Hats Off to Jordan!

story by Katie Aaron | illustrated by Queenie Chan

Worksheet: What's the problem?

EN2-CWT-01 | AC9E3LY06

Investigate the narrative structure in the story and **experiment** with narrative structure in an original tale.

Prior to reading the text, review narrative structure with the class using the terminology used in your educational setting (for example: beginning, middle, end; orientation, complication, resolution; orientation, rising action, climax, falling action, resolution, etc.).

After reading the text, plot the narrative structure onto a narrative map, or into a table such as the example below:

Orientation	It was 'Make A Hat' week in Jordan's class. They all had to make hats based on a book character.
Rising Action	Jordan visited his Grandpa's house. Grandpa had an active imagination. Jordan found a small, clean pot to one side. However, when he went to school the next day, he found a note that said, 'This pot must never leave the shed.'
Climax	Jordan returned the pot to his Grandpa. He was agitated because it was a special pot that had feelings and communicated them to Grandpa. The pot had insisted that it was not leaving the shed and would not be used for anything ever again.
Falling Action	Grandpa called Jordan's house later and said that the pot had changed its mind. It liked being amongst the excitement of children at school. The pot said it was willing to take part in the hat project and even revealed a secret detail – that Jordan was making a Willy Wonka Hat!
Resolution	Jordan's hat, with the pot at the center, was brilliant. Jordan was thrilled, but the happiest of all was the remarkable pot plant.

Provide students with a copy of the class compiled summary. Ask students to underline or highlight the main characters in the story (Jordan, the pot, Grandpa) and the problem in the story (the pot has strong feelings and has had a difficult life). Ask students whether these key details are normal everyday events or very unusual. Students should recognise the very strange details (a grandpa who can talk to plants, a pot who can talk to humans). They may also identify the genre of the story (fantasy).

Explain to students that they will now plan their own story which contains highly unusual characters and a strange complication. Using the worksheet What's the problem?, create three 'Story Starter' hats. (If you have a prop cupboard, you could try to theme these hats to

book characters, like Ms Paul, Jordan's teacher). Students will choose a slip of paper from each hat giving them a human character, an object and a complication.

Provide students with the same format of narrative planner (map or table) that you used earlier in the activity. Students use their story starters to fill out this narrative planner.

To conclude the activity, students can either transfer their planner into a story written in continuous prose or share their story ideas verbally in small groups.

What's the problem?

Cut up the boxes. Place all the boxes from Column A into one hat, all the boxes from Column B into a second hat and all the boxes from Column C into a third hat. Students choose one slip of paper from each hat.

CHARACTER 1 (HUMAN)	CHARACTER 2 (OBJECT)	COMPLICATION
PRIMARY SCHOOL AGED BOY	ANTIQUE FORK	THE OBJECT CAN READ MINDS
PRIMARY SCHOOL AGED GIRL	CLOCK THAT TICKS LOUDLY	THE OBJECT MAKES THINGS INVISIBLE
TEENAGER	GARDEN GNOME	THE OBJECT IS ADDICTED TO TV
STRICT SCHOOL TEACHER	CINAMMON DOUGHNUT	THE OBJECT SMELLS TERRIBLE
CRAZY SCIENTIST	HEAVY DISCO BALL	THE OBJECT IS CONSTANTLY WHISPERING TO ITSELF
PERSON WITH TEN PETS	UNRELIABLE CAR	THE OBJECT CAN FLY
CHAMPION ATHLETE	DARK, SCARY WARDROBE	THE OBJECT IS VERY ANGRY AT HUMANS
FAMOUS CHEF	PRICKLY HAIRBRUSH	THE OBJECT CREATES BIG POOLS OF WATER
BALLET DANCER	EMPTY NOTEBOOK	THE OBJECT LIKES TO SING, BADLY
LION TAMER AT THE CIRCUS	BROKEN MOBILE PHONE	THE OBJECT ALWAYS TELLS THE TRUTH

SHY ARTIST	CREAKING DOOR	THE OBJECT IS ALWAYS HUNGRY AND NEEDS TO BE FED

Aboriginal Emu Caller

article by Larry Brandy | photos courtesy of the author

EN2-UARL-01 | AC9E3LY03

Consider the audience, purpose, main ideas and details of an informative text.

Before reading the text, revise the key terms audience and purpose using the NSW Syllabus glossary. Preview the textual features with the students such as the byline introducing the author Larry Brandy, call out box explaining how to make an emu caller and glossary defining key Wiradjuri words. Make predictions about the audience and purpose of this text, justified by examples. Sample answers are in the table below:

Audience: who is the intended reader? • Age • Gender • Culture • Country	The reader could be any age. The images and the craft activity suggest that it is for younger primary school readers. This article has been written for all genders. It is written for Australians: Aboriginal and non-Aboriginal. It provides information for people who might not be familiar with the Wiradjuri Nation.
Purpose: why has the author written this text? • To entertain • To inform • To persuade	The author has mainly written this article to inform the audience. This is because it contains lots of facts and details about the Wiradjuri Nation that the reader might not have known before reading the article. The author has also written the article to entertain because he has included a fun craft activity.

Next, read the text to the class. Explain that the article contains lots of information that can be sorted into the main ideas and details. Tell students that a main idea is an important idea about that topic. A text's details are the facts, examples, and other stated information. The details support the main ideas.

Provide students with a copy of a summarising graphic organiser (suggested resource: Read Write Think Concept Map). Write the topic in the center of the organizer. Then in the surrounding circles, list the main ideas in the article. Provide students support in finding these topics as necessary and draw their attention to the topic sentences in each of the paragraphs. Some main ideas could be:

- An overview of the Wiradjuri Nation.
- The main rivers of the Wiradjuri Nation.
- Some Wiradjuri words.

After students have listed the main ideas in the article, ask them to independently reread the article to find details. Explain that details are found in the same paragraph as the main idea. For example:

- An overview of the Wiradjuri Nation.
- Details:
    - There are many Aboriginal Nations in Australia
    - Second largest in Australia after the Pitjantjatjara
    - Covers a large area in central NSW

These details should be written in the square boxes connected to the corresponding circle.

Once students have finished their concept map, ask them to provide an oral summary of the article to a peer.

His Laziness, the Sun

poem by Beverly McLoughland | illustrated by Anna Bron

EN2-UARL-01 | AC9E3LE04

Develop an understanding of personification through visual representation.

Display the text of poem to the class without Anna Bron's illustration. Ask the class:

- Who does His Laziness, the Sun sound like?

Students should identify that he sounds a human, rather than the sun in the sky. They may be able to provide more specificity in their description, for example describing him as a child or teenager who does not want to get up for school in the morning.

Explain to students that the poet is using the technique personification. You can provide them with a definition of personification using the NSW Syllabus glossary.

Apply this definition specifically to the poem. Ask the class:

- What kind of weather is being described in the poem?

Students should recognise that the poem describes a miserable and overcast day, where the sun is constantly hidden behind clouds and even storms (thunder, winds, lightning). The way the poet has achieved this rich description is by turning the weather into different characters: the lazy sun, booming thunder, blustery wind, and bolting lightning.

Instruct students to draw an illustration of the characters in the poem. Provide verbal scaffolding by defining the key vocabulary (booms, blustery, bolts) and ask students the following guiding questions:

- What would their age be?
- What kinds of clothing would they be wearing?
- What color would their clothing be?
- What would their facial expression and posture be like?
- Would they be holding anything?

You might also instruct students to draw a whole picture to illustrate the poem, including considering the placement of His Laziness, the Sun as the main character, and where the other characters will appear around him.

Finally, reveal Anna Bron's illustration. Explain that she has interpreted the poem differently and only the sun is personified. Discuss how she has used personification (the sun has a face, hands and feet and is lying in a bed of clouds).

Ask students whether they prefer Anna Bron's illustration of the poem, or their own. Then, in writing, ask them to justify why.

Out Standing in Their Field

article by Karen Jameyson | photos by Alamy

EN2-CWT-01 | AC9E3LY06

Select a type of scarecrow mentioned in the article and **compose** a diary entry from their perspective.

Read the article as a class. After reading, students complete a matching activity where they connect a society with the type of scarecrow that they created. This could be done as a cut and paste activity or drawing lines between two columns (see below).

Society	Scarecrow
Ancient Egypt	Ugly shapes looked like the god Priapus. They held a wooden club and a gardening tool.
Ancient Greece and Rome	Children clapped wooden blocks together.
Ancient Japan	Scarecrows were called Kakashi. Bamboo poles were covered in smelly, dirty rags.
The Middle Ages	Wooden frames were covered in nets to catch the birds.
After the Plague	Scarecrows make automatic gun noises, are made from shiny material and are blow up air dancers.
Modern Society	People stuffed old clothes full of straw and used a pumpkin for a head.

Instruct students to choose the scarecrow that they find the most interesting. Explain that they will be writing a diary about a day in the scarecrow's life.

Students should first think about the character history of their scarecrow. Ask them to draw their scarecrow based on the description in the article. Ensure that students are familiar with and use the key vocabulary in the article (Priapus, Kakashi, etc.). Then ask them to answer the following questions to construct a backstory:

- What are you made from?
- Why were you built?
- What do you look, smell and/or sound like?

Extension: you might want students to do additional research on this society and answer the following questions:

- What types of birds do you scare off?
- What kinds of crops do you protect?
- What is the weather like in your field?

A good starting point for research is the country profiles on Nat Geo Kids, for example Japan Facts.

Next, show students the YouTube clip: Field of View – 4K Ultra HD Timelapse until 1 minute and 28 seconds. Write a list of what a scarecrow would see in a day in the field. You may want to provide additional scaffolding by modelling the addition of interesting adjectives and adverbs. Some suggested answers are, bed of clouds rising from the ground, crops waving in the wind and clouds looking bruised by turning pink and purple.

Finally, ask students to write their diary entry. They should use the success criteria (below) to guide their response:

- Introductory paragraph provides the scarecrow's backstory.
- The scarecrow is described, using the key terms that appear in the article.
- Contains a description of a range of events that occur in the field, which are ordered chronologically.
- Written using first person pronouns.
- Written in the past tense.

A Puzzling Tale: Tyre Trouble

story by Cheryl Bullow | illustrated by Peter Sheehan

EN2-RECOM-01 | AC9E3LY05

Develop inferential skills through using evidence and background knowledge to solve a riddle.

Read the text as a class. Ask students to write their initial guesses of the solution on a piece of paper with their name on it. They should conceal these guesses from other students.

Explain that students will need to use inference to accurately work out the meaning of the riddle. Provide students with the definition of inference using the NSW syllabus glossary. You may also want to provide students with a more informal definition: to read between the lines to work out what a text means.

Next, scaffold inferential thinking for students using the 'Inference Equation.' Explain that inference is a process of combining information taken directly from the story with knowledge that we have from our everyday lives. Present the Inference Equation in a table (see example, with some suggested answers, below):

Information (quotation from the text)	**+**	**My background or prior knowledge**	**=**	**My inference**
'Sid was a slow and steady driver at the best of times'	+	It is safer for yourself and others to drive slowly.	=	Sid is a responsible driver.
'The rain was coming down in all directions'	+	When rain is heavy and there is wind, it is hard to avoid getting wet.	=	Sid was going to get really wet changing the tyre.
'Sid worked quickly to replace the wheel nuts and replace the tyre'	+	There are quite a lot of steps to replacing a tyre including getting the spare tyre out of the boot, lifting the car with a jack, removing the wheel nuts, taking off the tyre, placing the new tyre on, putting the wheel nuts back into position, lowering the car and putting the flat tyre in the boot.	=	Even though the text says that he was 'soon back on his way' it would still have taken him a long time to change the tyre.
'With no raincoat and no umbrella'	+	You need waterproof clothing to stay dry. Even with raincoats and umbrellas you can still get a little wet.	=	Sid must be a least a little bit wet.

'Sid managed to change the tyre without a single hair on his head getting wet'	+	His head was in the rain so it must have become wet. The story only talks about hair, but if Sid had no hair, then it is true to say that not a single hair got wet.	=	Sid is bald.

If students are having difficult solving the last piece of inference, draw their attention to the idiom 'single hair on his head' to prompt their thinking about what this phrase could infer.

Finally, ask students to compare their initial guess with their final inference (that Sid was bald). Check how many students were correct the first time, and how many students needed to use inference to work out the solution to this riddle.

Pinocchio's Lament

poem by Rebecca Gardyn Levington | illustrated by Tohby Riddle

Worksheet: Visualising Pinocchio's Lament

EN2-UARL-01 | AC9E3LE01

Visualise the poem to discover its meaning and independently **write** a summary.

Prior to reading the poem, provide contextual details as required. This may include an overview of the Pinocchio story (suggested resource to adapt: the Brittanica summary of The Adventures of Pinocchio), key vocabulary: lament and privacy, which both appear in the poem, and the concept of a white lie, which is alluded to.

Read the poem to the class. After reading, ask some rapid comprehension questions:

- Is this poem written in first person or third person? (First person)
- Who is the speaker of the poem / tell me about the main character that is speaking? (Pinocchio, who lives in the modern world.)
- What is the speaker's main problem? (When he lies, his nose grows.)
- What are some smaller problems that the speaker is encountering? (He lost his lucky coin, his hamster died, his best friend moved away, he is doing terribly at school, and he hates his clothes.)

Most students should recognise the first component of his problem: that his nose grows. The aim of the activity is to extend this analysis to include the identification of Pinocchio's desire to tell white lies so that he can have a little bit of privacy.

Provide students with a copy of the storyboard worksheet Visualising Pinocchio's Lament. Instruct them to read the quotation from the poem and then think about how they could turn it into an illustration. Students' drawings may sometime be literal, such as a face with a long nose, interpretative, such as a representation of Pinocchio's anger through facial expressions, or figurative, such as Pinocchio sitting behind a door saying privacy.

Underneath each of their illustrations, they should write what they think Pinocchio is trying to say in that quotation in their own words.

Next, through class discussion, confirm that students now have a deeper understanding of Pinocchio's problem by asking the question:

- Pinocchio's nose grows when he tells a lie, big or small. Why is this a problem?

Finally, consolidate student understanding of the poem by asking them to summarise it using the following prompts:

Somebody	Who is the main character? (Pinocchio)
Wanted	What did they want? (A little bit of privacy)

But	What was their problem? (He must always tell the truth)
So	What does the character do to try to solve the problem? (Only tell little, harmless lies)
Then	How does the poem end? (With his nose still growing and no privacy)

Visualising Pinocchio's Lament

Truth be told, I loathe my nose 'cause every time I lie, it GROWS!	It's so annoying, so unfair. I hardly ever lie, I swear!	But when I'm asked: 'Hey, how are you?' I'll say 'I'm fine. 'It's kinda true.	I'll never say: 'In fact, things stink. My lucky coin fell down the sink; my hamster died just yesterday;
My best friend moved three states away; I'm doing terribly at school, and no one thinks my clothes are cool.	Instead, I'll tell a teeny lie, the kind that wouldn't hurt a fly.	And when I do, my nose will grow so others just assume they know that I'm a liar, but you see,	I only want some privacy.

Captain Ahab's Weird Wide World: Christmas Billy Tins

article by Cheryl Bullow | illustrated by Cheryl Orsini

EN2-UARL01 | AC9E3LE02

Make, confirm, and **monitor** predictions about the content of Christmas Billy Tins.

Please note, the activities listed below are all intended to be pre-reading activities.

First, display a picture of a food hamper in a wicker basket. Ask students to write a list of nine items (food and objects) they would expect to find in a Christmas gift hamper. You may wish to refer to a range of cultural holidays (Diwali, Eid, Passover, Lunar New Year etc.). Students should then explain why someone would be happy to receive these nine items in a Christmas hamper.

Second, explain that students will now imagine what might go in another type of Christmas hamper – one that would bring joy to the Anzacs in World War One. Provide students with some contextual details by displaying:

- A billy tin (suggested resource: Brinquedo – Panelinha com Tampa)
- A photograph of a similar field to Flanders, Belgium in winter (suggested resource: Winter Fields)

Also let students know that this Christmas hamper is from almost 110 years ago. Discuss what modern items would not be available to go in the hamper, such as mobile phones, electric razors etc.

In groups, students construct their list of nine hamper items and justify why each item would be a good gift for a soldier on a frozen and wet battlefield.

Finally, read the article. Students should check to see how many items from their list were found in a Christmas Billy Tin and whether the reasons that they were included were the same as their own.

Extension: Once students have constructed their lists of nine hamper items and their justifications, invite students to jointly compose a letter that is going to accompany the Christmas Billy Tin. Address the letter to a soldier on the front line, explain to the soldier why each item was chosen. Try to insert humour into the letter to boost the morale of the soldiers, who are away from their families at Christmas and find themselves in horrific circumstances.

Poodlum Hoodlum

story by Margaret Mahy | illustrated by Kerry Millard

EN2-CWT-01 | AC9E3LE05

Experiment with language to invent comical character names in the style of Margaret Mahy.

Read the story aloud to students so that they can hear the wordplay used by Margaret Mahy.

After reading, ask students:

- What is the purpose of this text? (To entertain)
- What genre is this text? (Comedy/humour)

Explain that Mahy uses a range of language techniques to create comical character names. This helps to turn ordinary events into a funny story.

Next, explain to students that Mahy uses three language techniques to add humour: alliteration, rhyme, and repetition. You may wish to consult the NSW syllabus glossary for definitions of these terms.

Compile a class list of the concrete nouns that use one or more of the techniques listed above (Sandwich Street, Wuffy, Scruffy, pompom-poodlum, hum-hum hoodlum, Pumfrey). Students sort these words into common or proper nouns. Then they classify them based on the techniques that Mahy uses in a table (example below). Some of the nouns may appear more than once:

Alliteration	Rhyme	Repetition
Sandwich Street Pumfrey the pompom-poodlum Hum-hum hoodlum	Wuffy Scruffy	Pompom Hum-hum

Provide students with an overview of their independent task: they will draft a story plan (suggested resource: the Digital Learning Selector's Writing Scaffolds) Or complete a story map. The narrative does not need to be extraordinary or particularly exciting. They will then add a range of humorous names using alliteration, rhyme, and repetition.

Once students have planned their stories, ask them to identify the following details:

- The name of the setting or settings
- The name of the main character (protagonist)
- The name of the villain (antagonist)
- The name of secondary characters
- Any important common nouns, such as the breed of an animal or a type of plant

For each of these details, students should choose a name that incorporates at least one of the three techniques (alliteration, rhyme, repetition).

For example: In Sweaty Street, Hotterdam Heights, Riley Wiley is trying to find a cool place to read a book. Unfortunately, due to the unexpected heatwave, all the Frond-frond ferns have wilted and died.

Teacher explicitly models the use of the story plan to compose an innovation of the mentor text. Gradually transition from modelled writing to joint construction whereby the teacher shares the pen with students or students in pairs jointly construct their own innovation.

Emily

story by Kristin Martin | illustrated by Aśka

EN2-RECOM-01 | AC9E3LY05

Make predictions to consolidate students' understanding of inference.

NB: To complete this activity, present this story in chunks, paragraph by paragraph. Do not display the illustrations until the end of the activity. This activity complements the activity for the story 'A Puzzling Tale: Tyre Trouble' (this issue) as both focus on inferential skills.

Tell students that they are going to read a story that uses the writing technique 'Show Don't Tell.' When writers use this technique, it means that they do not tell the audience who a character is, or how they are feeling directly. Instead, they reveal details about a character or describe their emotions to show the reader what the character is like. The reader will need to use inference to fully understand the story.

Provide students with a table in which to make their predictions (see example with suggested answers below). Then reveal the story paragraph by paragraph, pausing to allow students to complete a line of the table.

Detail from the text	**Prediction based on this detail**	**Based on the next paragraph, prediction confirmed?**	**Based on the next paragraph, prediction changed?**
The title is 'Emily'	The story will be about a girl named Emily	No, she is not a girl because her body is described as brown and furry.	I now think Emily is a magic animal.
She is a creature but can speak.	Emily is a dog with a brown furry body and the ability to talk.	No, because the next paragraph says, 'if she could talk'.	I now think that Emily is the narrator's pet cat or dog, and they have a close relationship.
She can climb vertically with eight legs.	Emily is not a dog or a cat, she is a spider.	There are no extra details about whether she is a spider. The narrator says again that she can't talk.	Emily is a spider, but I do not think that she has magic powers.

Continue with this prediction routine for the rest of the story.

After students have collected solid evidence that Emily is a spider (eight legs, eight eyes, large fangs), focus their attention on whether Emily can really talk, or if it is in the narrator's imagination. Draw their attention to the contrast between the repetition of the phrase:

'She would if she could talk,'

with the final line in the story:

'Emily says she hopes so too.'

Explain that sometimes all our predictions are not confirmed, and stories have an open ending. Conduct a class discussion or a debate on whether Emily was able to talk, or whether it was all in the narrator's head.

Hoot, Hoot

poem written and illustrated by Christopher Nielsen

EN2-UARL-01 | AC9E3LE01

Explore representations of owls in picture books to compose an additional stanza of the poem.

Read the poem to the class and ask questions to enhance comprehension:

- Where is the poem set? (An empty big red barn)
- Where are the owls hiding? (Behind the door, so no one thinks that they are there)
- What do we learn about owl characteristics in this poem? (They have heart shaped faces, large eyes, babies called owlets, their predators are cats and their prey is mice and rats. Students may also infer those owls are intelligent, which is why they are hiding behind the door from cats and humans.)

Explain to students that many picture books are written about owls, or from the perspective (through the eyes) of owls. You may want to mention that an owl is the symbol of the Ancient Greek goddess Athena who represented wisdom. Ask students why they think that owls are such a popular topic for children's literature. (Suggested answers may include: owls have a striking appearance; they often are intelligent, like a human.)

Read a range of picture books either about owls or told from the perspective of owls to the class. Some recommended texts are:

- Owl Babies: written by Martin Waddell and illustrated by Patrick Benson
- The Barn Owls: written by Tony Johnston and illustrated by Deborah Kogan Ray
- Owl Moon: written by Jane Yolen and illustrated by John Schoenherr
- White Owl, Barn Owl written by Nicola Davies and illustrated by Michael Foreman

After reading these texts, compile a class list of owl characteristics and behaviors that have not been addressed in 'Hoot, Hoot.' Answers could include they are nocturnal, they avoid humans, they spend time in dark woods, and owlets are dependent on their parents for food.

Direct students to choose one owl characteristic from the class list. This will become the basis for an original stanza that could be added to 'Hoot, Hoot.' Adjust expectations of the stanza's structure to suit the age and ability level of your class. A sample Success Criteria could be:

- Stanza is based on an owl characteristic
- Stanza is four lines long
- Stanza has an ABCB rhyme scheme (the second- and fourth-lines rhyme)

Example response:

> The oval window near them
> Contains an oval moon,
> And when their bellies rumble,
> They will soar out of the room.

A Zookeeper for Dinner

play by Mark Konik | illustrated by Cheryl Orsini

EN2-OLC-01 | AC9E3LY07

Rehearse ways to deliver the play using tone and dramatic pause to suit audience and purpose.

Conduct an initial read-through of the play with the class. At this stage, the delivery may be mostly deadpan. Take note, however, of any sections of the play that trigger a response in the students, especially amusement.

After reading, ask students:

- Who is the audience for this play? (Students should identify that this is a play suitable for any age group.)
- What is its purpose: inform, persuade, entertain? (Students should identify that the play is entertaining.)

Extend students' responses by asking them to explain why it is entertaining. Draw attention to the amusing premise of the play (the group's fear of zookeepers) and the use of puns (for example 'walk a while' is misheard as 'crocodile').

Explain to students that actors need to rehearse to deliver comedy and comedic lines successfully. The rehearsal process involves:

1. Reading the script a number of times and very carefully.
2. Identifying and highlighting the jokes.
3. Deciding on how these jokes will be delivered using performance techniques such as facial expressions, tone of voice and the use of dramatic pause before and after the punchline.

Show the YouTube clip: Kid Joke Telling Contest. (If you wish to show only a small section of this clip, the four winners are revealed from 2:36.) Discuss what makes the delivery of the four winners so successful. Focus specifically on the participant who came third and uses a combination of dramatic pause before and after key words, and an emphasis on the pun (for example 'su-*baaa*-ru').

Divide students into groups of four and ask them to follow the rehearsal steps listed above to conduct a performance of 'A Zookeeper for Dinner.'

Task variation: rather than staging multiple performances of the play, groups could focus on rehearsing just the sections that contain jokes. They could then record their performances in the style of the Iowa PBS clip Kid Joke Telling Contest for a class compendium of jokesters.