

Wullus

story by Rolli | illustrated by Michel Streich

EN2-UARL-01 | AC9E4LE03

Learning intention

I am learning to reflect on character's actions and consider how they relate to my own experiences so that I can make connections to the texts I read.

Success criteria

- I can identify the point of view a text is told from.
- I can consider an alternate point of view.

Essential knowledge

View the video on [Point of View](#) from The School Magazine. Ensure students understand that the point of view a story is told from relates to the views expressed to readers.

Read Wullus or listen to the audio file. Discuss the following questions:

- How do the main character and Wullus feel when they see the great big shadow? (Scared, terrified)
- Whose point of view is the story told from? (The character who has Wullus for their shadow)
- How does the character feel about the great big shadow following them? (They find the great big shadow irritating as it scares away Wullus and they cannot play any games together properly)

Tell students they will be considering the point of view of another character in the story, the great big shadow. Discuss alternate reasons why the great big shadow may have been following Wullus, for example, it wanted to play with the main character or it was lonely.

Place students in groups. Display the following questions for them to discuss to enable them to identify the great big shadow's point of view:

- Have you ever experienced a time when someone you wanted to play with ran away or refused to allow you to play with you?
- How did it feel?

- Has a friend ever been unkind, just as the main character scared the great big shadow away with a flashlight?
- How might your own experience allow you to interpret the point of view of the great big shadow?

Discuss responses, drawing attention to feelings students identify such as loneliness, isolation or fear when others have refused to play with them.

Use students' responses to the questions to support one student as they sit in the **hot seat** in character as the great big shadow. Instruct the other students to ask the great big shadow questions. Provide examples, such as:

- How did you feel watching the main character and Wullus play? (Left out, wanted to join in)
- Why did you approach the main character? (To play)
- How did you feel when the main character used a flashlight to get rid of you? (Hurt, sad)

Inform students that they will be writing a letter to the main character as if they are the great big shadow, explaining how they felt about being left out. Tell students that first you will compose an example together. Use the responses to the discussion questions to collaboratively compose a letter. For example,

Dear boy,

It made me incredibly sad when you ran off during tag and it broke my heart when you used a flashlight to get rid of me. I only wanted to play with you. I've been so lonely and seeing you playing with Wullus made me so envious. I just wanted to join in.

I really hope there is some way we can be friends.

From the great big (not so bad) shadow

Place students with a partner and instruct them to take turns to hot-seat in character as the great big shadow. Tell students to use the insights they gather to compose their letters. They can work in pairs or individually when composing the letters.

Assessment as/of learning:

Once students have composed their letters, match them with new partners. Tell students that one student should act as the main character while the other reads their letter. Tell students that the person listening to the letter should consider whether the main character might

change their mind and allow the great big shadow to play. Discuss criteria for assessing the letters, for example:

- Outlines the great big shadow's point of view
- Presents detailed reasons for their actions
- Convinces the main character to allow them to play with them in the future

Allow time for students to read their letters to one another. Tell students to score their partner's letter based on the criteria, assessing how persuasive it was with convincing them to allow the great big shadow to play.

The webpage [Effective Feedback](#) has more information on the types of feedback.

Prior to the end of the lesson, discuss the following question and instruct students to create an [Exit ticket](#), noting their responses in their workbooks:

How does the point of view a story is told from impact the information included in the story?

Will Wonders Never Cease? Wow!

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

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

Learning intention

I am learning to use language of opinion to express a point of view so that I can make intentional choices surrounding the vocabulary I use.

Success criteria

- I can identify statements of fact and of opinion.
- I can design my own piece of wearable art.
- I can compose sentences that use statements of opinion to express a point of view.

Essential knowledge

View the video [Point of View](#) from The School Magazine. Ensure students identify that the point of view a text is told from refers to whose eyes the events are presented from.

Discuss the differences between statements of opinion and factual information. Ensure students identify that opinions are personal and that they are subjective whereas factual

reporting features information that can be checked using a variety of sources. Inform students that one way of expressing a point of view is by including language of opinion.

Prior to reading *Will Wonders Never Cease? Wow!* display the following statements:

- Usually, students attend school from Monday to Friday, during term time. (Fact)
- School is the most fun place in the world. (Opinion)
- Teachers provide a range of lessons, to cover a variety of curriculum. (Fact)
- Swimming is the best sport. (Opinion)
- You should try swimming if you haven't already. (Opinion)

Discuss the first two statements, instructing students to identify if they are statements of opinion or statements of fact. Ensure students identify that statement one is factual, while statement two is an opinion. Identify language that helped students draw these conclusions, for example factual information such as the days of the week for the statements of fact and subjective language such as 'fun' for the statement of opinion. Instruct students to discuss the remaining statements with a partner, deciding whether they are statements of opinion or statements of fact.

Read *Will Wonders Never Cease? Wow!* Inform students that the article includes both statements of opinion and of fact. Identify examples of each and discuss, for example:

Who says that art only belongs on gallery walls? (Expresses the opinion that art only belongs on gallery walls)

In 1987 she started a competition to encourage artists to get art off the walls and onto human bodies. (Is a statement of fact as it includes information that can be checked in other sources)

Ensure students can confidently differentiate between statements of opinion and statements of fact. Instruct students to find further examples of statements of opinion in the article. Tell students to identify language that is used to express an opinion. Share responses and jot examples of the vocabulary on the board. Sample responses include:

lavish event (Jot the word lavish on the board)

lots of imagination (Note the word imagination)

Discuss the opinion the author of *Will Wonders Never Cease?* Wow! appears to hold about the fashion show, Wow. Most likely, students will conclude that the writer likes the fashion show. Discuss language that reveals this, for example, lavish, imagination, inspiration, and also the fact that the article encourages readers to participate, with lines such as,

Why not get creative and try your own wearable art?

Those with a digital subscription can complete the interactive activity now.

Inform students that they will be experimenting with expressing their point of view by using language of opinion. Tell students that first they'll be designing their own piece of wearable art. Refer back to the article for ideas, such as:

- combine costume design, art, fashion and lots of imagination
- buildings, clouds, bulging blobs, fluffy dinosaurs, spiky sea creatures and space monsters
- inspiration from looking down a microscope or looking up at stars
- can be made from feathers, furniture, bicycle spokes, plastic buckets

Discuss students' ideas for a piece of wearable art. Tell students that they can get as creative as they like. Provide examples, such as a dress made that is made to look like the body of a dog, adorned with fake fur or a hat that that is made from a repurposed wastepaper bin. Provide students with art materials such as textas or access to digital programs such as Paint and instruct them to design their own pieces of wearable art. Students can work independently or in pairs for this task. Once students have had time to work on their designs conduct a [gallery walk](#) so students can observe each other's work.

Inform students that they will be composing statements to express their opinion of their designs. Refer students back to the list of vocabulary recorded earlier. Collaboratively compose some examples, such as,

- My design is the most creative and inspirational piece of wearable art ever created.
- I cleverly included feathers and glitter in my design to make it really stand out.

Allow time for students to compose their sentences before instructing them to share them with another group.

Assessment as/of learning:

Inform students that they will be identifying language in the sentences composed by their peers that reveals their point of view. Tell students to provide feedback on the impact of the vocabulary and how it might be improved.

[Effective Feedback](#) from the NSW Department of Education has more information on different types of feedback.

Instruct students to answer the following [Exit Ticket](#) question in their workbooks:

How does language assist with revealing an author's point of view?

The Beach Ball Bandit

play by Stephanie Ryan | illustrated by Sarah Davis

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

Learning intention

I am learning to compose an imaginative text that presents more than one point of view so that I can consider the reasons behind characters' actions.

Success criteria:

- I can identify different points of view in a text.
- I can take part in a role-play to consider a character's point of view.
- I can compose dialogue that features more than one point of view.

Essential knowledge

View the video [Point of View](#) from The School Magazine. Ensure students identify that the point of view a text is told from refers to the ideas and opinions presented.

Read *The Beach Ball Bandit*. As it is a play, allocate roles to students for them to read aloud. Discuss distinctive features of plays, ensuring students identify that they are composed of dialogue and stage directions. Inform students that unlike stories that might only show one character's point of view, plays allow writers to present multiple points of view through the dialogue.

Identify examples in the play where differing points of view are revealed, for example,

BUDDY BEACHGOER: And when they didn't want to buy your ice cream you stole their ball as revenge!

VOLLEYBALL PLAYERS: (gasping) How could you, Vinny?

VINNY: No! It's not true!

NARRATOR: Poor Vinny looked like he might melt under the pressure until...

ONYA TRAIL: NOT SO FAST!

Discuss the differing points of view in this extract, for example the beachgoer believes Vinny stole the ball whereas the Narrator feels pity towards him, revealed in the line, Poor Vinny... and Onya Trail doesn't believe Vinny was the one responsible.

Inform students that they will be composing their own examples of dialogue, where characters express differing opinions. Discuss examples of times when students have blamed someone mistakenly for something or perhaps, they have been blamed for something they didn't do. Provide examples; for example they lost their favourite book and blamed it on their sibling, or they were blamed for eating all the chocolate at home. Select one student to conduct a role-play with you and act out an example of a conversation where someone is accused for something mistakenly, for example:

Student: Where's all the chocolate? Don't tell me, you've eaten it all again!

Teacher: Me, as if! I haven't seen any chocolate!

Student: Oh, likely story. Of course, it was you. I'm telling mum!

Teacher: It wasn't me! Why don't you believe me?

Use the ideas from the role-play to collaboratively compose an example of dialogue that could form part of a play script, to show the differing points of view. Refer back to The Beach Ball Bandit to emphasise that each character provides reasons for their opinion. Display the following questions and instruct students to reflect on them to assist them with identifying each of the character's unique point of view:

- How have they acted? (Student: They have accused the teacher of stealing the chocolate, Teacher: They are defensive)

- What reasons might they have for acting in this way? (Student: The chocolate was special to them, the other person has stolen from them before, Teacher: They are frustrated for being wrongly accused)
- How are they feeling? (Student and teacher: Hurt and angry)

Discuss responses and use these to assist with adding additional information to the dialogue to outline each person's point of view. For example:

Sister: Where's all the chocolate? Don't tell me, you've eaten it all again! (Shaking head) It was the last piece of the special chocolate I was given for my birthday.

Brother: (exasperated) Me, as if! I haven't seen any chocolate!

Sister: Oh, it's a likely story. Of course, it was you. I'm telling mum!

Brother: (Panicked) It wasn't me! Why don't you believe me? It's so unfair, no one ever trusts me.

Place students in pairs and instruct them to complete the following:

- identify a time when you have blamed someone for something or when you have been blamed mistakenly (tell students that they can make something up if they prefer)
- role-play the situation
- compose dialogue to express the conversation

Assessment as/of learning:

Once complete, allow time for students to present their scripts to another group. Use peer assessment to help students to develop their scripts.

Discuss a criteria students might use when assessing their peers' work, for example:

- Includes more than one point of view
- Provides reasons for each of the characters' points of view
- Includes dialogue

[Effective Feedback](#) from the NSW Department of Education has more information on different types of feedback.

If Every Dream I Had Came True

poem by Darren Sardelli | illustrated by Ana María Méndez Salgado

EN2-CWT-01 | AC9E4LE05

Learning intention

I am learning to create literary texts that explore my own imaginings so that I can compose engaging texts.

Success criteria

- I can consider my own point of view.
- I can reflect on whether my point of view is similar or different to others.
- I can identify things I love.
- I can compose a poem that expresses my point of view.

Essential knowledge

View the video on [Point of View](#) from The School Magazine. Ensure students note that point of view means the lens through which a story is told.

Prior to reading *If Every Dream I Ever Had Came True* play a game of 'Would you rather?' by asking students to stand on opposite sides of the room to indicate their responses to the following questions:

- Would you rather see green grass or blue grass?
- Would you rather hear cows quacking or mooing?
- Would you rather see rainbow-coloured rain or regular rain?
- Would you rather that the sky is lit by the sun or by fluorescent spoons?
- Would you rather eat fancy food cooked by five star chefs or comfort food (Note: you may need to explain the terms 'five star chefs' and 'comfort food')?

Discuss students' responses and instruct them to provide reasons for their choices, for example I would love to see blue grass as it sounds unique or I wouldn't like rainbow rain as it might stain my clothes. Highlight examples where students hold opposing views. Inform students that their opinions may differ as these are their own unique points' of view.

Read *If Every Dream I Ever Had Came True* or listen to the audio version. Collaboratively identify the meaning of the word *dream* (a series of thoughts occurring during sleep or a pleasant aspiration). Discuss the following questions:

- What does the author of the poem love or aspire to? (Being able to walk through walls, fancy food, chocolate, cheese).
- How does the author's point of view differ from yours? (They love cheese while I cannot stand it, they enjoy fancy food while I prefer comfort food such as fish and chips)

Inform students that they will be composing a poem about their dreams coming true. Tell students that first you will work on an example collaboratively.

Discuss ideas as class of things students dream about or aspire to, for example, a world filled with candy or being a famous soccer player. Place students with a partner and instruct them to discuss further ideas and record these in their workbooks. Share responses, again drawing students' attention to differences between the opinions within the class.

Select examples of dreams to include in a collaborative poem. For example, sunshine, a world that smells of flowers, playing soccer for Australia and owning lots of puppies. Tell students that they should aim to include at least three stanzas in their poems.

Note how the poem begins (with the line, 'If every dream I ever had came true'). Use this as the opening line for the poem. Inform students that for now they should focus on coming up with ideas and that they'll be editing the poem later. A sample response is:

If every dream I ever had came true,
The world would smell of flowers,
Puppies would be everywhere,
We'd play all day long.

The sun would glow and shine,
I love the warmth,
I'd dance and play in the heat,
with all my friends of mine.

Playing soccer for Australia,
I'd score a goal, that would be great!
The crowd would cheer with delight,
I'd run so fast.

Once complete, read the poem aloud. Refer back to the poem in the magazine to check the rhyming scheme (rhyming couplets, with pairs of lines that rhyme). Discuss how the poem composed as a class can be improved. Collaboratively edit the poem for vocabulary and rhyme by replacing words with synonyms to achieve the most suitable rhyming words. Students may find using a thesaurus or a rhyming dictionary useful for this task.

An example of an edited poem is:

If every dream I ever had came true,
The world would smell of flowers too,
Puppies would fill the streets,
We'd play all day, without missing a beat.

The sun would glow and shine,
The warmth is a dream of mine,
I'd dance and play in the heat,
with friends of mine I'd always meet.

Playing soccer for Australia,
I'd score a goal, oh yeah!
The crowd would cheer with delight,
I'd run so fast, with all my might.

Instruct students to work with the same partner as earlier. Students may also work independently if they wish. Inform them to complete the following steps:

- Identify ideas of dreams
- Compose a poem that expresses their point of view
- Edit the poem for rhyme

Peer assessment

Match students with another pair or group and instruct them to read each other's poems. Tell students to identify the ideas expressed in the poem about the point of view of the writer. Instruct students to provide oral feedback to their peers about how clearly the opinions were expressed in the poems and make suggestions where necessary on how they might be improved.

[Effective Feedback](#) from the NSW Department of Education has more information on different types of feedback.

The Wrong Spoon

story by [Sophie Masson](#) | illustrated by [Anna Bron](#)

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

Learning intention

I am learning to investigate choices characters make so I can gain a deeper understanding of how authors create story tension.

Success criteria

- I can identify choices a character makes.
- I can discuss what choices they should make and what they are likely to do.
- I can compose a letter providing advice to a character.

Read the first paragraph of *The Wrong Spoon*. Discuss the instruction Dr Bee gives Clara (to ensure she uses the right spoon for each sauce). Display the following questions and discuss:

- What should Clara do? (Follow Dr Bee's direction)
- What would you do if you were in Clara's situation? (Do as Dr Bee asks)
- What do you predict Clara will do? (Steer students towards concluding that as this is a story it is quite likely Clara will make the wrong decision)
- Are you keen to keep reading and why? (Yes, to find out what Clara does)

Inform students that if they are keen to keep reading this is most likely due to the story tension the author has created, which makes readers keen to know whether Clara follows Dr Bee's instructions or not.

Continue reading to the end of page 14. Discuss information in the story that emphasises how important it is that Clara makes the right decision (the fact that one of the sauces, the super-duper honeycomb caramel sauce, will be served with the biggest and best pudding at the mayor's party and the fact that this is the first time Clara has been left in charge of the sauces). Inform students that these are called the stakes, the elements of the story that add pressure to the choices character's make.

Read to the end of page 15 and discuss the next element of tension (the moment when Clara drops the spoon for stirring the extra special sauce and it skids under one of the cupboards).

Read up to the end of the second last paragraph on page 16. Avoid reading the final paragraph on page 16 for now. Discuss the choice Clara faces when she discovers the battered old metal spoon (whether to use it to stir the sauce or not). Refer students to the displayed questions from earlier and discuss them in relation to this choice. Sample responses are:

- What should Clara do? (Leave the battered old spoon and continue searching for the spoon to stir the special sauce with)
- What would you do if you were in Clara's situation? (Forget about the battered old spoon and continue completing the tasks in the way Dr Bee instructed)
- What do you predict Clara will do? (Again, steer students towards concluding that as this is a story it is quite likely Clara will make the wrong decision)

Read to the end of the page and discuss what consequences there might be for Clara's actions. Sample responses include:

- Using the spoon will spoil the sauce.
- Dr Bee will know Clara didn't do as he asked.
- The pudding will be ruined.

Read page 18 and discuss the decision Clara makes (to go in search of Dr Bee, the pot in hot pursuit). Discuss the pros and cons of this decision by considering the displayed discussion questions. Sample answers are:

- What should Clara do? (Be honest and tell Dr Bee what has happened)
- What would you do if you were in Clara's situation? (I might be scared I would get in trouble if Dr Bee found out so I would try to fix the situation on my own)
- What do you predict Clara will do? (Confess all to Dr Bee)

Inform students that they are going to offer Clara advice before she makes one of the decisions that turns out badly in the story. Discuss people students talk to when they are faced with a difficult decision, for example, trusted people such as family members, teachers or friends. Remind students of the key decisions Clara makes in the story:

- To follow Dr Bee's instructions by only using the correct spoon for each sauce or not
- Whether to leave the battered old spoon on the hook and ignore it
- To come clean with Dr Bee about what has happened or not

Select one of the decisions Clara makes in the story, for example, whether to use the battered old metal spoon. Tell students they will be offering Clara advice about what she should do in a letter. Gradually release responsibility by composing an example together first before students work independently. Collaboratively compose a brief letter to Clara from a trusted family member or friend advising her of what decision she should make. Briefly discuss how to begin and end a letter, with a greeting and a sign off. A sample letter is:

Dearest Clara,

You need to remember what Dr Bee told you, only use the correct spoons to stir each of the sauces. You have no idea what using this battered old spoon might do to the sauce. It's too important to take the risk. Just imagine what would happen at the mayor's party if there isn't any super-duper honeycomb caramel sauce to be served with the biggest and best pudding. Leave the battered old spoon, search for the right spoon and carry on following the instructions Dr Bee gave.

You're a smart person and you know the right thing to do, so do it.

Kindest regards,

Great-aunt Maud

Discuss how likely it is that Clara will follow this advice (unlikely) and why (making bad decisions creates tension in the story).

Instruct students to compose their own letters by completing the following:

- Select a decision Clara makes in the story
- Consider advice a trusted person may give her about the choice
- Compose a letter in character as a trusted person giving Clara advice

Assessment as/of learning:

Allow time for students to compose their letters before instructing them to share them with another student.

Use the list of instructions to form criteria for students to assess the work of their peers. Instruct the students to use the [two stars and a wish](#) strategy to provide each other with feedback.

[Effective Feedback](#) from the NSW Department of Education has more information on different types of feedback.

Hello, Olinguito!

article by [Katie Furze](#) | illustrated by [Marjorie Crosby-Fairall](#) | photos by Alamy

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

Learning intention

I am learning to identify the types of information included in informative texts so that I can select information to include in a presentation.

Success criteria

- I can generate questions about an animal.
- I can identify key information included in a text.
- I can research information about an animal.
- I can include this information in a presentation to share with my peers.

Prior to reading Hello Olinguito! display the word 'olinguito' and inform students that it is a type of animal. Discuss questions students may have about the animal and display these for students to refer to later, for example:

- What do they look like?
- Where do they live?
- What do they eat?

- How long do they live?
- How many of them are there in the wild?

Read Hello Olinguito! up to the end of page 23 or listen to the audio file. Discuss the type of information included. Refer students to the subheadings to support with this. Responses include:

- What is an olinguito?
- Where do olinguitos live?

Discuss which of the students' questions generated earlier are answered in this section of the article and which are still unanswered.

Place students in pairs and instruct them to read the remainder of the article. Identify key information included, such as:

- Information about the fact olinguitos were originally mistaken for another animal
- The expedition that enabled scientists to identify the olinguito as a separate animal
- How the confirmation of a new species occurred
- What the discovery of the olinguito can teach us about how the world is not yet completely discovered
- Further discoveries

Again, refer back to the list of students' questions and see which have been answered. Most likely many more of the questions have been covered in the remainder of the article.

Inform students that they will be researching an animal and creating a presentation based on the information they find.

Refer students to the list of questions they compiled earlier. Tell them that they should strive to cover as many of the questions in the presentations they create. Inform students that they will be using these questions to guide their research.

View the webpage [Animals](#) from National Geographic Kids. Gradually release responsibility by completing an example collaboratively first.

Select an animal, such as an American Bullfrog, found under the heading Amphibians. Read the accompanying information. Note the responses to the questions generated earlier found on the webpage.

Sort the information using the students' questions as subheadings, for example:

- What do they look like? (An average female will weigh 1.1 pounds and grow up to 3.5 to 6 inches) Note: Use an online conversion to find their weight in grams, and their size in cm (498g and 8.89cm to 15cm)
- Where do they live? (Freshwater ponds, lakes, and marshes in North America. They like warm weather, and they dig down into the mud to hibernate when it gets cold)
- What do they eat? (They are carnivores and eat insects, mice, snakes, fish and other small creatures)
- How long do they live? (7 to 9 years)

Discuss how you might organize this information into a presentation, for example by having a separate speaker for each of the questions. Provide students with paper and textas for them to create illustrations to accompany their presentations or provide access to programs such as Google Slides or Microsoft Powerpoint. Place students with a partner. Instruct them to create their own presentation by completing the following:

- Select an animal
- Research facts about the animal, using the questions to guide their research
- Compile the information into a presentation

Assessment as/of learning:

Pair the groups up with each other and inform students that they will be presenting their presentations to their peers. Discuss criteria for the presentations, for example:

- Includes facts
- Answers some of the questions generated earlier
- Is interesting
- Students speak clearly when delivering their presentations

Tell students to use the criteria generated collaboratively to assess the work of their peers. Allocate a mark for each of the criteria.

[Effective Feedback](#) from the NSW Department of Education has more information on different types of feedback.

Catching the Moon

poem by Moe Phillips | illustrated by Rosemary Fung

EN2-OLC-01 | AC9E4LY02

Learning intention

I am learning to use tone, pitch and pace so that I can improve my delivery when reading poetry aloud.

Success criteria:

- I can consider how to use tone, pitch and pace when reading a poem aloud
- I can identify phrasing and intonation that should be stressed when reading
- I can perform a reading of a poem to my peers.

Essential knowledge

Ensure students understand the terms tone (the style of voice), pitch (how high or low it sounds) and pace (the speed the words are read).

Prior to reading *Catching the Moon*, read aloud the poem *Sock Monster*, found on pages 32 and 33 of this issue of *Blast Off*. As you read, ensure you avoid any emphasis and that you ignore the sentence punctuation, running lines together. For example, read the following lines together without any pause at the full stop:

A Monster lives inside my house. I've no idea where.

The goal here is to use as poor tone, pitch and pace as possible.

Discuss the following questions with students:

- How engaging was it listening to the poem? Why?
- What might the reader do to improve?

Inform students that often emphasis relates to focusing on tone, pitch and pace. Display the poem Sock Monster and read it together. Discuss where emphasis might be added by using tone, pitch and pace, for example:

- Adding a pause at the end of each line
- Using pace to stretch out key words, for example 'inside' and 'no idea'
- Emphasising words such as 'quite' in line four, stanza one, by using pitch

Discuss markings that could be noted on the paper version of the poem to instruct readers how to read the poem, for example:

- a diagonal line at pauses,
- underlining words to stretch,
- double underlining words where the pitch should change.

Mark up the poem and experiment with re-reading the poem following the directions discussed.

Again, reflect on the questions:

- How engaging was it listening to the poem? Why?
- What might the reader do to improve?

Make comment on any improvements noted since the change in delivery.

Inform students that poetry is often written to be read aloud, so that the rhythm can be heard clearly. Tell students that there are many public events where poetry is read aloud.

Tell students that they will be experimenting with reading poetry aloud. Provide students with photocopies of Catching the Moon. Place students in pairs and instruct them to complete the following:

- Read the poem
- Discuss where tone, pitch and pace might be used when reading the poem aloud
- Note ideas of where to use tone, pitch and pace on the poem using the symbols decided on earlier
- Rehearse reading the poem

Allow time for students to rehearse reading their poems. Place students with another pair and instruct them to read their poems to each other. Inform students that the words they choose to emphasise may differ between each group and that there are no right or wrong choices.

Assessment as/of learning:

Display the same questions from earlier and instruct students to respond to them after their peers perform their readings:

- How engaging was it listening to the poem? Why?
- What might the reader do to improve?

Allow time for students to incorporate any feedback into their performances before selecting some students to read to the class. Comment on differences between the words students chose to emphasise.

Finally, listen to the digital version of the poem on The School Magazine site to hear how the reader used tone, pitch and pace as they read.

Prior to the end of the lesson, discuss the following question and instruct students to create an [Exit ticket](#), noting their responses in their workbooks:

How does using tone, pitch and pace impact the delivery of poetry?

The Headhunter

story by Rose Lilian | illustrated by [David Legge](#)

[EN2-RECOM-01](#) | [AC9E4LY05](#)

Learning intention

I am learning to make inferences about ideas in stories so that I can experiment with this in my own writing.

Success criteria

- I can make inferences about ideas in a text.

- I can consider when a character's inferences may be incorrect.
- I can develop a story to show a character making an incorrect inference.

Read *The Headhunter*, up to the end of page 28, or listen to the audio file. Jot the word 'headhunter' on the board and discuss clues in the text about what a headhunter might be. Request any students who know the true meaning of the word to keep this to themselves for now. Examples from the text include:

They spoke in the way that grown-ups do when something serious is going on.

'The headhunters are after me, Connie. They won't stop until they get me. They've been trying for weeks.'

I didn't know much, but I knew that being headhunted was not good.

This girl, Kaitlyn, attended our school until a year ago. One morning, she told us her dad was being headhunted. A week later, Kaitlyn and her whole family just disappeared.

Ensure students note at this stage that according to the inferences made by the main character a headhunter appears to be something scary and dangerous.

Read page 29 with the students. Again, discuss any clues about what a headhunter might be, for example:

Our teacher said they had moved, but Billy never wrote to us.

At school I kept watching the clock. What if Dad was meeting the headhunter today? What if the headhunter was cutting off his head *right now*? Which company would his head be sent to? What were all these companies doing with all these heads?

Pose the following question:

Are there any clues that might imply the character's inference about what a headhunter is are incorrect? (For example, the fact the teacher told them Billy had moved makes it seem likely and that it's unlikely his father really would have his head cut off)

Discuss whether students believe the main character is correct with their assumption about what a headhunter is. Continue reading to the end of the story. Identify the real meaning of a headhunter (that they are someone who helps companies find the right person for a job). Instruct students to reread the story and to identify where they began to question the main character's assumption about the meaning of the term 'headhunter' (this may be when the

main character describes the teacher, a trusted adult, saying that Billy had moved). Tell students that this is the reveal moment, where the fact the inference made by the character is incorrect.

Discuss the following questions:

- How does revealing the inference made by a character impact engagement, especially when they are incorrect? (It makes the reader feel like they are in on a joke that the main character isn't privy to)
- What might this tell you about characters you create in the future? (I might use this technique in stories I write in the future)

Tell students that they will be experimenting with revealing inferences made by a character proving are incorrect. Refer students to Wullus, found on pages 4 and 5 of this issue of Blast Off. Read the story and discuss the main character's interpretation of the great big shadow. Ensure students note that the character finds the shadow irritating and that they want to get rid of them. Tell students that they should imagine the character has made an incorrect inference about the great big shadow. Discuss other explanations for the shadow's presence, for example that they are there to take care of and watch over the main character or that they are a visitor from another planet, here on Earth to be the main character's best friend. Inform students that they will be developing the story to include the fact that the main character's inferences about the great big shadow are incorrect. Gradually release responsibility by constructing an example of how to develop the story together first. Discuss the following:

- What might be a reason for the shadow's presence? (That it is there to watch over the main character)
- When might this be revealed to readers? (At the point when the main character runs to the hardware store to purchase the flashlight)
- How might the shadow's true purpose be revealed? (It could prevent the main character from being injured)

Collaboratively compose a paragraph that could be added to the story to reveal the reason behind the great big shadow's presence, for example:

I ran as fast as I could. The hardware store was in sight. It wouldn't be long now, and I could be rid of this ridiculous shadow forever. Suddenly, without warning, I was falling through the air and hurtling towards the pavement. This was going to hurt! Just as the pavement was a centimetre from my face, I felt something swoop under me, pushing me back to standing. It was the great big shadow helping me! I stood upright and shook myself down. Maybe this shadow wasn't so bad after all.

Place students in pairs and instruct them to complete the following:

- Decide on a reason for the great big shadow's presence.
- Discuss when to reveal this and how.
- Compose a paragraph to add to the story.

Allow time for students to construct their paragraphs before sharing them with another group.

Assessment as/of learning:

Prior to the end of the lesson, discuss the following question and instruct students to create an [Exit ticket](#), noting their responses in their workbooks:

- How might authors play with inferences made by characters and how can this impact reader engagement?

Sock Monster

poem by [Beverly McWilliams](#) | illustrated by [Cheryl Orsini](#)

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

Learning intention

I am learning to consider a unique point of view so I can create imaginative poems.

Success criteria

- I can identify the point of view a poem is presented from.
- I can generate ideas for creative explanations for everyday occurrences.
- I can include my ideas in a poem.

Essential knowledge

View the video on [Point of View](#) from The School Magazine. Ensure students understand that point of view means whose eyes information is viewed from.

Read Sock Monster or listen to the audio version. Discuss the following questions:

- What does the narrator think is happening to their socks? (A monster is stealing them)
- How does the narrator feel about the sock monster stealing the socks? (That it is annoying)
- What do people usually think happens to their socks when they go missing? (They have got lost somewhere during the laundry process)
- How does the point of view, that the monster is to blame, impact the reading of this poem? (It provides an interesting and unique point of view)
- Is the idea of a sock stealing monster real or fictional? (Fictional)

Emphasise that the poem features a unique point of view about the socks going missing and that this is a fictional idea. Flick through the magazine and look at the stories, for example Wullus on page 4 and 5 or The Wrong Spoon, pages 14 to 20. The goal here is to consider the length of the stories rather than to actually read them. Emphasise how much longer the stories are than the poem Sock Monster. Discuss the purpose of poetry (to capture an idea in a short and concise way). Inform students that they will be composing their own poems to express a unique point of view.

Discuss everyday occurrences around the home that could be interpreted as strange. For example, toast getting burnt, losing the car keys, alarms going off without anyone remembering that they set them. Discuss fictional explanations for these events, for example a monster is making them happen, aliens are hiding in the home or goblins work in groups to ensure people face challenges around the home.

Inform students that first you will be composing an example of a poem together. Select the topic, the keys going missing.

Discuss real reasons why keys could go missing, for example, places they may have been dropped, the fact they may have slipped out of a pocket and fallen behind the couch cushions. Discuss more exciting explanations for why the keys might go missing, for example, the dog may hide them so their owners cannot leave, the couch may eat keys for breakfast, or the keys may be hidden due to being too exhausted from overuse. Discuss vocabulary that might be used in a poem about these ideas and note this on the board. For example:

- Keys
- Lost
- Hide
- Sneak
- Tired

- Overworked

Note: The book, *The Day the Crayons Quit* may be a good resource for identifying the points of view of inanimate objects.

Refer back to *Sock Monster* and identify the rhyming pattern (ABCB with the second and fourth lines rhyming). Discuss rhyming words for the vocabulary identified. An online rhyming dictionary or a thesaurus might be useful for this. For example:

- Keys: bees, trees, knees
- Lost: cost
- Hide: ride
- Sneak: beak
- Tired: hired, wired
- Overworked: irked, smirked

Use these ideas to collaboratively compose a poem about keys going missing. For example:

Those poor tired keys were overworked,
So they had an idea, sat and smirked,
They'd sneak away, run and hide,
Then no longer they'd be forced to ride.

Their poor owner searched and hunted,
They huffed and puffed, moaned and grunted,
Eventually they threw up their hands and quit,
The keys gleefully rubbed their mitts.

Place students in pairs and instruct them to compose their own poems by completing the following steps:

- Identify an everyday occurrence around the home
- Consider reasons why this may occur
- Identify creative explanations
- List vocabulary
- Identify rhyming words

- Use these to compose a brief poem

Assessment as/of learning:

Place students with another group. Instruct them to read their poems to each other. Instruct the students to use the [two stars and a wish](#) strategy to provide each other with feedback.

[Effective Feedback](#) from the NSW Department of Education has more information on different types of feedback.