

Birthday Bob

story by [Geoffrey McSkimming](#) | illustrated by [Douglas Holgate](#)

EN2-UARL-01 | AC9E3LE03

Learning intention:

I can experiment with creating mood through descriptions of settings and characters so that I can create specific moods in a story.

Success criteria:

- I can identify how descriptions of settings create mood
- I can reflect on how descriptions of characters create mood
- I can discuss language that helps create this mood
- I can experiment with describing settings to convey the mood I wish to.

Prior to reading Birthday Bob display the following extract:

Ahab, Shasta and Bob walked through the jungle on Fondue Island. From out of the jungle emerged the Komodo gang. The leader of the gang—the biggest lizard of them all, named Owen Ethur—stopped, and signaled for his gang to do likewise.

Discuss the mood in the extract, using the following questions to guide discussions:

- What mood does the description of the setting evoke? (The description is fairly neutral, without much information to identify a specific mood)
- Do you think the Komodo gang are friendly or scary? What language in the extract makes you think this? (There isn't much information about what the members of the Komodo gangs' personalities may be like)
- What do you predict might happen next? (Responses may vary, ranging from that the Komodo gang might become friends with Ahab, Shasta and Bob to the idea that the gang may attack the main characters)

Read the beginning of Birthday Bob with the students (up to the end of page 6). Discuss the same questions as earlier. Sample responses have been provided.

- What mood does the description of the setting evoke? Provide examples of descriptions from the text. (A sinister, scary mood, with a sense of foreboding, created through descriptions such as, 'misty fog', 'dark jungle', 'Up ahead, more fronds rustled and began to quiver', 'shadowy jungle')

- Do you think the Komodo gang are friendly or scary? What language in the extract makes you think this? (Scary, shown through descriptions such as, 'Four pairs of glinting, greenish-yellow eyes watched', 'These lizardacious fellows did not take kindly to trespassers', 'They watched, with drooling jaws and rumbling, scaly tummies')
- What do you predict might happen next? (Most likely students will conclude that the Komodo gang will attack Ahab, Shasta and Bob)

Discuss the fact that much of the mood is created through the adjectives that are selected, providing examples such as 'misty' to describe the fog, and 'dark' and 'shadowy' to describe the jungle. For each example, reflect on how using different adjectives would change the mood, such as the difference in mood if 'light' is used instead of 'misty' to describe the fog, or 'sunny' or 'lush' is used to describe the jungle.

Inform students that they will be experimenting with using adjectives to create settings that convey a clear mood. Tell students that to do this they will first be compiling a list of settings and moods to select from.

Place students in pairs and provide them with four slips of paper. Tell them that they should think of two different settings and note these on different slips of paper. Provide examples such as a playground, a bathroom, a car. On the remaining two slips of paper tell students that they should write moods or feelings. Provide examples such as sinister, excited, scary, happy, uplifting, inviting.

Once students have written on their four slips of paper, tell them to fold each of them in half. Place the paper into two bowls, with one bowl for the settings and one for the moods. Jumble the papers. Tell students that they will be selecting one slip of paper from both the settings bowl and the moods bowl. Inform students that they will be using these as stimulus for a brief description of the setting that captures the mood they have selected. Inform students that when creating vivid settings, they should aim to engage multiple senses through their descriptions. Complete an example together first, before instructing students to work independently. For example, if you select a bathroom for the setting and the mood inviting, you might compose the following extract:

The gleaming bathroom smelt of citrus. Fluffy towels were placed neatly over a heated rail. The water in the bath lapped softly and light glinted off the bubbles.

Keep the same setting and this time select a different mood. Collaboratively compose a new description, evoking the mood selected. For example, if this time the mood is sinister, the description might be:

The door creaked as it swung open. A cloud of dust lifted from the towels when touched and spiders scuttled across the bath. The door slammed shut behind them. The only light in the room, a candle, flickered and then went out, plunging the room into darkness.

Place students with a partner. Instruct them to select a setting and mood from the bowls. Allow time for students to compose a description of the setting they selected in the mood they chose. Tell students that they will be working with a buddy pair to peer assess each other's work.

Place students with another pair and instruct them to share their descriptions first by reading them aloud and then by providing the other pair with their written work. Instruct students to reread the descriptions written by their buddy pair. Tell them to identify the mood before underlining descriptive vocabulary in the buddy pair's work that allowed them to identify the mood. Discuss responses.

Flying V

poem by Cara Krenn | illustrated by [Marjorie Crosby-Fairall](#)

[EN2-CWT-01](#) | [AC9E3LE05](#)

Learning intention:

I am learning to analyse and compose poems focusing on the rhyming pattern so that I can develop my skills with writing different types of poetry.

Success criteria:

- I can identify the rhyming pattern in poems.
- I can use letter notation to communicate the rhyming pattern.
- I can compose my own poem.
- I can edit my poem for rhyme.

Essential knowledge:

Ensure students are familiar with the term rhyme scheme (the pattern of rhyme at the end of each line or verse in poetry). Inform students that letters are used to show the rhyme scheme in a poem.

Prior to reading Flying V display the following poems and discuss the rhyming pattern in each, using letters to communicate the pattern, for example:

I wandered through the fluffy clouds,
And realised life had gotten loud,
It wasn't that I couldn't quit,
It's just that I prefer to sit.

(Rhyming pattern AABB as the first and second, and the third and fourth lines both rhyme)

From The Line (this issue of Countdown, page 15)

A bluebird landed near a shed
and spied a painted sign.
'Look at that. I'm first!' she said.
The leader of the line.'

(Rhyming pattern ABAB) as the first and third and the second and fourth lines both rhyme)

From Dancing in Rainbows (this issue of Countdown, page 21)

The temperature's rising,
busy fans spin and whir;
my ice block is dripping,
our dog sheds more fur.

(Rhyming pattern ABCB as the second- and fourth-lines rhyme)

Place students with a partner and instruct them to read Flying V. Tell them that they should identify the rhyming pattern (ABCB as the second- and fourth-lines rhyme). Discuss responses ensuring all students identify the correct answer.

Discuss the subject matter in Flying V (that birds fly in the same shape as the letter V). Emphasise that V is also the first letter of the narrator's name.

Tell students that they will be experimenting with composing their own poems that use the shape of the first letter of their name as the subject matter. Discuss objects that might be a similar shape to the first letters of students' names, for example a church spire or the point of a tall building for pointy letters such as A and M, the curved lines of the sunshine for letters such C and S.

Select one of these letters (for example the letter M) and collaboratively compose a poem before students are required to work independently. Choose an object that looks similar to the letter (for example mountains). Discuss ideas that might be included in the poem (mountains are formed of peaks, they climb up steeply just like the letter M and the point at the edge is very narrow). Collaboratively compile these ideas into a poem. For the first draft, focus solely on getting the ideas down, without worrying about the rhyming pattern. For example:

Mountains are like the letter M,
They are pointy,

The top is narrow,
And you can easily fall off.

Model editing the poem to follow the same rhyming pattern and rhythm used in Flying V, so that the second- and fourth-lines rhyme. Play around with the words 'pointy' and 'off' so that you can find two words that rhyme. Use a rhyming dictionary or a thesaurus to find alternative words (for example tip and slip). Edit the poem to include the new rhyming words. For example:

Mountains are like the letter M,
They rise to a tip,
The top is very narrow,
So, you can easily slip.

Tell students that they will be composing their own poems. Inform students that they may work with a partner or independently for this task. Remind students to follow the same steps as above, by completing the following:

- select a letter for the subject matter of the poem (remind students that this should be one of the student's names)
- identify an object that looks the same shape
- generate ideas about the object
- include these ideas into a poem
- edit the poem so it follows the same rhyming pattern as Flying V (ABCB)

Allow time for students to compose their poems. Once complete, students should illustrate their poems by sketching the letter and then writing the lines of the poem in the shape of the letter.

Extension:

Inform students that lines in poems tend to have a similar number of syllables. Remind students how to count syllables by clapping each vowel sound in a number of words, for example,

Alphabet – counted as AL-PHA-BET

Carrot – counted as CAR-ROT

Telephone – counted as TEL-E-PHONE

Discuss the examples of poems examined earlier and identify the number of syllables in each line, for example:

Poem 1: 8 syllables per line

Poem 2 (The Line): between 6 and 8 syllables per line

Poem 3 (Dancing in Rainbows): between 5 and 6 syllables per line

Instruct students to identify how many syllables there are in each line in Flying V (6 syllables per line). Edit the poem composed collaboratively earlier so that it has the same number of syllables per line as are featured in Flying V (6). For example:

Mountains look like an M,
They rise up to a tip,
Their top is so narrow,
You can easily slip.

Instruct students to edit the poems they constructed independently so they have the same number of syllables per line as in Flying V.

Say Hello to Peter Rabbit!

article by Cheryl Bullock | photos by Alamy

[EN2-UARL-01](#) | [AC9E3LE02](#)

Learning intention:

I am learning to share my own responses to texts with others so that I can reflect on my personal connections with texts.

Success criteria:

- I can identify how a story came to existence.
- I can identify texts I personally connect with.
- I can express my personal connections to a text.
- I can write an extract to add to an article.

Display an image of Peter Rabbit or read one of the books with the class. Discuss students' previous experiences with books and whether they have previously read the stories or watched the movies.

Read Say Hello to Peter Rabbit. Discuss the topic of the article (how the stories about Peter Rabbit and his friends developed into a worldwide success).

Focus students' attention on the section under the heading Treasured letters (pages 12 and 13). Discuss how Beatrix Potter's stories of Flopsy, Mopsy, Cottontail and Peter first came into existence (she composed the stories when writing to her friend's unwell son).

Provide personal examples of times when stories have helped you, such as reading a favourite book when you were unwell in bed or becoming lost in a story during a long journey.

Inform students that they will be writing an extract for an article, outlining their own relationship with their chosen story. Tell them that first you will be composing an example collaboratively. To support ideas, display the following questions for students to consider in relation to their chosen story. Discuss responses to the questions with the class, providing examples, such as:

- When did you first hear/read the story? (When I was sick in bed)
- How many times have you heard/read it? (I read it at least once a month)
- How does it make you feel? (It cheered me up and distracted me from my tummy ache)
- How does the story help you? (It makes me feel happy and it reminds me of being cozy in bed with my dad reading to me)
- Would you recommend the story to others? Why? (I would recommend this story to others when they need a feel-good story to cheer them up)

Collaboratively compose an extract featuring the responses to the questions. For example:

A book that holds a special place in my heart is The 13-Storey Treehouse. My dad read it to me when I was sick in bed. It distracted me from my tummy ache by transporting me to a magical world, with plenty of laughs along the way. I now read this story at least once a month. I pick it up and read a page or two when I need a feel-good story to cheer me up. I would recommend this book to anyone who enjoys a good joke.

Tell students that they will be working independently to write their own extract for an article about a story they cherish. Instruct them to use their responses to the questions displayed to compose their own extract. Once complete, tell students to share their extracts with a partner. Students' work can be compiled into a class collection about the students' most treasured stories.

The Line

poem by Lisa Varchol Perron | illustrated by [David Legge](#)

[EN2-CWT-01](#) | [AC9E3LE05](#)

Learning intention:

I am learning to identify how theme relates to a text so that I can use themes to create persuasive texts.

Success criteria:

- I can identify a theme from a published text.
- I can connect the theme in a story to experiences from my own life
- I can compose a for and against argument to consider both sides of a topic
- I can use the triangle of persuasion (Ethos, Pathos, Logos) to help develop and improve my writing.

Focus question:

How do our own experiences help us understand themes in texts?

Essential knowledge:

View the video [Theme](#) from The School Magazine. Ensure students note that a theme in a story provides a lesson about life for the audience.

More on [Theme](#) can be found from the English Textual Concepts site.

Read The Line. Discuss the ending (the animals discover they lined up without realising it was a trap set by a fox). Discuss the theme of the poem (the lesson about life that the poem teaches us). Students may find it challenging to identify the theme so discuss the following questions to scaffold their responses:

- Why do the animals line up at the sign? (Because the sign tells them to)
- What do the animals discover after they have waited in line? (The fox placed the sign there as a trap)
- Do you think the animals should have waited in line? Why/why not? (No because the fox planned to eat them)

- If you were in the animal's position, what would you do? (Check what the line was for)
- What lesson could the animals learn from this story? (Don't line up somewhere just because the sign tells you to)
- What lesson could people learn from this story? (Don't do what a sign tells you to without finding out what it means)

Discuss the themes identified in the poem, encouraging students to sum up their ideas in one sentence.

For	Against
Don't follow others without thinking for yourself.	Following someone else's lead will provide you with new perspectives.
Question everything!	If we constantly ask questions, we never have time to listen and learn.
Don't be too trusting.	Trust opens up new and unimagined possibilities. (Robert Solomon).

Discuss ways these themes might remind students of their own lives, posing the question:

- How do our own experiences help us understand themes in texts?

Provide an example from your own life, such as a time when you have trusted someone or something without questioning it only to be caught out. Instruct students to share their own examples. Then flip the discussion around and share an example where you trusted someone enough to follow their lead and you experienced something new and wonderful.

Inform students that they will be creating their own discussion to convey the same themes as that in the poem. Tell them that you will be constructing an example as a class first. To compose a collaborative example, complete the following:

- Select one of the themes from The Line that students identified (e.g., Question everything)
- Brainstorm all the points that help to support each side of this discussion. Discuss examples from students' lives where they have experienced an event that made them question everything (e.g., When a friend told them to go somewhere at school but they didn't know if it was out of bounds, so they checked first) Alternatively, record examples where children have listened and learned a great deal (e.g., a presenter spoke to the class about the dangers of riding your bike without a helmet)

- Refer to The School Magazine [Comprehending and Creating Persuasive Texts Rubric](#) to develop an anchor chart with the class that will act as a reference guide for joint and independent construction.
- Discuss how the ideas might be included in a discussion and use the brainstorming points to justify each of the discussion positions. Teacher scribes while the class jointly constructs the example text. Teacher maintains control of the construction and restates incomplete sentences or contributions from the class. In doing so, the class has many opportunities for oral construction before committing their words to paper.
- During Joint construction, give students and pairs of student's opportunities to construct sentences or paragraphs that can be added to and used in the joint construction. This is a very dynamic process and children should be as actively engaged as possible. Teacher continues to act in the role of elaborator and restates incomplete ideas or sentences.
- Upon completing the joint construction, provide an opportunity for children to continue to work with the teacher in a guided setting or allow children to independently construct their own discussion on one of the remaining themes. Encourage self-determination by allowing children to choose the mode in which they want to publish their work. E.g., a written discussion piece or an oral recording of their discussion piece. Provide students with the [Comprehending and Creating Persuasive Texts Rubric](#) as a guide for independent construction.
- Peer Assessment: Provide time and opportunity for children to give feedback to peers using the Persuasive Text Rubric. This feedback can be incorporated into their work.

The Coat Swap

story by Katie Aaron | illustrated by Sarah Davis

[EN2-UARL-01](#) | [AC9E3LE01](#)

Learning intention:

I am learning to make connections between the ways different authors present similar themes so that I can think of how best to communicate themes in the stories I write.

Success criteria:

- I can identify the theme in a story.
- I can consider stories that have a similar theme.

- I can discuss which story I feel best communicates the theme.
- I can write a statement to explain my opinion about the best portrayal of the theme.

Focus question:

How do themes help us connect ideas between different texts?

Essential knowledge:

View the video [Theme](#) from The School Magazine. Ensure students note that a theme provides a lesson about life to the audience.

More on [Theme](#) can be found on the English Textual Concepts site.

Read *The Coat Swap*. Identify the theme by discussing the following questions:

- Who does Leopard expect will win the challenge of fooling everyone? (Leopard)
- Why does Leopard think this? (Leopard thinks it will be easy as Zebra is always in a dream)
- Who wins the challenge? (Zebra)
- What lesson does this teach the leopard? (To not assume he will win)
- What lesson could readers learn from this? (To not underestimate others)

Instruct students to sum up the theme (the lesson that can be learnt from this story) in a sentence with a moral stance, for example:

- Never underestimate the underdog.
- Superior potential is no rival to hard work.

Discuss other stories that have a similar theme. Students may need some prompting here. Provide a summary of the fable *The Hare and the Tortoise*, informing students that Hare makes fun of Tortoise for being slow and he challenges Tortoise to a race. Hare is so confident he will win he stops for a rest during the race. The tortoise plods along and eventually win the race due to his ongoing commitment.

Inform students that they will be discussing which story they think portrayed the theme best, *The Coat Swap* or *The Hare and the Tortoise*. Tell them that they will need to provide reasons for their choices. For this task, complete the following:

- Place students in groups
- Instruct them to decide which story they believe portrayed the theme best.

- Tell students to discuss reasons for their choices (E.g., The Hare and the Tortoise portrayed it best as you do not expect Tortoise to win, or The Coat Swap portrayed it best as the idea of animals swapping coats is surprising and unexpected)
- Invite each group to share their ideas.

Instruct students to write a brief statement explaining their view on which story portrayed the theme best by responding to the following questions:

- What was the theme? (Never underestimate the underdog)
- Which story portrayed the theme in the most interesting way? (The Coat Swap as it was an interesting idea)
- Which story made you think about the lessons of the theme? (The Coat Swap as Zebra wasn't even trying to win, he just wanted to play with his friends)
- How might the lesson in the story impact your behaviour in the future? (I might think carefully before underestimating someone)

Tell students to combine their ideas into a brief statement. Collaboratively compose an example before instructing students to complete their statement based on their personal responses to the questions. A sample response is:

Both The Coat Swap and The Hare and the Tortoise deal with the same theme, never underestimate the underdog. In my opinion, the story which portrays the theme best is The Coat Swap. This is because the idea of animals swapping coats is unusual and unique. I think I learnt most from this story as it reminds me never to assume I will win and to always try my best in case I get beaten unexpectedly.

Dancing in Rainbows

poem by Susan Lendroth | illustrated by Amy Golbach

[EN2-UARL-01](#) | [AC9E3LE04](#)

Learning intention:

I am learning to identify the effect of imagery in texts so that I can make the texts I write more vivid for the reader.

Success criteria:

- I can make a sketch responding to imagery in a poem.
- I can identify examples of imagery and the senses they evoke.
- I can compose examples of imagery to describe a season.

- I can make a sketch based on the imagery in my partner's poem.

Read *Dancing in Rainbows* aloud or listen to the audio version. At this stage do not allow students to see the image that accompanies the poem. Instruct students to sketch what they imagine the scene described in the poem to look like. You may need to read the poem more than once for students to have a clear image of the scene in their minds before they begin sketching. Invite students to share their sketches and discuss students' interpretations.

Read *Dancing in Rainbows* again and discuss language used in the poem that provided students with a clear idea of what the scene might look like. Examples include:

busy fans spin and whirl
my ice block is dripping
mum turns on the sprinkler
we dance in rainbows

Inform students that these are examples of imagery, where words are used to create a clear picture in readers' minds. Tell students that imagery often engages multiple senses. Identify the senses evoked by each of the examples of imagery.

The temperature's rising (touch)
busy fans spin and whirl (sight)
my ice block is dripping (sight)
mum turns on the sprinkler (sight)
to fling sun-dazzled spray (sight and touch)
we dance in rainbows (sight)
on a hot summer's day (touch)

Reveal the illustration that accompanies *Dancing in Rainbows*. Discuss the following questions:

- What in the illustration is similar to your sketch? What is different?
- Are there any elements in the illustration that you feel don't match the descriptions in the poem? If yes, which?

Inform students that they will be composing examples of imagery to describe a scene. They will then be sharing their examples of imagery with their partner. Their partner will listen to the imagery before composing a sketch of the scene described. Tell students that first you will be creating an example collaboratively. To do this, complete the following steps:

- Discuss ideas students associate with a different season, winter. Sample responses include winter hats, frozen toes, hot drinks, condensation on the windows.

- Instruct students to sketch their idea of winter. Tell students not to show their sketches to anyone. Make a quick sketch of your own. Encourage children to incorporate cultural knowledge such as of flora and fauna that appear during colder months in Australia. Constellations that appear across the Southern Skies that have been used by Aboriginal and Torres Strait Islander People as a changing of the seasons. For instance, if you are on Wiradguri Country you may see Gugurmin appear in the sky around June and July (Refer to Larry Brandy's book *Wiradjuri Country* for more information on this). If you are on Kamilaroi Country, Gawarrgay tells us important information relating to emu eggs. (Refer to Corey Tutts's book *The First Scientists* for further information on this). If you are on Dharawal Country, then this time of the year is known as Burrugin. It is also indicated by the Burringoa producing flowers. (Refer to [D'harawal Calendar](#) for further information on this) *For further information relating to the lands on which you live and teach, please always refer to Aboriginal Education Officers, Elders, Community members and the AECG in the first instance.*
- While the students finish their sketches inform them that you will be composing examples of imagery to describe the ideas in your sketch. Note the examples on the board, for example, fluffy winter hats, frozen toes inside damp boots, wind whipping at your hair. Highlight unique and interesting interpretations.
- Instruct the students to help you compose a brief poem that includes examples of imagery. Refer back to *Dancing in Rainbows* to identify the style (a rhyming poem, where the second and fourth line in each stanza rhyme) and attempt to follow this style. A sample poem is:

Winter has arrived
Things are cooling down,
Toes damp inside shoes,
Wind whipping all around
Gurgurmin is in the sky,
Burringoa is in flower,
Burrugin has arrived,
It cannot be denied.

- Tell students to sketch an image based on the poem.
- Show students your original sketch and compare it with the sketches students made of the poem, discussing similarities and differences.

Inform students that they will be experimenting with imagery by following the same process. Place them in pairs. Instruct them to compose examples of imagery that describe their sketches before including these in a brief poem. Tell students to share their poems with their

partner. Students should make a sketch of the imagery in their partner's poem. Once complete, students should compare the sketch they made based on their partner's poem with the original sketch and reflect on similarities and differences.

Captain Ahab's Weird Wide World: Return of the Dibbler!

article by Louise Molloy | illustrated by Lesley McGee

EN2-SPELL-01 | AC9E3LY10

Learning intention:

I am learning about how to use common suffixes so that I can form correct words when adding suffixes.

Success criteria:

- I can identify suffixes used in a text.
- I can make generalisations about adding these suffixes to a base word.
- I can add suffixes to base words.
- I can use these words in an extract of an article.

Essential knowledge:

Ensure students know that suffixes are letters or groups of letters that can be added to the end of a base word to change the word in some way.

Prior to reading Captain Ahab's Weird Wide World: Return of the Dibbler! display the following list of suffixes:

- ed
- s
- ists
- ous

Display a table featuring each of the suffixes and instruct students to copy the table into their books. Read the first section of the article, under the subheading 'Extinct'. Jot any words from this section of the article that feature the suffixes listed into the table. Discuss the meaning of each of the suffixes identified, ensuring students note the following:

- ed makes a verb past tense
- s makes a noun a plural

Instruct students to work with a partner, reading the rest of the article and adding any words with the suffixes listed to the table. Sample responses have been provided.

	ed	s	ists	ous
Words from the article	Ringed Speckled Lived Declared Endangered Landed Guessed Fitted	Dibblers Zookeepers Insects Rangers Collars	scientists	Indigenous Famous

Discuss examples from the table. Again, discuss generalisations that can be made about the meanings of each of the suffixes.

- ists – someone who specialises in a specific skill
- ous – changes a noun to an adjective (it means full of)

Note: Students requiring more information on the suffix -ous can complete the BBC Bitesize activity, [How to Use the Suffix -ous](#).

Inform students that they will be experimenting with adding suffixes to base words. Display the following base words:

- fame
- rabbit
- disappear
- discover
- search
- biology
- study
- Egypt
- moment
- walk
- scamper

- squeak
- animal
- marsupial

Remind students of the suffixes they analysed (ed, s, ists, ous). Discuss new words that can be formed by adding one of these suffixes to the displayed base words. Ideas for suffixes that could be added to the words displayed include:

- famous
- rabbits
- disappeared
- discovered
- searched
- biologist
- studious
- Egyptologist
- momentous
- walked
- scampered
- squeaked
- animals
- marsupials

Collaboratively compose a brief extract about a fictitious animal that has become extinct. Inform students that they should create a name for the species of animal. Tell students that they should use at least five of the words from the list, with suffixes added. A sample response is:

The Katamasta, which was a similar size to most average rabbits, disappeared many years ago. They were famous for their amazing tricks. They could flip, turn and tumble through the air. Biologists discovered them nearly two centuries ago. In recent years, many people have searched for the Katamasta, but no one has been able to find them.

Place students with a partner. Alternatively, they may work independently on this task if they prefer. Instruct students to select at least five base words to add suffixes to before including these words in a brief article about a fictitious animal becoming extinct.

Hot Teeth!

play by [Bill Condon](#) | illustrated by [Aśka](#)

[EN2-OLC-01](#) | [AC9E3LY02](#)

Learning intention:

I am learning to experiment with vocal effects such as tone, volume and pace so that I can use my voice more effectively when speaking publicly.

Success criteria:

- I can discuss the style of speech adopted by a newsreader.
- I can discuss the mood of characters in a play.
- I can reflect on how their mood might be revealed through their tone, volume and pace.
- I can experiment with using tone, volume and pace to convey emotions.

Essential knowledge:

Ensure students are familiar with the following terms:

- Tone – the manner of speech, for example authoritative or nervous
- Volume – how loud or quiet a sound is
- Pace – the speed someone speaks at

Prior to reading *Hot Teeth!* view an episode of [Behind the News](#). Discuss the style of speech the newsreader adopts, using the following questions to guide students' responses:

- What kind of language does the newsreader use, for example formal language or slang? (Formal language)
- What tone does the newsreader use? (Authoritative)
- How quickly or slowly does the newsreader speak? (Slowly and clearly)

Summarise students' observations, for example, the newsreader speaks in an authoritative tone, speaking slowly and clearly and using formal language.

Read the first lines of *Hot Teeth!* Spoken by the Newsreader:

In breaking news, police say a gang has stolen hundreds of sets of false teeth! For a live update, we cross now to our dental reporter, Floss Daily.

Discuss the mood of these lines (the information is dramatic and serious). Discuss how to convey this mood using tone (for example using an authoritative tone, speaking slowly and clearly, emphasising words such as 'stolen'). Remind students of the style adopted by the newsreader in Behind the News. Provide students with copies of the play and instruct them to make notes on how to present the lines based on the class discussions.

Repeat this process with the next two sets of lines:

FLOSS: I have with me Miss Gumm, who is wearing her gardening teeth because—

GUMM: My going-out teeth were stolen.

Discuss the mood each of the characters might be feeling as they say these lines. For example, Floss, who is a reporter, would speak in a similar way to the newsreader (formally and authoritatively) whereas Gumm, the victim of the crime, would speak in a more emotional way (emphasising words such as 'stolen' and talking like she is on the brink of tears). Discuss how you might show this with tone, for example by using a shaky voice, rising in pitch as if about to cry. Again, tell students to make notes on their copies of the play about how to say each of the lines.

Instruct students to work through the remainder of scene 1 with a partner, identifying the mood and experimenting with using their voice to convey these emotions.

Provide students with digital equipment that features voice recording software. Inform them that they will be performing a section of the scene solo, adopting different voices for each of the characters to convey the moods they might be feeling.

Students can choose which section of the scene they would like to perform. Inform students that they should use a section that features at least three different characters to allow them to experiment with using their voices to convey different emotions. Allow time for students to record themselves saying the lines, using tone, pitch and pace to express the feelings of the characters. Share recordings and discuss how students conveyed the desired emotions with their voices.

Kitchen Sink Soup

story by Jeanine DeHoney | illustrated by Cheryl Orsini

[EN2-UARL-01](#) | [AC9E3LE02](#)

Learning intention:

I am learning to develop criteria for establishing personal preferences for literature so that I may become more familiar with the type of texts I enjoy.

Success criteria:

- I can identify the theme in stories.
- I can discuss which theme relates most to my personal experiences.
- I can reflect on whether relating to themes in texts impacts on my enjoyment of the text.

Focus question:

How are textual themes related to experiences?

Essential knowledge:

View the video [Theme](#) from The School Magazine. Ensure students note that a theme provides a lesson about life to the audience.

More on [Theme](#) can be found on the English Textual Concepts page.

Read Kitchen Sink Soup. Discuss the theme using the following questions to scaffold students' responses:

- How does Kayla feel when her grandfather suggests he'll make kitchen sink soup to help her get over the sniffles? (She assumes she won't like the soup)
- Why does she think this? (She thinks it sounds gross as the kitchen sink is where the dirty dishes go)
- What does she think of the soup while her grandpa prepares it? (She is determined not to eat any)
- What does Kayla do once her grandpa has prepared the soup? (She says she is not hungry)
- What does Kayla think of the soup when she tries it? (She discovers the soup is delicious)
- What lesson does Kayla learn through her experiences with the soup? (That even when things sound disgusting, they might turn out to be delicious)
- What lesson can others learn through Kayla's experience? (To try things before forming an opinion)

Summarise the theme with the students, for example:

- don't judge a book by its cover
- don't make assumptions about things before trying them
- find out the facts before drawing conclusions.

Read the poem *The Line* from this issue of *Countdown* (page 15). Discuss the theme, using the following questions:

- Why do the animals line up at the sign? (Because the sign tells them to)
- What do the animals discover after they have waited in line? (The fox placed the sign there as a trap)
- What lesson could people learn from this story? (Don't do what a sign tells you to without finding out what it means)

Discuss the theme, encouraging students to sum up their ideas in one sentence, with a moral stance, for example:

- don't follow others without thinking for yourself
- question everything
- don't be too trusting.

Inform students that they will be deciding which theme is most relevant to their lives.

Discuss the following:

- Which theme do you think you have most to learn from?
- Can you think of a time when you behaved in a similar way to either Kayla from *Kitchen Sink Soup* or the animals in *The Line*?
- What did you learn from this experience?
- Which text do you prefer?
- Does relating to the theme of a text influence your opinion of the text?

Inform students that they should sum up their ideas in a brief paragraph. Provide the following template, such as:

I relate to the theme in _____ because _____. The experience I had resulted in _____. This taught me _____. I enjoyed _____ less as _____. I prefer stories _____.

Compose an example such as:

I relate to the theme featured in *The Line* because I once also followed what others were doing without thinking about my actions. The experience resulted in me getting in trouble at school. This taught me to think for myself. I enjoyed *Kitchen Sink Soup* less as I did not relate to the theme. I prefer texts with themes that I can relate to.

Allow time for students to sum up their ideas. Share responses, emphasising similarities and differences between students.

