Scooter for Sale

story by Steve Harris | illustrated by Shelley Knoll-Miller

CWT-01| AC9E3LE05

Learning intention:

I am learning about patterns in literary texts so that I can adapt them to create my own texts.

Success criteria:

- I can identify and describe the effect of a twist ending.
- I can brainstorm other ideas for twist endings.
- I can write a narrative with a twist ending.

After reading Scooter for Sale, ask students what surprised them about the story. Students should recognise that the story made them think the narrator was selling a scooter until the end, where it was revealed that Scooter was Billy's little brother.

Ask students to go through the story again to find phrases that could describe both a toy scooter and the child Scooter. Answers include:

> I do love it and after having it for three years, it almost feels like part of the family.
>
> Even though it is three years old, it manoeuvres around the floor very quickly.
>
> It also gets brushed and wiped down several times each day, especially if food is spilt on it.

Explain that the twist ending works so well because the first reading tricks the audience into thinking it's talking about a toy scooter, but the second reading makes just as much sense once the reader realises it's talking about the child Scooter.

Some other books to study that have twist endings include:

There's a Monster at the End of This Book by Jon Stone, illustrated by Michael Smollin

I'm the Biggest Thing in the Ocean! by Kevin Sherry

Explain that students will be writing their own short story with a twist ending – their narrator will be talking about a best friend, but the best friend turns out to be a dog. Remind students about how the information given in Scooter for Sale could work for both a toy scooter and the child Scooter, and how they might do the same thing for their own story. Some answers could be:

My best friend and I always go to the beach to play ball.

We share food, even though Mum says not to.

We race at the park, but she always wins.

Ask how the twist might be revealed at the end. Some students might suggest simply telling the reader that the best friend is a dog. Return to Scooter for Sale as an example of how to give the twist away more subtly. Students could write something like, "As I grab Sarah's leash, I know I truly have the greatest friend anyone could ask for." This way, they have indicated that Sarah is a dog without saying it outright.

Assessment as/of learning:

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

Bear's Nose

poem by Beverly McLoughland | illustrated by Niña Nill

UARL-01 | AC9E3LE01

Learning intention:

I am learning to identify the point of view in a text so that I can examine the same text from an alternative point of view.

Success criteria:

- I can identify the point of view of a text.
- I can explain how another character in the text might feel.
- I can demonstrate my understanding of alternative points of view using illustration.

Essential knowledge:

- Information about point of view can be found in the English Textual Concepts video Point of View.

As a class, read Bear's Nose or listen to the audio recording. Ask students to identify which character the poem is following (the bear) and which words give the reader clues as to how the bear is feeling (the words poor, worst and stings suggest the bear is sad and in pain).

If you have a digital subscription, complete the interactive activity Find the Point of View.

Invite students to examine the illustration accompanying the text Bear's Nose. Have students create a table or chart and use the LIE strategy, found on the Victorian Education's webpage on Visual Literacy, which is the close reading of an image using three levels of comprehension. Guide students towards the answers for each section. Specifically, have them examine the bear's body language and facial expression and compare it to what they can see of the bees, then infer what this might mean. A sample table is below.

Literal	Inferential	Evaluative
There is a bear in a puffy jacket, striped shirt and denim shorts. Its eyes are closed and there is a smile on its face. Its arms are out, and one leg is in the air as if it's dancing. There is a coloured line in the air that touches the bear's nose. The other end of the line is coming from a beehive, where there are small bees with no facial expressions.	From the poem, I know the bear is following its nose to the beehive. It's cute as a cartoon and with its human clothes on. It looks happy because it is going to eat honey. I think the coloured line in the air is the smell of the honey leading the bear towards the beehive. The bear's body language is showing how it's drifting behind its nose. I know this illustration is about the bear because it is the only character with a facial expression.	I think the bear will go to the honey, but the bees will attack it. I know this because I know bees protect their hive. The poem also mentions that the nose gets the worst of the stings, which tells me that the bear will get stung.

Once students have examined the illustration, explain that they will be creating an illustration from the bee's point of view. Do a think, pair, share, where the students discuss how they think the bees in the beehive feel. Sample answers may include that the bees are upset or angry that someone's trying to steal their honey and that the bees worked hard to make their honey and want to protect their home.

Explain that students will be designing an illustration to go with the bee's point of view. Encourage them to look at their LIE chart to consider how they will compose their illustration. Use the following questions as prompts:

- What character(s) will be the focus of the illustration?
- How are the characters feeling?
- What will their body language look like?
- What will their facial expression look like?
- Do you think the bear looks cute to the bees?
- How would the bear look if it's considered a danger to the bees' home

Assessment as/of learning:

Once students have finished, complete a gallery walk to give them a chance to see how others have interpreted the task. Discuss drawings as a class.

A Guide to the Truth About Trolls

article by Margrete Lamond | illustrated by Douglas Holgate

EN2-OLC-01 | AC9E3LY07

Learning intention:

I am learning to plan in a logical sequence so that I can present an alternative point of view to a text.

Success criteria:

- I can identify an alternative viewpoint to the one presented in a text.
- I can create clear, logical, sequential texts using temporal connectives
- I can use prepositional, adverbial and adjectival phrases to elaborate on ideas
- I can choose vocabulary and language patterns that suit the task
- I can present to an audience including multimodal elements

Essential knowledge:

- Information about point of view can be found in the English Textual Concepts video Point of View.

As a class, read A Guide to the Truth About Trolls, or listen to the digital recording. Ask students what type of text this is. Students should recognise that while it is a fictional account, it is written in a non-fiction article style.

Ask students how a troll would feel reading this article. Students might notice that the text uses negative words like stupid, selfish and bad-tempered, and that a troll might feel offended or outraged at being portrayed in this way.

Set the scene:

Organise students get into groups of three. Explain that each group will be creating a similar article, but this time it will be a guide for trolls warning against humans. Groups will be presenting their work as a presentation to the class. Clearly inform students that the success criteria will be used to assess their work at the completion of the task, consequently they should consider each of the criteria when writing and editing their presentation.

Some questions to ask as prompts:

- How do you think a troll feels about humans?
- What are some things that humans do that might be strange to a troll?
- How would a troll speak?
- What kind of personality would a troll have?
- What are some things a troll would find disgusting/funny/curious/amazing about humans?

Have students identify the subheadings for A Guide to the Truth About Trolls. Write the subheadings on the board for students to refer to, replacing any mention of "troll" with "human". Give groups time to create a storyboard using the subheadings of the article to plan their text. They can select three subheadings (one each) for their presentation rather than address all eight. The subheadings are:

Watch out!

How to tell if there are humans about

How to know you have met a human

How to recognise a human once you've met one

How to treat a human

How to refuse an invitation from a human

How to get rid of a human

Who has seen a human?

Once groups have their storyboard with three subheadings, they can write a script addressing one each. Remind students that they will be planning their talk from the troll's point of view. Encourage creative answers. A sample script is below.

How to refuse an invitation from a human. Humans are weak, anxious creatures who care about what you think. When a human invites you somewhere, like their birthday party, say NO! loudly in their face, then laugh as they run off crying.

Students present their talks to the class.

Assessment as/of learning:

Using the success criteria for this lesson you might like to incorporate these into a marking rubric using the LISC templates available on the Digital Learning Selector and include what a good presentation looks and sounds like.

The Wave

poem by Cara Krenn | illustrated by Lesley McGee

EN2-RECOM-01 | AC9E3LY05

Learning intention:

I am learning to use comprehension strategies for literal and inferred meaning so that I can evaluate texts.

Success criteria:

- I can connect a text to my personal experiences.
- I can identify and explain metaphors in a text.
- I can explain my evaluation of a text.

After reading The Wave or listening to the audio recording, encourage students to find a personal connection to the text by asking the following questions:

- Have you ever been (or would like to go) to the beach?
- Have you ever been bodyboarding?
- Have you ever been surfing?
- Have you seen people surfing? When? Where?
- Or your own elaboration on these questions.

Students write the following in their workbooks:

The part of the text that says _____ reminds me of a time when I _____.

A sample answer may be:

The part of the text that says I paddle out to sea reminds me of a time when I went bodyboarding in the ocean with my mum and dad.

Have students examine the line "I fly across water". Ask what this could mean. Explain that this is called a metaphor – when authors compare two things by saying one thing is something else. Give the following metaphors as examples: His heart was broken, you are the light of my life, this place is a pigsty. Explain how each example is not literal, but is used to help the reader/listener understand the meaning.

Ask students again what "I fly across the water" might mean. Guide students towards discussing how flying is both smooth and speedy, and how that gives the reader an idea of how the narrator is moving on the surfboard.

Direct students' attention to the final line: "I am the wave". Explain that this is another metaphor because the narrator is not literally the wave. In pairs, students write down what they think the metaphor is trying to put in the mind of a reader. A sample answer may be that the narrator is one with the wave, able to move at the pace of the water, and is therefore a skilled surfer.

Students are to write down three scores for the poem, as below.

How closely I can connect to the poem	/10
How well I think the metaphors worked	/10
My opinion overall	/10

After students have given their scores, have them write a short sentence explaining their evaluation, making sure they use their connection to the subject matter and interpretation of the metaphor as part of their final explanation.

A sample answer is below.

I gave the poem an 8/10 because even though I've never been surfing, I've seen other people do it and I think it looks cool. I liked the use of metaphors, but I think the flying part was a bit confusing because it made me think it was about birds at first.

Captain Ahab's Weird Wide World: Wave Rocks

article by Cheryl Bullow | photos by Dreamstime

EN2-UARL-01 | AC9E3LE02

Learning intentions:

I am learning to draw connections between texts and my personal experiences so that I can have a group discussion about a text.

Success criteria:

- I can connect my personal experience to a text.
- I can create and follow rules for group discussions.
- I can persuade others to agree with my opinion about a text using personal experience.

Before reading Wave Rocks, conduct a class survey with the following questions. This can be done with hands up for yes answers, having students move to different ends of the classroom depending on whether their answer is yes or no or thumbs up/thumbs down.

Questions:

Have you ever travelled in a plane?

Have you been to the United States?

Have you been to the Grand Canyon?

Have you seen the Grand Canyon on television or in a movie before?

Have you seen any other spectacular land features?

Have you been to the desert?

Have you ever hiked in the heat?

Have you walked for four hours straight?

Have you ever been horribly disappointed?

Tell students to keep the above experiences in mind when reading the article. Read Wave Rocks with the class. Explain that students will be getting into groups of three or four and

discussing whether or not they would like to travel to The Wave. Before they get into groups, have the class suggest some rules for group discussions, such as:

1. Let everyone have a turn.

2. Don't speak over others.

3. Inside voices to keep the noise level down.

Once in their groups, students should take turns using their answers from the survey to either persuade or dissuade the others to visit Wave Rocks. Display the survey questions to help remind students what to say. Some example reasons for not visiting Wave Rocks could be:

- It's really long and boring flying to the U.S.
- Hiking for hours in the heat is awful. I got heatstroke once when I went for a hike in the bush with my family.
- Why would you make that long plane trip if you might not even win the lottery part?

Some example reasons for visiting Wave Rocks could be:

- It's a once-in-a-lifetime experience
- You get to travel to a different place, which is fun
- You get to take some amazing pictures of a spectacular landmark
- A holiday is a great memory to share with your family

Each group votes whether they would/ wouldn't visit Wave Rocks. Each group shares their for/against decision with the class.

Assessment as/of learning:

Using Exit Ticket strategy ask children to reflect on this question "What persuasive skills did you have to use to convince your audience."

Hundreds and Hundreds of Octopi

story by Jenny Robson | illustrated by David Legge

EN2-UARL-01 | AC9E3LE03

Learning intentions:

I am learning to explain how setting is used in texts so that I can describe how it is used to influence the mood of a narrative.

Success criteria:

- I can identify setting description.
- I can explain how descriptive language for settings can create different moods in texts.

Read Hundreds and Hundreds of Octopi as a class or listen to the audio recording. Once complete, read the first two paragraphs again, stopping at "with his eight legs".

Instruct students to draw this landscape (without the animals) using details from the text. Students should include bright long grass, a sparkling sea, a bright sun, sand, a bush and a river in their drawings.

When finished, have students hold up their drawings for everyone to see. Explain that the time and place of a story is called the setting, and that authors select language carefully to give the text a certain mood. Ask students to consider what kind of mood this setting has given the narrative. Students might consider the mood calm, happy or peaceful. Have students find words from the first three paragraphs that provide evidence for their answers. Suggested words are: clean, sweet, bright, sparkled, shone. Explain that even the actions of the animals (the verbs) give a gentle tone: fluffed, lapped, glided.

Ask students to find a setting in the text that gives the opposite mood and do the same thing – draw a picture based on the words, explain the mood and find specific words that provide evidence for their answers.

Students may choose the text:

> Clouds rolled across the sky. The earth grew dark. Lightning flashed and thunder growled across the sea. In a moment, the animals had disappeared. The land at the bottom of the mountain was empty and quiet.

This has an angry mood coupled with sadness and emptiness. Words to suggest this mood are dark, growled, empty and quiet.

They may also choose the text:

> So much noise was coming from the sea. It bubbled wildly, like water over a hot fire!

Wildly and hot fire suggest an angry mood.

When complete, students share their drawings and answers with a partner. Select some students to share their answers with the class.

It Is What It Is

poem by Jackie Hosking | illustrated by Christopher Nielsen

EN2-VOCAB-01 | AC9E3LA07

Learning intention:

I am learning to identify the types of verbs so that I can sort them into their different processes.

Success criteria:

- I can identify verbs in a text.
- I can explain different verb processes.
- I can sort verbs into their different processes.

Before reading It Is What It Is, draw a T-chart on the board with YES on the left and NO on the right or download one via the Digital Learning Selector. Explain to the class that you've got a special rule in your mind and that you'll be writing words that follow the rule on the left side of the board, and words that don't follow the rule on the right. Write a doing verb on the left side (such as jump) and a non-verb on the right (such as umbrella). Continue adding words to each column one at a time while students guess what the rule is. Once a student has realised the words on the left are verbs (doing words), write the words:

- said

- yelled

- believe

- hope

in the left column. Ask students whether they still think the rule for the left column is verbs. Explain that there are different types of verbs, and they will learn more about them.

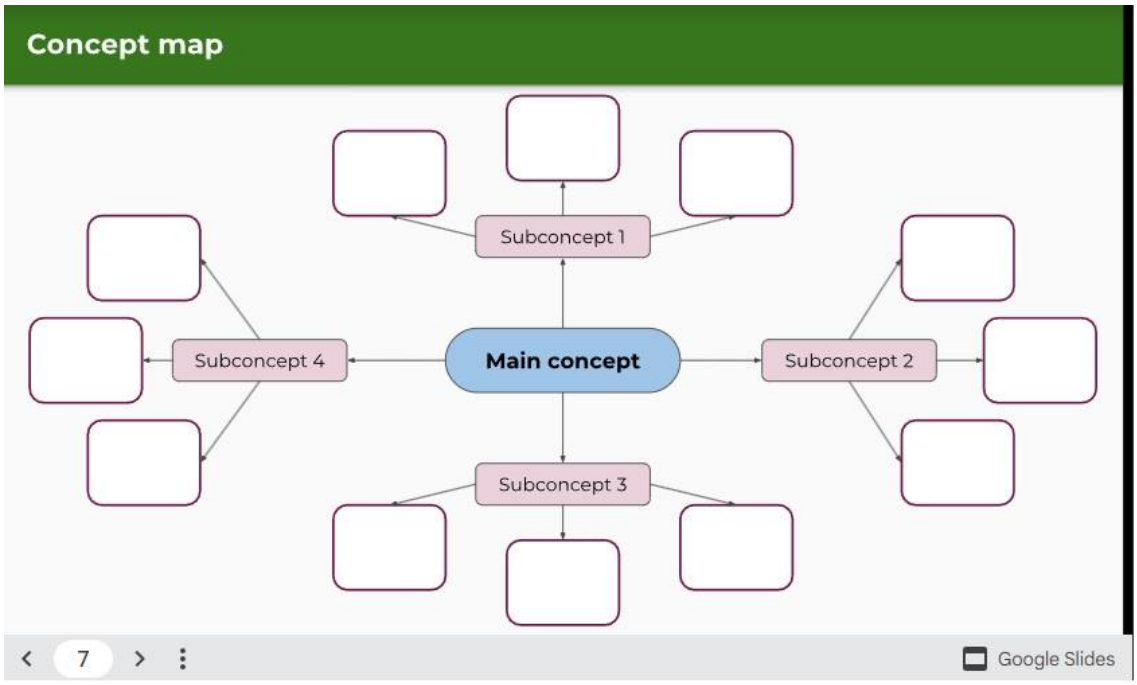
Read It Is What It Is as a class or listen to the audio recording. Ask students to find the words in the poem that show what a character is doing (doing verbs). Record students' answers on the board in one colour. Answers: comes, hop, skip, bark*, run, wag, waiting, walk, fetch, bring, shake, beg*, whine*, sleep, stretch, yawn*, twitch, sigh*

*Will also go under saying verbs.

Ask students to find words in the poem that could show what a character is saying (saying verbs). Explain that these are words that could be used instead of said. Record students' answers on the board in a second colour. Answers: bark, beg, whine, sigh, yawn, complain.

Ask students to find words in the poem that could show what a character is thinking (thinking verbs). Record students' answers on the board in a third colour. Answers: thinks, care.

Explain that students will work in pairs to create a concept map of different verb processes. They can use the template on page 7 of the NSW Education Department's slideshow on concept maps, as pictured below, using three subconcepts (doing verbs, saying verbs, thinking verbs).



Assessment as/of learning:

Instruct students to find at least five examples of each type of verb process throughout this issue of The School Magazine and place it in the correct section of their concept map. (Students may need to look up examples of thinking verbs before beginning.)

A few answers include:

Yelled (saying verb, page 4)

Tell (saying verb, page 8)

Asked (saying verb, page 14)

Shouted (saying verb, page 15)

Exclaimed (saying verb, page 16)

Demanded (saying verb, page 16)

Called (saying verb, page 17)

Remember (thinking verb, page 13)

Imagine (thinking verb, page 8)

Believe (thinking verb, pages 10, 11, 26, 29)

Guess (thinking verb, page 4)

Recognise (thinking verb, page 9)

The Girl from Barellan

story by Neridah McMullin | illustrated by Marjorie Crosby-Fairall

EN2-UARL-01 | AC9E3LE01

Learning intention:

I am learning to compare two texts where characters and events are portrayed in different ways and discuss authors' reasons.

Success criteria:

- I can identify the target audience of a text.
- I can connect my personal experience to a text.
- I can explain reasons for authorial choices.

Essential knowledge:

- Information about point of view can be found in the English Textual Concepts video Point of View.

Prior to reading The Girl from Barellan, ask students if they've heard of the place Barellan. Have students predict where they think Barellan is. Use Google Maps or another map source to display the location of Barellan. If using Google Maps, zoom out to give context of where it is in Australia, then go to street view to show students what the town looks like. Afterwards, have students brainstorm words connected to Barellan, such as:

- Australian
- New South Wales
- Rural
- Small
- Farmland
- Hot
- Dry

Invite students to find connections between their own locations and Balleran, such as whether they live rurally, whether they live in New South Wales, whether they live somewhere hot and dry.

As a class, read The Girl from Balleran or listen to the audio recording. As well as the location, ask students what other familiar things from their personal lives they found in the text, whether it be that they have siblings around the age of Evonne at the beginning of the story, they play sports, they see a lot of pink and grey galahs or other connections.

Ask students who the text was written for, and how they know. Sample answers may be:

- Year three students in Australia because it's in The School Magazine
- "Us" because we have so much in common with the story
- Anyone who loves sport because it's about a famous sports star

View the International Tennis Hall of Fame webpage on Evonne Goolagong. Read with the class the first three and a half paragraphs, up to:

Had Kurtzman not made the gracious and human offer, it's likely her road to the International Tennis Hall of Fame would not have materialized.

Ask students if they recognise the story. Students should realise it's the same information as The Girl from Barellan.

Ask students who the article was written for (the target audience), and how they know. Encourage them to look at the language used in the text. Sample answers may include:

- Adults because the words are harder
- Adults who read the news online because it's on a website
- Sports fans because it's on a tennis website

Ask students to compare the language of the narrative to the language of the article and to give reasons for each author's choice of vocabulary (different target audiences). Ask why the author from The School Magazine chose to tell Evonne's story as a narrative. Encourage them to think of their own reading preferences. Guide students towards discussing how stories are good ways to convey information to children, and that it is more likely to capture their attention and allow them to retain facts than an article with complex vocabulary.

Students complete a graphic organiser such as a Venn Diagram or T-Chart to compare the techniques of both the narrative and the article, writing down what they've learnt and ending with who the target audience is. A sample chart is below.

Narrative	Article
Written as a story	Gives facts and history
Easier vocabulary	Uses complex vocabulary
Starts with Evonne as a kid	Gives background information about Evonne
Has illustrations	Uses photographs
For kids	For adults

Assessment as/of learning:

Using The School Magazine back catalogue either via print or digital, take the children on a trip to the School Library and give them the task to identify two or more alternative texts **where characters and events are portrayed in different ways**. Using Canva via the Digital Learning Selector, ask students to design and apply their knowledge of Point of View exploring their newly located texts through the Planning Whiteboard (Pros and Cons template)

Hair Trouble

story by Richard Brookton | illustrated by Tohby Riddle

EN2-OLC-01 | AC9E3LY02

Learning intention:

I am learning to use active listening and speaking skills so that I can communicate effectively with my peers.

Success criteria:

- I can engage in active listening.
- I can use questioning to gain more information.
- I can use appropriate language for specific situations.

After reading Hair Trouble as a class or listening to the audio recording, ask students what made Adam so friendly. Ensure students understand that Adam's questions engaged his peers, and that asking people to talk about themselves is a good way to make friends.

Sort students into groups of four. For this activity, it's useful to choose groups who don't normally socialise. Explain that the groups will be asking questions to their peers to find out more about them and actively listening to responses. Ask students what active listening looks like, sounds like and feels like. If time permits, you can complete a Y-chart to discuss this in further detail which can be accessed easily via Canva for Education Y Chart templates.

Example answers on active listening:

Looks like – eye contact, sitting up straight, nodding heads, facing speaker, hands in laps

Sounds like – asking follow-up questions, one person speaking at a time

Feels like – safe, learning, social, respect.

Explain that students should consider what they already know about the people in their group and what kinds of questions they might ask. Discuss open questions versus closed questions and encourage students to think of open questions. For example, rather than ask

"Do you like art?", which has a yes or no answer, students should ask their peers something like "What's your favourite subject and why?" or "Tell us about your family."

Each student can have one minute to talk about themselves, answering questions delivered by their peers. Remind students that they're in a social situation, so can use casual – but respectful – language.

At the end of the session, ask students whether they learnt surprising or interesting things about their peers. Reflect on whether Adam's strategy of asking questions might be a useful skill for making friends in new places.

Assessment as/of learning:

Using an Exit ticket ask students to reflect on what question they posed to gain further information. Was it successful? Could they have adapted the question differently in order to gain further information.

Lorato and Her Wire Car

play by Lauri Kubuitsile | illustrated by Peter Sheehan

EN2-OLC-01 | AC9E3LA01

Learning intention:

I am learning to identify the morals of stories so that I can compare stories from different cultures.

Success criteria:

- I can identify the morals in stories.
- I can explain how stories teach us to live appropriately.
- I can compare the morals of stories from different cultures.

Essential Knowledge

Find out more about wire cars on Making Wire Cars.

A short bio of Lauri Kubuitsile can be found on her page at Penguin Random House ZA.

Prior to reading Lorato and Her Wire Car, visit the Library of Congress's page on The Hare and the Tortoise and read it as a class. Be careful not to scroll all the way down to give away the moral. After reading the story, explain that this is called a fable, which is a short story typically containing animals and has a moral. Tell students that a moral is a lesson teaching us how to live appropriately and can be applied to our everyday life. Ask students what they think the moral is of The Hare and the Tortoise. While a typical answer is slow and steady wins the race, students may come up with other morals, such as don't tease others or don't be a show off. After a class discussion, read the fable The Goose and the Golden Egg, being careful not to scroll down too far to show the moral. This time, students can discuss their thoughts of the moral in pairs or small groups. Invite students to share their answers with the class.

For context for Lorato and Her Wire Car, visit the website about Making Wire Cars and the bio of Lauri Kubuitsile on her page at Penguin Random House ZA. Emphasise

the fact that Kubiutsile lives in Botswana in Africa. Ask students if they think the types of morals in a Botswanan story will be different to the fables.

Read Lorato and her Wire Car, telling students to think about the moral while they're listening. After reading, ask students what the characters learnt in the story and have them write down what they think the moral is in their workbooks. Invite students to share their answers.

Sample answers:

Sharing makes things better.

Be kind to everyone.

Each person has something special to give.

Happiness is found by sharing with others.

Don't be quick to give up.

Assessment as/of learning:

In pairs or small groups, ask student to collaborate and record their thinking on a Venn Diagram either in Canva for Education or via Graphic Organisers on the digital learning selector to identify the similarities and differences between their own culture and the culture explored in the text.

Beneath their Venn diagram ask students to record a summative statement that discusses how stories can come from different cultures but can still teach us the difference between right and wrong, with commonalities between morals.