have a warm, safe and loving home, and the monkey would be happy – much happier if it were stuck out in the wild, trying to find its own food.

Part four – Obviously, it’s the best thing for this family if we get a monkey. I’ll be happier, we’ll be closer as a family and life will be way more fun. Thanks for listening!

Encourage students to use [high modality words](#), [emotive words](#) and personal anecdotes to strengthen their arguments.

Extension: Students can use research or statistics, such as how much it would cost to go to the movies with three children instead of two.

Give students time to rehearse their argument. Presentations could be in front of the whole class or within groups of five or six.

# Hidden in the Attic

article by Susan Letts | photos courtesy Kerry Stokes Collection and Australian War Memorial

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

## Learning intention:

I am learning to identify the adverbial and prepositional phrases of texts so that I can experiment with creating richer detail in my own sentences.

## Success criteria:

- I can identify the independent (main) clause of a sentence.
- I can identify the phrases added to a sentence (prepositional and noun groups) to give it more detail.
- I can create my own sentences with added detail.

## Essential information:

- See NSW Education department's webpage on [Sentence Structure](#).
- Visit NSW Education Department's pages on [Noun Groups](#), [Prepositional Phrases](#) and [Adverbial and Adjectival Phrases](#) for more information about adding detail to text.

After reading the article, display the following extract from the text:

In the dusty attic of an empty farmhouse in France, three large metal and wood chests had been hidden.

Explain that this sentence has a main clause as well as extra detail. Break down the sentence for students to examine the parts as follows:

1. Ask students what they think the main clause of the sentence is. Encourage students to pare the sentence down as best they can and remind them that only a subject and a verb are needed for a simple sentence. (Answer: Chests had been hidden.)
2. Ask students to find the subject and the verb of this sentence (Answer: chests are the subject, hidden is the verb).
3. Have students identify what words describe the subject of the sentence i.e., the chests (Answer: three, large, metal and wood).
4. Ask students what other detail (prepositional phrase) has been added to the sentence (Answer: the location of the chests – In a dusty attic in an empty farmhouse in France).

Ask students why the text didn't just say 'In a farmhouse attic in France.' Discuss how adding adjectives (details) such as 'dusty' and 'empty' gives the writing richer detail. If you have a digital subscription, complete the interactive activity Adding Detail to Text.

In pairs, have students find the main clause and the prepositional phrase of the extracts from the article below. Visit NSW Education Department's page on [Prepositional Phrases](#) to give the class some examples for clarification. Remind them to find the simplest sentence that can stand on its own (independently), without any describing words. Encourage them to highlight the adjectives (describing words).

In 1916, after Australian soldiers had fought in Gallipoli for almost a year, they were sent to help defend France.

After many enquiries, it became known that there was an entire collection of photos of World War One soldiers somewhere in that village.

All these years after World War One, many Australian soldiers in the photos can be identified by their colour patch or medal ribbon.

### Answers

Sentence one

Main clause: Soldiers were sent.

Adjectives/noun groups: Australian

Prepositional groups: In 1916; after Australian soldiers had fought in Gallipoli for almost a year; to help defend France.

Sentence two

Main clause: There was a collection of photos.

Adjectives/noun groups: entire; World War One soldiers

Prepositional groups: After many enquiries; somewhere in that village.

Sentence three

Main clause: Soldiers can be identified.

Noun groups: many Australian.

Prepositional groups: All these years after World War One; in the photos; by their colour patch or medal ribbon.

Now students have a better idea of adding detail to sentences, write the following on the board:

The drink will be cold.

Dragons sleep.

A ball bounced.

Explain that students need to write the original clauses but add extra detail by including noun and prepositional groups to give the text more meaning.

Answers will vary. Sample answers are below:

In the morning, the fizzy drink in the fridge will be ice cold.

After the great battle of the last century, dragons now sleep in dark caves at the tops of the highest mountains.

Beyond the paddock gate, a giant, blue beach ball bounced gently until it reached the cows.



# Song of a Sock

poem by Anonymous | illustrated by Vilma Cencic

EN2-UARL-01 | AC9E4LE03

## Learning intention:

I am learning to draw comparisons between multiple texts so that I can respond to texts in context.

## Success criteria:

- I can respond to a poem using my personal perspective.
- I can draw connections between different text types with the same theme.
- I can respond to a poem using a different perspective.
- I can compare my perspectives before and after learning the context of the text.

## Essential Knowledge:

- More information about the roles of the composer and responder can be found in the English Textual Concepts video [Authority](#).

Without telling students the origin of the poem (found in a pair of socks sent to troops in France during World War I, 1914–1918), read *Song of a Sock* aloud to the class. Discuss what students think the poem is about (who, when, where, why) and their thoughts on author and receiver. Sample answers may include: The poem is about someone knitting socks for a loved one; the author is from Australia; the receiver has moved to France; it must be cold in France; the author wants the receiver to return to Australia.

Students draw two columns in their workbooks. In the left column, have them write the thoughts they have about the poem, as discussed. Leave the right column blank for now.

Read the origin of the poem (found in a pair of socks sent to troops in France during World War I, 1914–1918). Ask the class if their ideas of the poem have changed. Discuss any new perspectives students have on the author and receiver.

As a class, read the article *Hidden in the Attic* (pp 9-11) in this issue of *Blast Off*. Ask students what the connection is between the article and *Song of a Sock*. Students should recognise the article is also from World War One and set in France. Some students may posit that it could have been one of the soldiers in the photographs that was the recipient of the pair of socks. Ask students to reread the article and examine the pictures and consider how the various soldiers in the photographs would have felt receiving the socks and poem. For example, the soldiers holding up the sign saying *WE WANT OUR MUMIE* might feel homesick and a desire to return to their loved ones. The smiling soldiers on page nine might be feeling proud and happy to have the socks and poem as a reminder of what they're fighting for.

Ask students what else they know about soldiers during World War One. Example discussions might feature the landing at Gallipoli, Anzac Day, The Western Front and trench illnesses.

Revisit the poem *Song of a Sock* with the class. Emphasise that no one knows who wrote the poem and there is no mention of a recipient. Ask students to consider the poem from their new perspective of when and where it was found. Students fill out the right column in their workbooks, answering the same questions as before (what they think the poem is about (who, when, where, why) and their thoughts on author and receiver). Have students compare their answers before they knew the context of the poem and their answers after. In pairs, students discuss how their response to the poem has changed.

# Haley's Birthday Socks

story by [Annette Gulati](#) | illustrated by [Anna Bron](#)

EN2-UARL-01 | AC9E4LA10

## Learning intention:

I am learning to analyse illustrations in context so that I can identify and use visual literacy aspects.

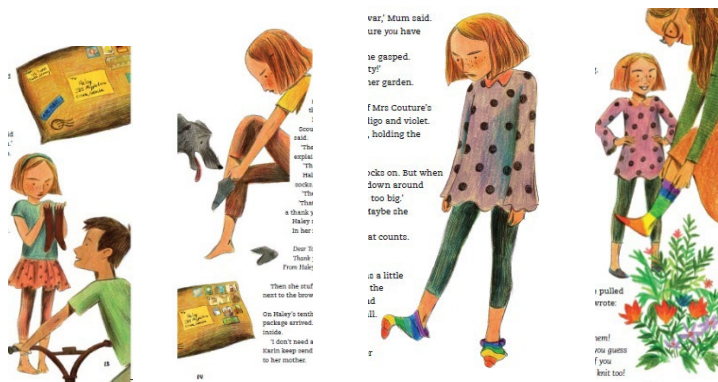
## Success criteria:

- I can examine images in context.
- I can define some visual literacy terms.
- I can identify these aspects in illustrations.
- I can use these aspects for my own illustrations, in the same style as the illustrator.

## Essential Knowledge:

- For more information about salience and reading paths, visit the Victorian Education Department's page on [Visual Literacy](#) and download the Word document [Composition and structure of the image: how the image organised to create a cohesive, coherent whole.](#)

After reading the story as a class, display the four images from the text.



Give students time to examine the illustrations and consider the following:

- What do you see?
- How does it connect to the text?
- How does it add to the text?
- What do you notice about the characters?

Discuss these questions as a class. Students might notice:

- how the illustrations physically interact with the text by following the layout, edited to fit in the margins.
- how Haley's expression is grumpy until the end
- that Haley is the salient (focus point) of each illustration
- how the colour of Haley's socks in three of the four illustrations is reflected in other objects within the picture (the bike, the dog, the flowers)
- how the illustrator has chosen to colour the pictures with imperfect crayon lines, giving a childlike mood, much like Haley's childlike reaction to her socks at first
- that the parcel in the first picture has a German flag, indicating its origin

After students have shared their thoughts, display the first illustration on the board, with Haley holding up her socks to Varun on his bike.

Write the following words on the board:

- Salience
- Reading path
- Gaze
- Vectors

Ask students what the illustration encourages them to look at first. Explain that this is the salience. Students may have a different answer depending on whether the illustration is displayed on its own or with the text. On its own, the parcel may be the salient image. If the image is alongside the text, as in the original layout, the eye is drawn first to Haley. Explain that this is called the salient image and write this down next to the heading Salience.

Ask students what direction their eyes naturally move. Students may find that first their attention is on Haley, then go down to Varun, then up to the parcel. Explain that this is called the reading path and write it next to the heading.

Explain that the reading path is guided by the illustrator using vectors and gaze. Show students how Haley is looking down to Varun, which means the viewer's eye is guided to follow her gaze. Write down this under the heading Gaze.

Point out that the inside line of the socks and the right side of Haley's body is a vector, which is a line that leads the viewer's eye, in this case, downwards. The left edge of the parcel is also a vector, leading the viewer's eye back down to Haley. Write this down under the heading Vectors.

In pairs, students examine the remaining illustrations from the story, identifying the:

- Salience
- Reading path
- Gaze
- Vectors

Answer to image two:

Salience – Haley

Reading path – Haley, dog, sock, parcel

Gaze – Haley looking down at her sock, dog looking at sock

Vectors – Haley's leg from knee to foot pointing down; dog's face pointing down.

Answer to image three:

Salience – Haley's face

Reading path – Face, body, sock

Gaze – Haley looking down

Vector – Haley's body going down

Answer to image four:

Saliency – Haley

Reading path – Haley, Mrs Couture’s face, rainbow sock, flowers

Gaze – Haley looking at Mrs Couture, Mrs Couture looking down

Vectors – Mrs Couture’s arm and leg

Share answers as a class. Discuss any variation in answers and allow students to explain their reasonings.

Students draw their own illustration predicting Haley’s next birthday present from Tante Karin. They should consider Anna Bron’s style in the following ways:

- Making Haley the salient image
- Linking the colour of Haley’s socks (inferring they will be green next year) with another image in the illustration
- Using crayon and childlike colouring
- Using gaze and vectors to create a reading path.

# Happy

poem by [Robert J Schechter](#) | illustrated by [Christopher Nielsen](#)

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

## Learning intentions:

I am learning to interpret the purpose of vocabulary used in a text so that I can enhance my reading using oral presentation strategies.

## Success criteria:

- I can identify variations in meaning for synonyms of a word.
- I can plan and rehearse an oral reading of a text.
- I can modulate my voice to demonstrate my understanding of the vocabulary and enhance my reading of the text.

Listen to the audio recording or have the class read the poem chorally (be aware that students may stumble over some vocabulary at this point). Ask the class to count how many different words for laugh they can find in the text (answer: ten including the word laugh, as well as the words whoop, shriek and roar used in context).

Group students into pairs or threes. Assign each group a word from the text that is a synonym for laugh, including the word laugh. Each group needs to discuss or research their word, then demonstrate to the class how their word would be portrayed. For example, the group presenting the word titters should give quiet giggles, perhaps behind their hands. Remind students presenting the words roar and shriek that they should not roar like a lion or shriek like a scream, but rather demonstrate how they would roar or shriek with laughter.

After groups have demonstrated their type of laughter, discuss as a class how, while each word has the same basic definition, they have variations in meaning.

Read the poem again, with the teacher reading the words and each group demonstrating the type of laughter when their word is read out.

Now students understand the distinction between each synonym, explain that they will present the poem to the class, demonstrating their understanding of the vocabulary. Explain that they are free to interpret this as they choose, for example, pausing the reading to

laugh/titter/chortle etc, or to laugh/titter/chortle etc while saying the word itself. Remind them that they should consider their audience, and that varying volume and pacing will enhance the presentation.

Give students time to plan their reading and an opportunity to rehearse in front of a partner.

Students present their readings to the class.



# Strange but (almost) True

play by [Bill Condon](#) | illustrated by [Craig Phillips](#)

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

## Learning intentions:

I am learning to edit for meaning by adding, deleting or moving words or word groups so that I can improve the quality of my writing.

## Success criteria:

- I can use information from fiction texts to write non-fiction texts using appropriate language.
- I can revise my writing to improve the overall flow of the piece.
- I can evaluate my peers' work by reviewing grammar and spelling.

After reading the play, explain that students will be creating fact files of Eddy's inventions (smart phone, GPS, waterjammers). Each invention will have a paragraph of information and an accompanying illustration. Ask students what differences they will see between their fact file and the play (answers include: formal language in the fact file, no use of first-person point of view in the fact file, no conversation in the fact file). Encourage students to use their creative license and add extra information that wasn't included in the source material.

In their workbooks, students write a draft of their fact files for each invention. A sample text is below:

In his early life, Edwoodius invented the GPS – the Great Pompeii Sandwich. This delicious meal consisted of goat's meat, cheese, lettuce and tomato between two slices of rye bread, and was commonly eaten at midday. The people of Pompeii would line up for hours to purchase a sandwich until they realised, they could make their own. Variations of the contents inevitably followed. A favourite addition to the GPS was hot mustard.

Invite several students to share their work with the class. Discuss with contributing students how they might rephrase their writing to make it flow better or enhance meaning. Ask the rest of the class for their input. For example, if a student has written "The smart phone was a shell you talked into very loudly", a suggested change could be "Edwoodius's invention, known as the smart phone, was a large shell that the user shouted into." Go through a few suggestions to give the class several examples of how to improve their work.

Students rewrite each of their paragraphs to improve flow and meaning. When complete, they can swap with a partner for feedback. Partners should ensure the new wording is better in quality and that all spelling, punctuation and grammar is correct.

Students create a good copy of their fact file by using quarters of A4 paper. Encourage them to label their illustrations.

# The Toothbrush: An Ancient Invention

article by Mina | illustrated by [Michel Streich](#) | photos by Dreamstime

[EN2-SPELL-01](#) | [AC9E4LY09](#)

## Learning intention:

I am learning to use spelling patterns so that I can spell irregular plurals.

## Success criteria:

- I can identify plurals in a text.
- I can change singular nouns into their plural form.
- I can use irregular plural spelling patterns to identify other plurals with similar patterns.
- I can generate rules for irregular plural spelling patterns.

After reading the article, students pair up and hunt for plurals in the text. Remind students that plurals mean more than one, and that they're looking for people, places, things and concepts. Students write each plural on a strip of paper or sticky note so they can sort them into groups later. Only one plural for each word is needed, so even if toothbrushes appears multiple times, they only need to write it once.

Answers: toothbrushes, forms, sticks, teeth, gums, tongues, historians, Egyptians, Babylonians, fibres, tools, theories, hooves, eggshells, flowers, items, tombs, things, clothes, jewels, pets, pigs, hair, bristles, Europeans, feathers, brushes, prisoners, rags, holes, bundles, manufacturers, materials, beginnings.

Students sort their words into two columns – plurals that are made by adding 's' and plurals that are made in other ways. The "other" column should have the following words:

- teeth
- theories
- hooves
- hair
- brushes

For each of these words, students need to:

1. Write the singular form of the word.
2. Write at least one example of other plurals that use the same spelling rule.
3. Write a rule to explain how to make each plural.

Examples include:

Teeth – tooth – geese – change the double 'o' to double 'e'

Theories – theory – ladies – change the 'y' to an 'i' and add 'es'

Hooves – hoof – wolves – change the 'f' to a 'v' and add 'es'

Hair – hair – sheep – keep the word the same

Brushes – brush – rushes – add 'es' when word ends with 'sh'

Once students have completed the task, write the following words on the board:

monkey, library, journey, nappy, key, safety, responsibility

Ask students if their spelling rule for the plural theories works with all of these words (answer – no). Write *monkeies* and *monkeys* on the board and ask which one is correct (answer – *monkeys*). Ask students if they can work out a rule that will tell them when they change the 'y' to an 'i' and add 'es' versus when they just add 's'. If they need help, guide them towards the other letters in each word, specifically the ones before the 'y'. Students should realise that if the letter before the 'y' is a vowel, they keep the word the same and add 's' to make the plural. Have students add this to their rule under 'theories' i.e., *Theories – theory – ladies – change the 'y' to an 'i' and add 'es' when the letter before the 'y' is a consonant.*

Write the following words on the board:

wife, knife, life

Have students write the plural for each (*wives, knives, lives*). Ask students how they can tweak their spelling rules to include these. Answer: *Hooves – hoof – wolves – when the word ends in 'f', change the 'f' to a 'v' and add 'es', when the word ends 'fe', change the 'f' to a 'v' and add 's'.*

Write the following words on the board:

fox, church, guess, buzz, bus

Have students write the plurals for these words (foxes, churches, guesses, buzzes, buses). Ask how they can tweak their spelling rules to include these. Answer: Brushes – brush – rushes – add 'es' when word ends with 'sh', 'x', 'ch', 'ss', 'z' or 's'.

# The Mountain

poem by [Lisa Varchol Perron](#) | illustrated by [Marjorie Crosby-Fairall](#)

EN2-UARL-01 | AC9E4LE01

## Learning intention:

I am learning to analyse language features of texts so that I can make connections between texts with similar themes.

## Success criteria:

- I can identify common themes between two texts.
- I can identify common uses of language features between two texts.
- I can evaluate the use of language features in texts.

## Essential knowledge:

- More information about linking texts can be found in the English Textual Concepts video [Intertextuality](#).
- More information about language features can be found in the English Textual Concepts video [Connotation, Imagery and Symbol](#).

After reading aloud *The Mountain* or listening to the digital recording, view the song [Surface Pressure](#) from Encanto and brainstorm as a class any connections students discovered between the texts. Students might have heard words such as mountain, strong and drip in both texts, and might discuss how both texts use rhyme.

Google [Surface Pressure lyrics](#) to bring the lyrics up. Give students time to study the words in both the song and the poem. In pairs, students write down any further connections they find between both texts. Encourage them to look for language features such as [imagery](#) and [personification](#) – remind them that a simile compares two things using the words ‘like’ and ‘as’, while a metaphor says one thing is something else. Focus questions can include:

- What are each of the texts about?
- Can you see if something is being compared to something else in each text? What similes and metaphors can you find in each text?

- Can you see any description that links to the other text?
- Are there any links between the emotions portrayed in both texts?

When students have done a thorough search, have a class discussion about their discoveries. Sample answers are below.

Both texts are about strength.

Both texts mention mountains in relation to strength.

Both texts mention dripping (note The Mountain mentions dripping like rain in an implication of easing pressure, while Surface Pressure mentions dripping relating to building pressure).

Both texts mention burdens.

Both texts use repetition.

Both texts describe the weariness of the subject (Surface Pressure is implied).

Similes (s) and metaphors (m) in each text are below.

The Mountain

drip like rain (s)

float along like song (s)

burden that it bears (m)

as if its stones were stairs (s)

Surface Pressure

as tough as the crust of the Earth (s)

a tough indestructible surface (m)

berserk as a tightrope walker (s)

pressure like a drip (s)

pressure like a grip (s)

pressure like a tick (s)

Additional: Luisa compares herself to Hercules, an athlete running with the ball and a ship not swerving to miss an iceberg; the pressure is compared to a bomb about to explode and a line of dominoes.

Ask students to define personification (giving human qualities to a non-human thing). Ask students what is personified in *The Mountain* and ask students to find evidence in the text to prove their answer. Human qualities ascribed to the mountain are:

- tires
- wishes
- weary
- restless
- longs for something new
- wonders

Ask students if the mountain could be compared to Luisa, the singer in *Surface Pressure*. Read the poem aloud again, replacing the word “the mountain” with Luisa, and ask students if it fits. Explain that this comparison could be used as a metaphor - that Luisa is a mountain, weary and restless.

On the board, model a paragraph evaluating the use of imagery in *Surface Pressure*. A sample paragraph is below:

*Surface Pressure* is a powerful song about a strong young woman taking on the burdens of her family and village. She is feeling the weight of these expectations and is starting to crack under the pressure. It uses imagery such as Luisa being as tough as the crust of the Earth and a ship heading towards an iceberg. The lyrics say how Luisa feels useless if she can't do all the jobs assigned to her. This song explores Luisa's feelings using a variety of metaphors and similes that help me understanding of the kind of pressure she's experiencing.

Students write their own evaluation of *The Mountain*, examining the imagery and personification to justify their opinions.



# Lily Had a Little Llama

story by [Kathryn England](#) | illustrated by [Aśka](#)

EN2-UARL-01 | AC9E4LE04

## Learning intention:

I am learning to use metalanguage so that I can describe the effects of ideas and text structures in literary texts.

## Success criteria:

- I can describe my response to a text using metalanguage.
- I can explain how an author uses characterisation to shape response a text.
- I can explain how an author uses plot structure to shape response a text.

## Essential Knowledge:

- More information about the roles of the composer and responder can be found in the English Textual Concepts video [Authority](#).

After reading the story, ask students to consider their response – did they find it funny, absurd, boring, fascinating? Did they like the protagonist and the secondary characters? Did they like the setup and the ending? Give students time to discuss their response to the text with a partner.

Now have a class discussion about what students think the author was trying to make the reader feel. Ask what the purpose of the text was, and why the author wrote the story in the first place. Again, have students consider characters and plot when discussing their response.

Put students into groups of three or four and give one A3 page to each group. Groups draw a line down the middle of the page, with one side titled Character and the other side titled Plot. Display the following questions on the board for both character and plot. Groups write down their thoughts on the appropriate sides of their paper. Sample answers are at the bottom of the learning resource.

Character:

- What are some adjectives to describe Jemma?
- What are some things Jemma does to reveal her character?
- Who are the secondary characters in the text?
- Why do you think the author has chosen to have these types of characters?
- How do these characters affect the overall tone of the story?

Plot:

- What is Jemma trying to do?
- How does Jemma try to do it?
- What happens through the story?
- What stops the play?
- How does the affect the tone of the story?
- What is the resolution?
- What do the secondary characters do at the end of the story?
- How does this affect the tone of the story?
- What has Jemma decided at the end of the story?
- Why do you think the author chose this ending?

After a class discussion, write the following on the board:

Character:

In the story Lily Had a Little Llama, the character of Jemma is (blank). The author shows us this by (blank). The other characters are (blank), which makes the text (blank) because (blank).

Plot:

Lily Had a Little Llama is about (blank). The end of the story is (blank), which is purposefully done by the author to make the reader feel (blank).

Students write paragraphs for character and plot using the above templates as an example. Explain that they don't have to follow this format exactly, but it is there to guide them.

Sample answers:

Character:

Jemma is a bold, dramatic, confident character. The author shows us this by having her write and direct a play, make swift decisions about who will be in her play, not letting other characters tell her what to do, use a traffic cone as a megaphone, make the props herself and not letting setbacks get her down. The other characters in the story are fairy tale characters, which makes the text absurdist because it seems perfectly normal in the story that they are trying out for a school play.

Plot:

Lily Had a Little Llama is a story about a girl called Jemma, who wants to put on a play for a talent show. She auditions a group of fairy tale characters and chooses a cast, but a rejected candidate ruins their chance to perform by using copyright infringement threats, which gives the story an absurdist feel. The end of the story might have been disappointing, but the fairy tale characters are good sports about the situation and cheer the other contestants and Jemma has decided to do another play. The author chose this ending to make the reader feel uplifted.

# Swimming in the Soup

poem by [Zoë Disher](#) | illustrated by [Greg Holfeld](#)

EN2-OLC-01 | AC9E4LA01

## Learning intention:

I am learning to engage with and respond to other people's ideas through group discussion so that I can explore, clarify and report on my own views.

## Success criteria:

- I can adjust my language according to different contexts.
- I can engage in group discussions.
- I can present my views to the class.

## Essential knowledge:

- More information about persuasive conventions can be found in the English Textual Concepts video [Argument](#).
- To evaluate student understanding of argument, view the [rubric on comprehending and creating persuasive texts](#).
- More information about the roles of the composer and responder can be found in the English Textual Concepts video [Authority](#).

After reading the text, students get into groups of five. Explain that they will be discussing which animal they would prefer to turn into. Each group will then choose one of the animals discussed and convince the rest of the class that their animal is the best. Before the debate begins, as a class brainstorm the best and fairest ways groups can have a lively debate. Ask questions like:

- How can we ensure everyone has their say? (Turn-taking, no interrupting, giving each student a set time that they're allowed to talk for, with time afterwards for questions from the other group members)
- How can we clarify someone else's opinion? (Ask questions such as "What about when you have to vomit up rat bones?" if someone suggests an owl as their animal of choice)

- What strategies can we use to convince the group our choice is best? (Use Swimming in Soup as a guide – it looks at things like the animal’s habitat, physical features, diet and behaviour)
- How can we make a decision fairly as a group? (Be a good sport, have a vote, listen carefully to other people’s points of view)

Give groups enough time for each student to have their say. When everyone’s finished their discussion and groups have chosen a single representative animal, explain that the groups will be presenting their opinion to the class. Each person from the group must say something about the animal. Encourage groups to include a counter argument with a rebuttal, such as “Yes, you live in cold waters as an orca, but you have blubber to keep you warm.”

Ask students how their discussion in a group context will be different to presenting to the class. Answers might include using more formal language, having a speech prepared instead of speaking on the fly and changing volume so everyone can hear.

Give students time to rehearse. After each group has presented, have a class vote to decide which animal would be the best to turn into. (Don’t let groups vote for themselves, to make it a fair vote.)

# Anzacs and Their Slouch Hats

article by [Sue Murray](#)

EN2-RECOM-01 | AC9E4LY05

## Learning intention:

I am learning to analyse persuasive techniques so that I can write a persuasive text.

## Success criteria:

- I can infer meaning from vocabulary used in texts.
- I can identify persuasive techniques used in texts.
- I can write a persuasive text using persuasive techniques.

## Essential knowledge:

- More information about the roles of the composer and responder can be found in the English Textual Concepts video [Authority](#).
- More information about persuasive conventions can be found in the English Textual Concepts video [Argument](#).
- To evaluate student understanding of argument, view the [rubric on comprehending and creating persuasive texts](#).

Before reading the text, ask students what item of clothing they think is one of Australia's national symbols. Students may answer with thongs, a hat with corks hanging from it, a flannel shirt, jeans. Show students the image of the Australian soldier from the article and point out the hat. Ask the class if this answer surprised them.

Read the article as a class or listen to the digital recording. Ask students how the author proved she had the authority to present the argument that the slouch hat is one of Australia's national symbols. Students should note the facts given about the hat in the context of the war and the clear description of the hat. Ask students what techniques the author used to persuade the reader the slouch hat is one of Australia's national symbols. Answers include:

- using facts
- using emotive language such as bravely, courage and proud
- connecting the hats to World War One, aiming to evoke national pride and respect
- using the banner ANZAC DAY: LEST WE FORGET, aiming to evoke national pride and respect
- using an old photograph of an Australian soldier, aiming to evoke national pride and respect.

Invite students to choose another item of clothing to write about in the same style as the article i.e., it must contain facts about the clothing, a description and a viewpoint where they will use techniques to persuade the reader. Suggested topics:

- The cork hat and a source of Aussie pride
- Thongs and a source of Aussie pride
- The importance of [traditional aboriginal clothing](#)
- Raincoats are the best protection against rainy weather
- Kimonos as a national Japanese symbol
- Saris as a symbol of South Asia
- Jeans as the best item of clothing
- Sarongs being the most versatile and useful item of clothing.

Explain that students need to research their chosen item of clothing for facts and descriptions, to give their work authority. Encourage them to use emotive language, as in the original text, to persuade the reader to accept their point of view. They can also use stories or historical facts to elicit an emotional response from the reader.

Students may include an image to their article. Remind them to choose an image that enhances their persuasive text.