Captain Ahab's Weird Wide World: Rainbow River

article by Zoë Disher | photos by Alamy

RECOM-01 | AC9E3LA05

Learning Intention:

I am learning to navigate online texts so that I can plan a fictional trip.

Success Criteria:

- I can read an article and extract the key information.
- I can identify the key features of a website (navigation bars and buttons, hyperlinks and sitemaps) and use them to read a website.
- I can combine information from the article and a website to plan a fictional holiday.

Essential Knowledge:

More information about the organisation of different text types, including digital texts, can be found in the English Textual Concepts video Code & Convention.

Read the article as a class. If you have a digital subscription you may like to listen to the article as an audio recording. After reading the article, summarise the content using a 'Who, What, Where, When, Why, How?' chart. An interactive version of a WWWWWH chart is available on the Digital Learning Selector in the section on Graphic Organisers.

Who is the article about?	A non-human landmark: The Caño Cristales river
What is its significance?	Its crystal-clear waters put on a show of bright colours, like a rainbow.
Where is it found?	The river is in Columbia, South America
When is the time to visit?	While the river is beautiful all year round, the rainbow colours can be seen from July to November
Why is it worth writing an article about?	The river is both highly unique and very beautiful.
How does the rainbow happen?	It is a combination of an underwater tropical plant and a trick of the light caused by the water levels during Columbia's dry season.

Ask the class if there is more information that they would like to know, or questions arising about this article. Sample answers could include:

- How do you visit Columbia?
- How can a tourist access the river?
- Are there a lot of hotels and restaurants around the river if I wanted to visit?

- Would it cost a lot of money to visit?

Explain that to answer these questions additional research is required.

Direct students to the webpage Caño Cristales Tours run by the tour company The Columbian Way. As a class, unpack the features of the webpage. You may like to use the Stage 2 Assessment and Evaluation Rubric: Informative Text (available on 'The School Magazine Website') to guide your instruction. Cover the following points:

- The website contains a horizontal navigation bar at the top of the page which allows the reader to quickly access the sitemap (through the hamburger menu) and their shopping cart.
- The website contains quite a lot of text written in straightforward language. This information provides information about the river itself and also all the information required to book a tour. It is organised under subheadings. It uses a range of persuasive language to convince people to book their tour.
- The gallery of photographs is interactive so that each photo can be seen in more detail.
- The footer navigation bar (at the end of the webpage) presents essential information for the company: a contact us box, another sitemap, an overview of the company and their social media links.

Finally, ask students to plan their dream holiday to see the Rainbow River. They will need to use the information provided in 'Captain Ahab's Weird Wild World' and navigate 'The Columbian Way' website to answer the following questions:

1. How will you get there? (What types of transport will you use?)
2. When will you visit?
3. What will you need to pack?
4. Where will you stay and what will you eat?
5. What activities will you do?
6. How much will the trip cost? (You may wish to show students how to use a currency converter.)

Assessment as/for learning:

Students can use their responses as the basis for forming a written proposal for their trip. Each question can be reframed as a subheading. The document Stage 2 Assessment and Evaluation Rubric: Informative Text can be used as success criteria to craft their

informative text. This rubric can also be used to provide structure for peer or teacher assessment.

Melon Lemon

poem by Suzy Levinson | illustrated by Christopher Nielsen

EN2-UARL-01 | AC9E3LE04

Learning Intention:

I am learning how to discuss a poet's use of humorous devices (anagrams) so that I can experiment with them in my own writing.

Success Criteria:

- I can define anagrams and recognise them in the text.
- I can explain why a poet has chosen to include anagrams.
- I can experiment with using anagrams in my own writing.

Essential Knowledge:

More information about common figurative devices used in poetry can be found in the English Textual Concepts video Connotation, Imagery and Symbol.

Read the text, or if you have a digital subscription, listen to the audio recording. Ensure that students have access to the text of the poem.

After reading the poem, ask students a general, or open question. Some suggested questions include:

- What is the meaning of this poem?
- Why has the author written about lemons and melons?
- What do you notice about some of the words in this poem?
- There is a riddle in this poem. What is it?

Students should recognise that the words melon and lemon contain the same letters, but in a different order. For this reason, the words waterlemon and melonade can be created.

Explain to students that these words are examples of anagrams. Ask students to come up with their own definition of the meaning of an anagram. Their answers should be something along the lines of, 'new words, phrases or names made up from the letters of another word.' Ensure that students understand that anagrams must use all the letters of the original word and can only use each letter the same number of times that it features in the original word. You may also want to distinguish anagrams from jumbled words, as an anagram is two words/phrases made from the same letters in a different order (compared to jumbled words, which are usually nonsense).

Provide students with a list of humorous anagrams. For example:

A Gentleman = Elegant man

A telescope = To see place

Admirer=Married

Butterfly= Flutter-by

Astronomers = No more stars

Debit card= bad credit

Conversation = voices rant on

Decimal place = I'm a dot in place

The eyes= they see

Microsoft = comfort is

Ask students why anagrams are appealing. Students may provide some of the following responses:

- It can be surprising and amazing to see which new words can be created from original words.
- It can be fun to work out the relationship between words by rearranging letters.
- Sometimes there is a very close relationship between the anagrams (for example, melon and lemon are both fruits).

Students should then provide a reason why the poet has used anagrams in the poem 'Melon Lemon'. Answers could include: to highlight how closely related the two objects are, to have fun making up nonsense anagrams (melonade; waterlemon), to encourage the reader to have fun with spelling.

Finally, challenge students to create their own anagrams. You can provide students with hints to make them up, such as jumbling the letters into different patterns to see if a word jumps out, combining letters into common pairings, looking for common consonant blends or syllable formations. If students are struggling to create their own anagrams, you may provide a list of funny anagrams to assist them, such as the examples above.

Students compose a short poem based on their favourite anagram pair. An example is below:

> 'Silent! Listen! Listen! silent!'
>
> The teacher did explain.
>
> 'Silent! I can't hear myself think.'
>
> She cried in a voice of pain.
>
> A deep hush fell. All was silent.

'Oh, I have nothing to listen to!' she exclaimed.

A Share of the Pear

story by Katie Aaron | illustrated by Gabriel Evans

EN2-UARL-01 | AC9E3LE02

Learning Intention:

I am learning how to make personal connections with the events that occur in a text so that I can share my opinions with my peers.

Success Criteria:

- I can consider my opinion about moral issues prior to reading a text
- I can make connections between events in a text and events in my own life
- I can participate in a structured small group discussion.

Prior to reading the story, explain to students that good readers make connections between themselves and the text before, during and after reading. The first step of this process is to ask personal questions before reading. Students should answer the following questions in their books, through interactive software such as Google Jamboard or through discussion:

- Have you ever had a really hard task to do? Did you work hard to complete the task, or did you give up?
- Have you ever worked with a group of people to complete a task?
- Have you ever discouraged someone from completing a task?

Explain to students that they are going to read a story about teamwork, perseverance and feeling satisfied. You may wish to define these key terms for students. Ask students to write a simple recount of a time in their life that includes these three words. Students should split the stages of the event into the first column of a table, such as the example below:

Personal Event	A Share of the Pear	Connection
I really wanted a new Nintendo Switch game		
I asked my mum to buy it for me		
She said I needed to raise the money myself		
I came up with a list of chores I could complete for money		
I persevered and emptied the dishwasher and washed up every day		

I showed teamwork and washed the family car with the help of my dad		
I cleaned all the windows with the help of my brother		
I helped mum with weeding the garden on the weekend		
I earned enough money to buy the Switch game		
Feeling satisfied, I let my brother play the game too, to thank him for helping me		

Read the story as a class. Write a simple recount of the story in the second column of the table. Break the story into stages, mimicking the personal anecdote. For example:

Personal Event	**A Share of the Pear**	**Connection**
I really wanted a new Nintendo Switch game	Cocoa the Donkey really wanted a pear from the pear tree	
I asked my mum to buy it for me	The pear was just out of reach	
She said I needed to raise the money myself	Ruby the Sheepdog said that she couldn't reach it either, even if she stood on Cocoa's back	

To conclude the activity, explain that, as good readers, students are now going to make specific, detailed connections between their personal experience and the events in the story. These are recorded in the third column. (Students may not find a connection to fit every box, nor do the columns necessarily need to be read in a left to right fashion.) For example:

Personal Event	**A Share of the Pear**	**Connection**
I really wanted a new Nintendo Switch game	Cocoa the Donkey really wanted a pear from the pear tree	It is a common feeling to see something and then want it
I asked my mum to buy it for me	The pear was just out of reach	We cannot instantly get everything we want
She said I needed to raise the money myself	Ruby the Sheepdog said that she couldn't reach it either, even if she stood on Cocoa's back	I needed to think creatively and so did Cocoa

Students use their tables to structure their personal responses to the story, based on their own life experiences.

Kid-ventions

article by Nicole Kelly | illustrated by Sylvia Morris

EN2-CWT-03 | AC9E3LY06

Learning Intention:

I am learning how to use a range of symbols in my writing so that I can plan, draft and publish short multimodal texts.

Success Criteria:

- I can read and consider the ideas presented in a text.
- I can use ideas in a text to prompt my own creative thinking.
- I can turn my ideas into a multimodal text that uses a range of symbols.

Essential Knowledge:

More information on how symbols are a shortcut to a bigger idea can be found in the English Textual Concepts video Connotation, Imagery and Symbol.

A suggested sequence for introducing symbolism to Stage 2 can be found on the NSW Education webpage Two Week Learning Sequences.

Read the article as a class. If you have a digital subscription you may wish to listen to the audio recording on The School Magazine website. After reading, discuss the content of the article. You may wish to use these prompts:

- Which of these statements best summarises the main idea of the text:
    - The 17th of January is Kid Invention Day.
    - Thanks to technology, it is easier than ever for kids to invent things.
    - Kids make wonderful inventions because they have incredible imaginations and ideas to solve the world's problems.
- Identify three interesting details from the text that link back to the main idea.
- What problem was faced by Louis Braille? What did he invent to solve it?
- What problem did Boyan Slat identify? What did he invent to help fix this problem?
- Think of three problems currently being faced by the world.
- Keep a "problems diary" overnight. List all the problems that you had in a 24-hour period.

Use the final two bullet points to facilitate whole class discussion. First, generate a list of problems in the world. Then create a shortlist based on problems that students could create a suitable invention for.

Break students into groups of 2 – 3. Ask each group to select three problems from the class list. As a team, they must try to think up an invention that could solve or help to solve each of these problems. Direct student attention to the call out box of tips for inventors. Ask students to consider these points as they creatively approach these problems.

Assessment as/for learning:

Ask groups to conduct an initial idea pitch with their peers. They should present each problem and the potential invention that would help address it. Peers could use the table below to structure their feedback:

Problem	Invention/Solution	Rank /3
Explain your number 1 ranking?		
Can you think of any ways they can improve their invention?		

Finally, explain that groups will pitch their best solution to the class, a little bit like the television show Shark Tank. Students could structure their pitch using publishing software such as Canva, or presentation software such as Google Slides. It should be multimodal, containing at least text and images. Students should aim to use a range of symbols to convey information such as safety considerations and methods of operation. If you have a digital subscription, you can access a drag and drop activity that explicitly teaches students the relationship between common safety symbols and meaning.

Advise groups to imagine that the class are investors who will give them money to develop their inventions. For their proposed invention to be persuasive, they will need to address the following points:

1. An overview of the problem they are trying to fix. Include facts and details. Exaggerate the problem.

2. An outline of their proposed invention. What is its purpose? How will it work? Who can use it? How much will it cost?

3. An explanation of what will need to happen for it to be invented. Research? Computer or app development? Trials?

4. A justification of why the invention is important. High modality to list all the benefits caused by the invention.

Assessment as/of learning:

Persuasive text rubrics can be found on The School Magazine website. Students can use these rubrics as success criteria in the crafting of their persuasive texts via anchor charts. The rubrics can also be used to provide structure for peer or teacher assessment.

High Achievers

poem by Katie O'Neil | illustrated by Cheryl Orsini

EN2-UARL-01 | AC9E3LY03

Learning Intention:

I am learning how to consider the key written and visual features of a text so that I can identify the audience and purpose of imaginative texts.

Success Criteria:

- I can make connections between a text and other texts that I have read and viewed.
- I can locate and consider key written and visual features of a text and link them to a specific age range and purpose.
- I can justify the decisions I have made about audience and purpose by using subject specific metalanguage.

Essential Knowledge:

More information about how authors craft texts to suit a particular audience and purpose can be found in the NSW Government Education's resource Stage 2 reading – Audience and Purpose.

Prior to reading the poem, introduce or revise the meaning of audience and purpose with your students:

- Audience: the intended readers, listeners, viewers. This may include age, cultural background, education level and economic status.

- Purpose: the reason an author has composed a text. The purpose can be broadly categorized as to inform, to educate, to persuade and to entertain.

You may wish to delve further, using the information and quizzes presented on the BBC Bitesize page Audience, Purpose and Form.

Explain to students that they will view three texts that have the same form (poem) and subject matter (climbing and adventuring). However, these poems have different audiences and purposes. It will be up to students to decide the intended age for the reader of each poem and how the different messages link to different purposes.

Provide students with two additional poems about climbing and adventuring. Suggested poems are:

- 'Hill' by Shirley Hughes, published in 'Out and About.'
- 'We're Going on a Bear Hunt' by Michael Rosen

Read the poems as a class. After reading each poem, provide students with a modified Purpose/Audience Quadrant Analysis. A suggested structure for the Quadrant Analysis, with answers for the poem 'Hill', are included below:

Name of poem: 'Hill' by Shirley Hughes

Key vocabulary Mainly simple and childlike Contains some ambitious and specific vocabulary such as 'tangled', 'stalks' 'scramble' Simple rhyme scheme	**Key visual features** Very realistic drawing The eye catching (salient) image is the young girl who is walking behind her family and later appears rolling down the hill. Maybe she is the speaker in the poem?
Events in the poem A girl describes how hard it is to climb up a hill. The grass and weeds are so tall it looks like a jungle. She then makes it to the top and rolls down.	**Meaning of poem** This poem is about climbing a difficult hill and then having fun rolling down it. There does not seem to be a hidden or inferential meaning.

After students have read the three poems and completed the corresponding quadrants, ask students to compare the audience and purpose for each poem. Explain that students should be able to justify their decisions about audience and purpose using the following subject specific metalanguage:

- Key vocabulary
- Key visual features (extension: salience / salient image)
- Events
- Hidden / inferential meaning.

Students should recognise that 'Hill' and 'We're Going on a Bear Hunt' are for younger readers, preschool and early primary school (infants) age children respectively. While 'We're Going on a Bear Hunt' does potentially have a hidden meaning of the power of imagination, or threats in the local area, both poems are predominantly literal.

In contrast, 'High Achievers' is a poem written for later primary school age children. This is due to a more complex vocabulary (Sublime, channels) and illustrations that feature older looking children. Furthermore, students should recognise that this poem has an inferential meaning and thematic message: the resilience and determination of children and their ability to defy adult expectations.

Tiny Tarni Turtle

story by Helen Edwards | illustrated by David Legge

CWT-01 | AC9E3LE05

Learning Intention:

I am learning about why authors use a range of language features in their imaginative writing so that I can experiment with using imagery in my own compositions.

Success Criteria:

- I can identify the use of similes and personification in a story.
- I can begin to explain why an author uses imagery in imaginative writing.
- I can experiment with similes, metaphors and personification in my own writing.

Essential knowledge:

More information about how an author appeals to our senses to create vivid imagery can be found in the English Textual Concepts video Connotation, Imagery and Symbol.

Guiding question:

How can we use descriptive writing to build imagery for the audience?

Prior to reading the story explicitly teach or revisit the following terms (definitions have been taken from the Australian Curriculum Glossary):

- Explain that imagery is an umbrella term. It refers to the use of figurative language to represent objects, actions and ideas in such a way that they appeal to the senses of the reader or viewer.
- Personification is a type of imagery as it appeals to the sense of sight. It is a description of an inanimate object as though it were a person or living thing (for example, 'the last chance he had just walked out the door').
- Simile is another type of imagery also appealing to the sense of sight. It compares two things using like or as.

Then provide students with example of imagery from the story. Ask students to identify whether the quotation is a simile or personification. Students should then either verbally describe the image conveyed through the figurative language or draw their interpretation of the image.

> "For three days, she propelled herself towards the beckoning light, towards the calling sea…" – **personification**
>
> "She waved her tiny wings back and forth like wings." – **simile**
>
> "She wriggled her tiny body, round and round like a corkscrew." – **simile**

> "… for the first time, she saw the pale-yellow face of the moon, smiling down upon her." – **personification.**

Throughout this activity, reinforce the idea that the purpose of imagery is to create rich, sensory description that creates a clear picture for the reader. To add additional challenge to this activity, you can include examples of auditory imagery, such as onomatopoeia ("CRACK! CREAK! CRUMBLE") and alliteration ("tiny temporary tooth"; "shifting shafts").

Then read the story twice. The first reading should be purely for comprehension and enjoyment. During the second reading, ask students to locate all the examples of the imagery studied in class (similes, personification, metaphors, onomatopoeia, alliteration etc.).

As a class, plot the events in the story. An example of a suggested sequence is as follows:

> Tarni cracks out of her egg, she climbs to the surface of the beach, she sees the stars which navigate her to the water, she rushes to the shore, she avoids predators – sharks and crabs, she makes it into the sea.

Discuss what students note about its structure. Students should notice that the story takes place over a short period of time (less than one evening) and that only a few events happen. These events are described in great detail. Explain that the purpose of the author is to create the sensory experience of a hatchling, rather than to tell a long and complicated story.

Show students a clip of an animal conducting its ordinary business. An excerpt from the clip I Put Cameras on ALL of my Animals will allow students to see how a farm animal interacts with their environment through the use of a GoPro. Explain that students will experiment with a piece of imaginative writing that focuses on using imagery to describe only a small number of events. It should contain several stylistic features of 'Tiny Tarni Turtle' Provide the following success criteria to guide responses:

- Is written using a third person limited perspective through the eyes of the animal
- Uses a range of examples of imagery, particularly personification and simile
- Focuses deeply on each event and provides vivid description.

A suggested response, based on the runner duck in the clip I Put Cameras on ALL of my Animals (timestamp 2:56 – 4:45) is below:

> The runner duck stood tall and still as a tree, alongside his flock as numerous as a forest. A noise caused one to spring to action. Then another. They charged like a heard of wildebeests down the ramp and into the mud. Its chocolatey ooze hugged their feet as it welcomed them into the pen.

Assessment as/of learning:

Imaginative text rubrics can be found on The School Magazine website. Students can use these rubrics as success criteria in the crafting of their persuasive texts via anchor charts. The rubrics can also be used to provide structure for peer or teacher assessment.

When Hatchlings Take Off!

article by Claire Catacouzinos | photos by Alamy

OLC-01 | AC9E3LY07

Learning Intention:

I am learning how to present key details in a logical sequence so that I can deliver clear presentations to my peers.

Success Criteria:

- I can use a rubric to unpack the key features of an information text.
- I can select a specific idea from a text and offer a concise and coherent verbal summary.
- I can support my verbal summary with multimodal features to enhance the clarity of my presentation.

Read the article as a class, or if you have a digital subscription listen to the audio recording.

After reading, explain to students that they will identify the textual features that make this a successful article using the Stage 2 Assessment and Evaluation Rubric: Informative Text. A possible approach to unpacking the rubric is as follows:

- Read the category and the definition / question that sits underneath it. For example: Audience and purpose. Definition: Who reads the text and why did the author write it?

- Answer this question as a class. For example: This text will be read by children in later primary school, such as Year 3 students. It will be read throughout Australia. The purpose is to inform the audience and to persuade them to take care of the environment.

- In small groups, instruct students to locate the features of the text that appear underneath the question. Using highlighters, Post-It notes or a whiteboard marker and overhead projector transparency, students annotate the features listed in the rubric.

After students have annotated the textual features of the written article, explain to students that they will be transforming a selection of information in the article into an oral presentation. Students will summarise the information presented in one section of the article. For example, a student could choose to do their presentation on Mon Repos Beach and Conservation Park, the nesting and hatching process or protecting turtles and the environment. They must sequence this information logically, use a range of technical vocabulary and add interesting facts. Students can enhance their presentation by including multimodal features such as images, maps or a storyboard to sequence events.

Ask students to look at the categories 'Expression of Ideas' and 'Vocabulary', Use these two categories, along with students' background knowledge, construct a success criterion of the features of a successful oral presentation. Some criteria could include:

- Talk contains facts rather than opinions
- There is a range of information provided and the information is presented in an order that makes sense
- The talk contains technical and subject specific vocabulary
- The speaker uses appropriate pitch, pace and volume
- The speaker uses appropriate hand gestures
- Multimodal features make the information easier to understand.

Assessment as/of learning:

The class generated success criteria can be reworded and used as a peer assessment rubric. Alternatively, the Stage 2 Assessment and Evaluation Rubric: Informative Text can be used for summative teacher assessment of the oral presentation.

We Colour the World

poem by Charles Ghigna | illustrated by Jasmine Seymour

EN2-UARL-01 | AC9E3LA09

Learning Intention:

I am learning how to identify the relationship between language and visual techniques so that I can explain the layout of multimodal texts.

Success Criteria:

- I can define and identify a range of language and visual techniques including inclusive pronouns, gaze (demands and offer) and layout.
- I can explain how language and visual techniques are combined to create meaning.
- I can apply this knowledge to explain the specific choices made by an illustrator of a multimodal text.

Essential Knowledge:

More information about how writing and visual language convey meaning when they combine in commonly understood arrangements can be found in the English Textual Concepts video Code and Convention.

Read the poem as a class. Alternatively, if you have a digital subscription, you can listen to the poem as an audio recording.

After reading, ask the following questions to guide class discussion:

- In the poem, who does 'we' refer to? (The children of the world.)
- Who are the speakers in the poem? (The children, who refer to themselves inclusively as we.)
- What is depicted in the illustration? (A circle of children waving at the reader.)
- How does the illustration link to the text of the poem? (The poem is called 'We colour the world' and in the illustration the 'we' are children, and they appear to be from many cultures and parts of the world.)
- Do you notice anything unusual about the illustration? (The reader is gazing up at the children. It is like we are standing below them.)

Explain that written and visual techniques are used to create meaning. Explicitly teach the following techniques and their effects:

- Inclusive pronouns: the repeated use of 'we' (the inclusive first-person plural) creates a sense of commonality and rapport with the reader. As the target audience for the poem is young children, the speaker in the poem includes the reader as one of the children colouring the world.
- Gaze: refers to where a figure is looking. In this image the children are looking directly at the reader. This is called a demand; the children are demanding the reader's attention. This deepens the connection between the subject and the viewer.
- Layout: the children are in the foreground, with a gentle nature scene in the background. A worm's eye view is used with the viewer looking directly up at the children. This makes them look welcoming and friendly. It also makes them appear powerful – such as they have the power of happiness, and they can bring this to the world.

Ask the students what the meaning of the poem is. You could phrase this as the following question:

> What messages about children is this poem trying to make?

Students provide suggestions. Ask students to find evidence of this meaning in the written text and in the image. Encourage students to use metalanguage. For example, some possible points students might make (with suggested examples) includes:

1. Children bring happiness (Examples: "We laugh, and we sing" and the image shows happy facial expressions using a demand to invite the audience to share their joy).
2. Children are happy throughout the day (Examples: "From morning to night" and the background of the image shows a gentle hue like dusk).

Extension: read the shape poem 'Magpie' featured in Countdown Issue 10 2022. Ask students to identify and analyse how language and visual techniques are used in this poem

(particularly the layout of low angle / worm's eye view and the gaze / demand). They should then compare the effect of these techniques across the two poems.

Some points of comparison may include:

- In 'We Colour the World' the worm's eye view allows us to better see the friendly, smiling faces of the children. In contrast, in 'Magpie' the worm's eye view is literal and highlights the danger of the magpie as a predator.
- In 'We Colour the World' the gaze of the children demands our attention and includes us in the poem. However, in 'Magpie', while the gaze is also a demand, it is demanding that we look at it to understand how threatening it is.

The Last Library

story by Dannika Patterson | illustrated by Ana María Méndez Salgado

EN2-CWT-01 | AC9E3LE05

Learning Intention:

I am learning how to listen for the musical qualities in stories so that I can experiment with auditory imagery in my own writing.

Success Criteria:

- I can actively listen to a text to identify parts of writing that sound musical or have an interesting aural quality.
- I can match a range of quotations with different auditory imagery (rhyme, alliteration, sibilance).
- I can consider the effect of auditory imagery on the reader.
- I can experiment with auditory imagery in my own writing.

Essential Knowledge:

More information about how techniques can be used to transform writing into vivid sensory descriptions can be found in the English Textual Concepts video Connotation, Imagery and Symbol.

Prior to introducing the story, let students know that they will listen to it twice. Then, either read the story aloud to the class, or if you have a digital subscription, listen to its audio recording.

On their first hearing they should aim to understand the plot of the story. You might like students to demonstrate their comprehension through a Who? What? Where? When? Why? How? chart (available as an interactive template on the Graphic organisers page on the Digital Learning Selector site).

On the second hearing, instruct students to listen for phrases that sound interesting. You might guide them further by asking them to listen for repeated sounds, rhythm, rhyme or

anything with a musical quality. If a student hears an interesting phrase, ask them to clap. Stop the recording and write the phrase on the board.

At the end of the story a class list of phrases might include answers like these:

> He zigged and zagged
>
> rubbish-rescuing racoon
>
> tasty treats he'd taken from the town's trash bins
>
> hawk stalked
>
> shimmering scales
>
> stumbled, skidded and somersaulted, slamming straight into a sleeping dragon
>
> screeched and swooped
>
> 'Oh, crumbs and cockroaches!'
>
> 'Fiddlesticks and fungus'

Revise the definition of imagery according to the NSW Curriculum glossary:

> Use of figurative language to represent objects, characters, actions or ideas in such a way that they appeal to the senses of the reader or viewer.

Explain that there are a range of techniques that appeal to a reader's sense of hearing. The umbrella term is *auditory imagery,* and it includes the techniques of onomatopoeia, rhythm, rhyme, alliteration, assonance, sibilance and plosives. These techniques add to the musical quality of a text, as well as creating a descriptive soundscape.

Extension: at this point you might like to link the repeated use of auditory imagery with the overall message of the story. This story is about the power and importance of reading. It talks about how the 'sounds of stories' can draw people in. Students should make the connection between the appealing sound of stories generally, with how musical this particular story is due to the technical crafting of the author.

Return to the class list of phrases with interesting sounds. Select and analyse some examples as a class, determining why the author chose to make that particular sound. For example:

Technique	Example	Effect
Rhyme and assonance	hawk stalked	The similar sounding one syllable words sounds like the hawk is quickly twisting his head which would make him effective at stalking
Alliteration of the letter 't'	tasty treats he'd taken from the town's trash bins	The short repeated 't' sounds like a quick flurry of action. It helps us imagine how Rascal is moving and the sounds he is making.

Sibilance	stumbled, skidded and somersaulted, slamming straight into a sleeping dragon	The repeated 's' sound slows down the reading of the story. It makes Rascal's movements seem more clumsy and awkward.

After students have considered the use of auditory imagery in the story, instruct them to write their own soundscape based on an image (suggested resource: West Virginia Waterfall). Remind them that the purpose of auditory imagery is to create a mental sound in the reader's mind. You may wish to conduct a class brainstorm of possible phrases to include in the description, before instructing students to complete the independent writing task. The SEEL Alliteration Dictionary can also inspire student responses. For example

Onomatopoeia: splash, trickle, whoosh, whisper

Alliteration: rush and rumble; splash, sprinkle and squirt

Rhyme: the caw of birds and roar of water

Descriptive paragraphs can become part of a class display. Alternatively, students can record their descriptive paragraphs and add appropriate sound effects.

Something Comes

play by David Hill | illustrated by Althea Aseoche

EN2-RECOM-01 | AC9E3LY05

Learning Intention:

I am learning how to consider the connotations of particular verbs so that I can build my understanding of literal and inferred meaning.

Success Criteria:

- I can describe the difference between a connotation and denotation. I can also explain why it is useful to consider the connotation of a word.
- I can identify significant verbs in a story and consider their connotations.
- I can link the connotations of words to the overall mood and tone in a story.

Essential Knowledge:

More information about the ideas we associate with certain words can be found in the English Textual Concepts video Connotation, Imagery and Symbol.

A suggested learning sequence for introducing the concepts of figurative language can be accessed NSW Government's webpage Connotation, imagery and symbol Stage 2.

Guiding Question:

How does figurative language help us connect ideas in a text to our own knowledge?

Before reading the text, analyse the image as a class. List the components of the image: the boy in the foreground and his bedframe, cat in the light of the moon and series of eyes all featuring in the background. Also consider the use of salience (either the bright moon or the boy's face) and use of dark colours. Discuss the overall mood of this image (one of anticipation, dread and fear). Then, using a 'Think Aloud', explain how you reached this conclusion about the image. (More information on using 'Think Aloud' refer to the NSW Government's Comprehension page.) An example 'Think Aloud' is below:

> "The first thing I notice about this image is the colour scheme. It uses mostly dark blues, greys and blacks with a few little pockets of bright lights. This tells me that it is nighttime. I also know that dark colours are used because they make the reader feel negative feelings, either sad or scared. The overall effect of these colours is that I am worried about a possible threat in this image. The next thing I notice is the bright moon at the back of the picture, the salient image. The moon has created a spotlight for a dark figure, which looks like a cat, although I can't be certain. I then use the vectors created by the windowpane which takes my gaze down to the bedspread in the foreground and over to the boy's face. His facial expression confirms my suspicion that this is a text about being afraid, as he looks terrified. My eyes then travel across to the far left of the picture. There is another window with many sets of eyes looking straight at the boy. These figures are in complete darkness, and I have no idea what they are. Looking at this picture I am left wondering what this boy is afraid of, and is the threat the creature by the moon or the creatures by the window?"

After deconstructing the image, explain to students that they will now use a similar process to consider the language used. Provide the difference between denotation and connotation:

Denotation: the plain and direct meaning of a word. The meaning you would find in the dictionary.

Connotation: the implied meanings of a word. These meanings can be positive, negative or neutral.

Read through the play once to understand the overall meaning of the text. Then inform students that the aim of the second reading is to extract and analyse the verbs used by Voice 1 and Voice 2 in the play. As you read, display a list of the verbs used by the Voices in the text: moves, creeps, slinks, slides, reaches, growls, comes, sits, climbs, crouches, stares, jumps, opens, speaks.

Once the list of verbs has been compiled, explain to students that they will consider their connotations. First, students must work out whether they have positive, negative or neutral connotations. This can be recorded in a table, such as the example below:

Word	Positive, negative or neutral?	Links to …?
Moves	Neutral	

Slinks	Negative	
Growls	Negative	

Next, ask students to think of the first creature that comes to mind when they hear that verb. This is called association. They should record this information in the third column of the table. Alternatively, this step could be completed as a modified version of a word association game, with students yelling out the creature after you announce the word, or students entering the creature into interactive software such as Mentimeter. These can be generated into word clouds.

Word	Positive, negative or neutral?	Links to …?
Moves	Neutral	Any living thing
Slinks	Negative	A vampire
Growls	Negative	A bear

Finally, ask students how the verb choice links to the overall tone of fear and dread. Students should be able to identify that the number of words with negative connotations and associations create a threatening mood. The mood lifts at the end of the play when the words have neutral connotations.

Extension: Students rewrite the play but change the time of day to the morning. The plot remains the same, Jeb's cat is returning to his bedroom after being outside. Students need to choose verbs with a range of positive connotations and create an image that uses bright, rather than dark hues.