Emma's Gems

story by Anne Renaud | illustrated by Sarah Davis

EN2-UARL-01 | AC9E3LE02

Learning Intention:

I am learning to consider my personal experiences and opinions so that I can develop a deeper connection to the text that I am reading.

Success Criteria:

- I can consider my own moral values prior to reading a text.
- I can make connect my opinions and morals with the content of the text.
- I can discuss my moral values and actions with my peers to further develop my understanding of a text.

Essential knowledge:

More information about how to present views in a sensible and persuasive manner can be found in the English Textual Concepts video Argument.

Prior to reading the 'Emma's Gems', define the concept of moral values to students. Explain that the moral values we hold help us decide between the right and wrong thing to do. Discuss a range of playground examples, such as:

- What would you do if you saw someone throwing their rubbish on the ground?
- What would you do if you saw someone playing alone in the playground?
- What would you do if you forgot to do your homework?

Explain that the decisions they make are based on their moral values. Moral values are an individual thing, but many people share the same moral values.

Provide students with a range of moral values that are important to most people. Ask students to come up with personal examples of how they uphold these moral values in their daily lives. For example:

- Respect (following teachers' instructions, following the rules of their weekend sport)
- Patience
- Honesty
- Kindness
- Courage
- Cooperation

As a class read the 'Emma's Gems' Explain to the class that the story has a moral (lesson) about moral values. Discuss the main events in the story, then ask students to identify the moral. Provide scaffolding, as necessary. This could take the form of narrative arc graphic organiser. Once students have summarised the main events of the narrative ask them to

identify Grandpa Phil's message: physical objects (in his case gems) are a daily reminder to do good deeds. Move students' thinking beyond the surface level moral, that it is good to be generous.

Finally, ask students to consider what actions they take in their lives to uphold the moral value of generosity. These actions may be connected to school routines, their family schedule or cultural/religious commitments. Then ask them to evaluate whether Grandpa Phil's daily reminder system would be a useful tool in their lives, or if they feel that they do enough generous deeds without it.

Pair students up and instruct them to discuss how the moral of the story relates to their own life. Provide the following prompts to structure their conversation:

- I believe that the moral value of generosity means …
- Some ways that I uphold this moral value is …
- I think that Grandpa Phil's reminder system would / would not be useful for me because …

Change of View

poem by Jennifer Erlanger | illustrated by Tohby Riddle

EN2-UARL-01 | AC9E3LE04

Learning Intention:

I can understand the use of humour in a poem so that I can discuss how it engages the reader and shapes their response.

Success Criteria:

- I can recognise the use of incongruity to make a text humorous.
- I can explain why a poem is incongruous.
- I can experiment with using incongruity in my own writing.

Essential knowledge:

More information about how an author uses incongruity to create complex meanings can be found in the English Textual Concepts video Connotation, Imagery and Symbol.

Before introducing the poem, ask students to listen carefully to the words of the Playschool song: Upsy Downtown. Then ask the following questions:

- Is this a funny or serious song? (Humorous)
- Why is the song funny? (It lists a series of scenarios where things are the opposite of how they should be: the sky is in the sea; the fish are where the birds should be.)

Explain to students that this song uses the technique of incongruity to make jokes. Explain that incongruity means something that is out of place or doesn't make sense. Provide students with synonyms of more familiar vocabulary words such as mismatched,

inappropriate, incompatible, absurd and bizarre. They could also complete a Frayer Diagram to consolidate their understanding of the term.

Read 'Change of View' a class. Ask students to identify the examples of incongruity. These include trees dangling towards the light, the sky is a giant bowl below and the grass is a roof. Discuss why these examples are humorous. Students may discuss how the imagery of a 'grassy roof', or a 'blue and white bowl' sounds crazy or absurd and therefore creates a funny mental image.

Display the poem's concluding lines:

> The world looks so amazing
>
> When you're hanging upside down!

Discuss how these lines relate to the earlier lines of the poem and the incongruity. Students should recognise that these lines reveal that the speaker is hanging from a tree or playground equipment and therefore is seeing the world from a new perspective. By using incongruity, the poet has captured how amazing the world looks from a different angle.

Finally, play 'Opposite Day' with students. Explain the rules: they need to think about all the actions they perform on a typical day and then imagine doing the opposite instead. For example, students could wear their uniforms inside out, go to school on a Saturday or eat ice cream for breakfast. Students then write their list of their opposite day actions into a poem, or short story or in groups turn it into a Theatre Sports style drama performance.

Too Many Zucchinis!

story by Ellie Royce | illustrated by Cheryl Orsini

EN2-UARL-01 | AC9E3LE02

Learning Intention:

I am learning how to develop criteria for establishing my personal preferences for literature so that I can engage more successfully in wide reading.

Success Criteria:

- I can identify the genres of literature that I like and dislike.
- I can select my favourite texts and explain the reasons why I enjoy them.
- I can use criteria to carefully and consciously evaluate my enjoyment of a text during wide reading.

Essential Knowledge:

More information about how student preference may be linked to an author's distinctive style of writing can be found in the English Textual Concepts video Style.

More information about developing and testing the strength of ideas can be found in the English Textual Concepts video Argument.

Before reading, survey students by asking them to rank their favourite book genres. Mentimeter, interactive presentation software, will allow you to display the survey results. Example genres include:

- Realistic fiction
- Historical fiction
- Fairytales
- Science fiction
- Fantasy
- Mystery
- Horror
- Humour

Next, ask students to list the best five books that they have ever read. Give students the scope to choose from picture books, short stories and novels. Instruct students to match their chosen books with a genre. Students then evaluate whether they have correctly ranked their favourite book genres, or whether their ranking needs to be revised.

NB: If a student is having difficultly listing their favourite books, or is a reluctant reader, provide a list of books read in class, or discuss films or television shows that they have enjoyed.

Finally, ask students to research the characteristics of their top three genres. For example, key characteristics of the fantasy genre include unrealistic elements, mythical beasts / talking animals, dangerous quests. From their list of characteristics, students devise a criterion of the features of texts that they enjoy. The criteria should include six to ten separate criteria.

Prior to reading 'Too Many Zucchinis' explain to students that this text is part of the realistic fiction genre which contains the following characteristics:

- Takes place in the present or very recent past.
- Characters are involved in events that could happen.
- Characters live in places that are real or could be real.
- Characters experience and solve problems in a realistic way.
- Contains a moral that is relevant to our everyday life.

After reading the 'Too Many Zucchinis' ask students to provide an example of elements in the story that demonstrate each characteristic. For example, the story is told in a present-day

apartment complex and the problem, too many zucchinis, and the solution, to share the zucchinis with the neighbouring apartments are both realistic.

Ask students to decide whether they enjoyed or disliked the story. Then, ask them to present a short argument on why they thought the story was enjoyable or not. Remind them that their criteria will help them to develop their argument.

A student who enjoys realistic fiction might write their argument like this: I really enjoyed this story. It contained a very realistic problem. My family often grow too many zucchinis and I know how boring it is to have the same dinner every night. I really liked how the problem was solved because I could also imagine sharing our zucchinis with the neighbours and getting other yummy food in return.

In contrast, a student who enjoys fantasy might frame their argument as follows: I did not really enjoy this story. I like stories that occur in a made-up setting with mythical creatures, magic and the battle between good and evil. I thought that this story was well written, but the events were too realistic, and I did not find them exciting.

Extension: Before reading the other stories in this issue, provide students with information about each story's genre and its characteristics. Ask students to predict how much they will enjoy the story as a pre-reading task. After reading, ask students to evaluate their enjoyment of the story using their personal criteria and write an argument explaining their level of enjoyment.

The other stories in this issue are:

1. Jamie's Experiment (fantasy with a realistic setting)
2. Reggie Roars (realistic, but with a fantastical lion as the main character)

Bedtime for Monsters

poem by Kate Rietema | illustrated by Ana Maria Mendez Salgado

EN2-CWT-03 | AC9E3LY06

Learning Intention:

I am increasing my speed and efficiency using word processing programs so that I can make deliberate choices when composing multimodal texts.

Success Criteria:

- I can understand the purpose of different fonts in a word processing program.
- I can recognise the symbolism of particular colours, font styles, size and use of bold text.
- I can combine the features of font, colour, text and images to create a multimodal text based on the poem.

Essential Knowledge:

More information about communicating through symbols can be found in the English Textual Concepts video Code and Convention.

Prior to reading the poem, ask students the following questions. These make connections between the students' background knowledge and the content of the poem:

- What are common bedtime routines for children? (Answers may include bath, book, bed.)
- What are common ways that children try to avoid going to bed? What are reasons children give to stay up a little later? (Answers may include bedtime is scary, being hungry or thirsty, needing to go to the toilet.)
- What words do you associate with bed or bedtime? (Answers may include warm, cozy, cuddles, sleepy.)

As a class, read the poem and review its content: a little monster and her mother are getting ready for bed. The monster gives lots of reasons why she isn't ready to go to bed – she is scared, hungry and thirsty. Eventually after a snack, a drink and a book, Little Monster agrees to go to bed.

Extension: You may wish to connect the style of 'Bedtime for Monsters' with the poem 'Change of View' (this issue). Both poems use the technique of incongruity: using words that seem out of place or ridiculous. Ask students to recognise examples of incongruity. They can be compiled in a table, such as the one below:

My bedtime routine	**Little Monster's bedtime routine**
Cozy PJs	Mouldy PJs
Small, tasty snack	Rotten eggs and crunchy froggy legs
Warm milk	Pig snout slime
Afraid of monsters	Afraid of girls and boys

After students have a thorough understanding of the content of the poem, explain the task. Using a word processing document (such as Microsoft Word or Google Docs), students will use the colour and font features to emphasise key words and phrases in the poem.

Provide students with a definition of the word font and explain their purpose. The term font refers to a specific style of words, numbers and characters that appear on a written or typed page. Fonts create different moods and atmospheres and provide visual clues for the reader about the important parts of a text. Word processing documents have tools that enhance fonts, such as bold and underline which can be used for emphasis.

Provide student with a range of examples of fonts and ask them what mood is associated with each example. Students may recognise that the Chiller font creates a scary mood and Curlz MT creates a light and positive mood.

Distribute an electronic copy of the poem. Ask students to choose key words and phrases that they wish to emphasise. You may wish to link this to the incongruity task. Students

should choose a font that matches the mood of each of these phrases. For example, a student might choose to use the Chiller font for the phrase: "But bedtime scares me".

Finally, explain the concept of colour symbolism. Colours are associated with certain moods and objects. For example, the colour green is associated with envy and the environment, among other things.

Instruct students how to use the highlight function in the word processing tool. Then ask students to highlight they key words and phrases with a colour that matches the mood of the quotation. For example, the phrase, "But bedtime scares me" may be highlighted red, to indicate Little Monster's fear of going to sleep.

To conclude the activity, students can interview each other about their design choices.

Kangaroos Under the Pyramids

article by Philippa Werry | illustrations by Marjorie Crosby-Fairall

EN2-RECOM-01 | AC9E3LA04

Learning Intention:

I am learning about how paragraphs are used to structure a text so that I can improve my own writing of sustained texts.

Success Criteria:

- I can notice how longer texts are organised into paragraphs.
- I can identify the topic sentence and use it to make predictions about the content of the paragraph.
- I can identify elaborated facts and details in the body of a paragraph.
- I can make links between the main idea expressed in the topic sentence and the facts and details in the body of the paragraph.

Essential Knowledge:

More information about how to structure an argument in the form of a paragraph can be found in the English Textual Concepts video Argument.

Before reading the article explain the textual features of a paragraph: a series of sentences that are all related to a single topic. It is a unit/section of a larger body of work and begins either with an indented line or a break between lines. Count and number the paragraphs of the article, including the introductory paragraph, in red. There are ten in total.

Read the article as a class and ask comprehension questions or complete a nonfiction graphic organiser to consolidate understanding.

Once students have a solid overall understanding of the content of the text, complete a close analysis of a paragraph. Start with the introductory paragraph, in red. Explicitly teach

students the meaning of the term topic sentence: a sentence that summarises the main idea of each paragraph. You may further explain to students that a topic sentence usually explains the who and the what.

Ask students to highlight the topic sentence in the first paragraph. Then guide students in identifying the main idea in this sentence by underlining who the paragraph is about (the Australian troops) and what they did (took mascots for good luck).

> When the Australian troops set off for World War One, they often took mascots for good luck.

Next, explain that the sentences that follow the topic sentence (the body of the paragraph) provide additional facts and details that link to the main idea. Ask students to look at the body of the introductory paragraph and instruct them to underline the facts and details about the types of mascots Australian troops took with them and why they took them.

> People brought animals into the training camps, or the soldiers put out appeals through the newspapers, asking for people to donate kangaroos or wallabies. The animals provided entertainment and interest during the long sea voyages. In Egypt, the troops bought other mascots for a handful of coins in the bazaars.

Complete a close analysis of a series of paragraphs, using the steps above, to consolidate students' understanding. Gradually release responsibility so that students are able to independently identify the main idea in the topic sentence, and facts and details in the body of the paragraph.

Finally provide students with a bullet point list of facts and details about a similar topic. A possible topic is Simpson and his donkey, with facts drawn from the Australian War Memorial website. Instruct students to turn the bullet point list into a paragraph, with a topic sentence introducing the main idea, and three to four subsequent sentences providing facts and details about the topic.

Max and the Invisible Tiger

play by Peter Friend | illustrated by Christopher Nielsen

EN2-VOCAB-01 | AC9E3LA02

Learning Intention:

I am learning how modals represent feelings and positions so that I can use vocabulary to express a range of thoughts and opinions.

Success Criteria:

- I can explain what modality is and how to use modal verbs.
- I can form an opinion about events in the play.
- I can use a range of modal verbs to express an argument about the text.

Essential knowledge:

More information about how to present views in a sensible and persuasive manner can be found in the English Textual Concepts video Argument.

More information about how the reader controls the meaning of a text can be found in the English Textual Concepts video Authority.

Before reading the 'Max and the Invisible Tiger', explain the concept of modality to the class. Modality refers to the 'mode' in which something exists or happens. Modality indicates how necessary something is, how probable something is or how much authority an argument has. Modal verbs (a form of auxiliary verb) change the mode of the sentence by indicating obligation, possibility, ability or prohibition. Further explanation and suggested activities can be found on the NSW Education's site on Modality.

Next, explain to students that while modality may influence their opinions about text, they as the audience have the final say in how they interpret its meaning. Therefore, while everyone in the class might read the same text, the opinions about events in the text might differ from student to student. (See the ETA Textual Concepts website on Authority for a detailed description of this concept and how it relates to the Stage 2 skills and content).

Read the play. Pause reading at the following sections:

> MAX Oh, dear. You can't see it. It's a huge TIGER! It's … it's invisible.
>
> MAX You don't understand. These things keep happening to me!
>
> MARCIE, FILIP, ADELE and CLASSSMATES It was Max!
>
> ADELE Ahh! So did I! And a tooth!

As you pause hold a class vote on whether the tiger is real. Record responses and how they change as the play progresses. Opinion is likely to change over the course of the play. At the beginning most students will think that the tiger is imaginary, however, by the end of the play many will think that the tiger is real. Explain to students that the author has been deliberately ambiguous; it is uncertain whether the tiger (who is invisible and heard only through sound effects) is real and Max's behaviour can be understood in a variety of ways. Then hold a class discussion about whether the tiger is real and how students' opinions may have shifted as more information was revealed.

Finally, project a modality cline (a line that indicates a spectrum of words, from weakest to strongest). Students should place the nine most common modal verbs on the cline, ranking them in order of strength. Suggested order is can, could, may, might, should, shall, will, would, must, have.

Return to the four sections of the story where the class had paused during the reading. Create and project a cline for each of these sections. The heading for each cline is: How likely is it that Max's tiger is real? For each of these sections, students should write a sentence, expressing their opinion. Their argument should be formed around a modal verb. This activity could be done on Google Jamboard, which allows students to place digital Post-It

notes on the appropriate section of the cline. For example, at the beginning of the play, a students' answer could be:

> I think that it might not be possible that the tiger is real, because Max has no proof.

However, by the end of the play, students should be using different modal verbs. For example:

> I think that Max's tiger will be real because other students felt its fur, ears and teeth.

Colourful Emotions

poem by Cindy Breedlove | illustrated by Rosemary Fung

EN2-OLC-01 | AC9E3LA01

Learning Intention:

I am learning how colour is a visual communication system so that I can use symbolism in my own writing.

Success Criteria:

- I can understand the term symbolism and identify the symbolic meaning of colours.
- I can explain how colour symbolism has been used in a range of texts.
- I can experiment with my own use of colour symbolism.

Essential knowledge:

More information about the symbolic use of colour can be found in the English Textual Concepts video Connotation, Imagery and Symbol.

Present just the title of the poem to the class. Ask what they think 'Colourful Emotions' might mean. Discuss and note students' the background knowledge of the connotations attached to certain colours: red and love; green and envy; yellow and happiness. You may also like to note cultural differences in colour connotations. For example, in some South Asian cultures white is the colour of mourning, whereas in some European cultures, mourners wear black.

Explain that when colours are given a deeper meaning (connected to a feeling, used to represent and object or associated with a tradition) this is caused colour symbolism. Explain that in today's lesson, the class will look at how colours have a close connection to emotions.

Read to the class Anna Llenas's book 'The Colour Monster'. The book describes six colours and the feelings that can be associated with them. For each colour, conceal the feeling connected to it. Then read the page to the students, without revealing the feeling. Ask students to guess what they think the feeling might be. For example, students might guess that yellow is happiness (the correct answer) but also might associate yellow with optimism, energy or love.

Next, provide students with Rosemary Fung's illustrations of the poem, without the text. Ask students to predict the emotions felt by the four colourful figures. Then read the poem to

the class and after connecting the colour to the emotion (green to envy; red to anger, blue to sadness; and pink to joy) amend students' predictions.

Finally, explain to students that they are going to write a poem about their favourite colour. In this poem they will experiment with the feelings, objects and traditions they associate with it.

Use the following scaffold to structure their ideas:

What things look like my colour?
What things sound like my colour?
What things smell like my colour?
What things taste like my colour?
What things feel like my colour?
What feelings do I associate with my colour?
What time of year do I associate with my colour?
Does my colour make me think of any events, places or people?

Once students have brainstormed their symbolic colour associations, they organise their thoughts into a colour poem. For example:

Red is the colour of apples, footballs and fire engines.

Red is the crackle of a fire.

Red is the perfume of a rose.

Red is the heat of a chilli.

Red is the feeling of love, anger and frustration.

Red is the excitement of Christmas Day.

Red makes me think of my warm bed on a cold winter's morning.

Captain Ahab's Weird Wide World: Sergeant Stubby

Article by Cheryl Bullow | photos by Alamy

EN2-OLC-01 | AC9E3LA01

Learning Intention:

I am learning how participate in a group speaking activity so that I can further my understanding of the text.

Success Criteria:

- I can identify the different points of view (people and animals) in a nonfiction text.
- I can adopt one of these points of view in a hotseat speaking activity.

- I can use a range of persuasive techniques when I participate in the hotseat speaking activity.

Essential Knowledge:

More information about the position from which a story is told or the various people that make up a text can be found in the English Textual Concepts video Point of View.

More information about the features that make a text, or point of view trustworthy can be found in the English Textual Concepts video Authority.

Read the text with the class. After reading, identify the different points of view or people / animals that are involved in events in the article. Students should identify:

- The stray dog Stubby
- The young officers who found him
- The enemy soldiers
- The injured soldiers he rescued
- The senior officers who awarded him the title of Sergeant
- The civilians who watched him in a parade
- The historians who researched him

Explain that all these points of view have some level of authority over the story of Sergeant Stubby, either because they were involved directly in the events, or because they have researched the events (the historians).

Ask students to identify the purpose of the article (to inform). Students might also recognise that the article's main idea, that Stubby was an extremely brave and useful dog, is also persuasive. Provide students with the document: Stage 2 Comprehending and Creating Persuasive Text using Pathos, Logos and Ethos to assess and evaluate (available on The School Magazine's website). Assess which techniques the article has used. For example, the article uses logos by providing a range of facts such as dates and specific details. It also uses pathos by using sad examples such as injured soldiers and gas attacks.

Explain to students that they are now going to participate in a Hot Seat activity. Explain that volunteers will each adopt one of the points of view expressed in the article. They will then be experts appearing on a panel discussing the topic: should Sergeant Stubby have a memorial named after him?

Allocate the points of view to students in the class. Ask them to choose whether they will use pathos, logos and/or ethos to persuade the audience in their answers. For example, if they were the historian, they might use logos as their main technique. In contrast, if they were Stubby, they might use pathos and tell lots of heartwarming stories. A General / Senior Officer may use ethos as they are the expert in the matter of war.

Students who have not been allocated a point of view should come up with a range of questions to ask the panel. Suggested questions include:

- Where did Stubby come from?

- What are some examples of Stubby's brave acts?
- In what ways was Stubby more useful than a human soldier?

Conduct the activity before having a class vote on whether a memorial should be erected in Sergeant Stubby's honour.

Jamie's Experiment

story by Janeen Samuel | illustrated by Andrew Joyner

EN2-UARL-01 | AC9E3LE01

Learning Intention:

I am learning how to recognise the point of view that a story is told from so that I can consider which points of view have not been included in the text.

Success Criteria:

- I can identify the points of view that have been prioritised and excluded in a text.
- I can consider the point of view of a different character and speculate what they would be thinking and feeling.
- I can retell a section of the story from another perspective.

Essential Knowledge:

More information about how the author positions the reader to perceive the text can be found in the English Textual Concepts video Point of View.

Read 'Jamie's Experiment' as a class. After reading the text, explain the concept of point of view to students: the position the events of a story are perceived from. We can discover the point of view of a text through asking the following questions:

- Through who's eyes do we see the events in the story?
- Is the story told in first, second or third person?
- Is there a narrator? Is the narrator a character in the story? Or is the narrator not a character but someone that sees everything? Does the narrator focus on the actions, thoughts or feelings of one character in particular?

Then ask the class who has the main point of view in this story (Jamie). Students should recognise that Jamie is the main character, that he appears in every paragraph of the story, that his thoughts are described and that his name features in the title.

List the characters in this story (his friend Caleb, his mother, his dog Floss and the Tooth Fairy). Then ask the students who would have an interesting point of view to tell the story from? Students are likely to choose the Tooth Fairy as he is the second most important character.

Reread pages 26 – 28, up until the line:

TAP-TAP-TAP. And Jamie was asleep.

Provide students with a table with which they can compare perspectives on events in this extract. Explain to students that they can see inside the Tooth Fairy's head and therefore should speculate on what he is thinking and feeling when he meets Jamie and rejects his tooth. Some sample answers are in the table below:

Jamie	Tooth Fairy (TF)
Jamie woke to a high, sharp sound.	TF made a high, sharp sound with his fishing rod as he tried to crack the ice. His hands were shaking because it was so cold. Not even his red puffy anorak provided enough warmth.
Jamie saw a man around 15cm high with baggy brown trousers with strings around the knees, a red anorak and a pointy green hat. He was holding a fishing rod.	
Jamie saw the man prod the frozen glass and squeak 'What's this?'	
Jamie was surprised that the TF wasn't a girl.	The TF was deeply offended that the boy thought that tooth business was only for girls. He was a very experienced and capable TF
Jamie stopped the TF who wanted to leave because the tooth was trapped in frozen water. He smashed the water and released the tooth.	
Jamie watched the TF expertly fish out the tooth with his rod.	
Jamie was disappointed that the TF refused to give him any money for the tooth because, much to their surprise it was a possum's tooth, not a human's.	
With a tap on the head, Jamie fell back asleep.	The TF quickly used his rod to tap the boy back to sleep. Angrily he left, what a waste of time and on what a cold night!

After students have completed their table comparing perspectives ask them to retell the scene from the point of view of the Tooth Fairy. This could be a written or a spoken task.

A Seahorse

poem by Beverly McLoughland | illustrated by Lesley McGee

EN2-CWT-01 | AC9E3LE05

Learning Intention:

I am learning to recognise how a poem has used language features for humorous effect so that I can experiment with the same features in my own writing.

Success Criteria:

- I can define identify and define what compound nouns are.
- I can explain how the poet has used a compound noun for a humorous effect.
- I can experiment with using compound nouns humorously in my own writing.

Read the poem to the class. Ask the class what they think the poem is about after the initial reading. Record students' observations (that a seahorse doesn't behave like a 'land' horse). Then read the poem again and ask students to pay attention to the following:

- What is the poet's message? (A seahorse and a horse behave so differently that the name seahorse seems inappropriate.)
- What sounds can you hear in the poem? (There is a regular rhythm – 2 beats per line; there is a rhyme scheme – ABCB.)
- Did you hear any words that are repeated? Why do you think the poet repeated this word? (She repeats the word 'doesn't'. Its repetition emphasises the different behaviour of the sea horse and horse).

Explain that the joke of the poem is the unusual compound noun: seahorse. You may wish to explain that a compound noun is a noun made up of two existing words. Most compound nouns are very logical, for example: bedroom, homework and haircut. However, sometimes compound nouns sound a bit strange, just like the word seahorse. If you look into the history of a compound noun, they often make sense. For example, seahorses are tiny fish named for the shape of their head and the name comes from the Ancient Greek *hippocampus*, meaning horse + sea monster.

Provide students with an overview of the task. They will write a poem in the style of 'A Seahorse' about another funny English compound noun. The poem should address how the name of the object doesn't match its qualities and features. You may also challenge students to write with an ABCB rhyme scheme, or to research the etymology of the compound noun and include details in their poem. A suggested list of compound nouns include:

- Cobweb
- Strawberry
- Eggplant
- Hodgepodge
- Hogwash
- Bulldoze

For example, a poem for the word 'bulldoze' could be written as follows:

When I bulldoze

I don't sleep,
I don't roar
At flocks of sheep.

I don't charge
At a bright red flag.
And I don't snore
My eyelids don't lag.

No, I knock
And destroy and bash.
New houses to build
And old houses to SMASH!

Reggie Roars

story by Zoë Disher | illustrated by Stephen Axelsen

EN2-VOCAB-01 | AC9E3LA01

Learning Intention:

I am learning how to investigate how an author uses adjectives, adverbs, nouns and verbs in a positive or negative way so that I can present different evaluations of characters.

Success Criteria:

- I can define the term evaluative language.
- I can evaluate the moral values of the characters in the story.
- I can use evidence from the text to justify my evaluations.

Essential knowledge:

More information about how to use evidence from a text to support opinions can be found in the English Textual Concepts video Argument.

More information about how the author shapes meaning and how the reader controls meaning can be found in the English Textual Concepts video Authority.

Before reading the story, explain to students that good readers make judgements and form opinions as they read. While reading the story, ask students to consider the following:

- Which characters do they like?
- Which characters do they dislike?
- Which characters do they feel sorry for?

Discuss the answers to these questions after reading. Likely responses include: the students like the ticket boy, dislike the bursar and feel sorry for Reggie.

Using the definition in the Australian Curriculum Glossary, define the term evaluative language:

> Positive or negative language that judges the worth of something. It includes language to express feelings and opinions, to make judgments about aspects of people such as their behaviour, and to assess quality of objects such as literary works. Evaluations can be made explicit (for example, through the use of adjectives as in: 'she's a lovely girl', 'he's an awful man', or 'how wonderful!'), however, they can be left implicit (for example, 'he dropped the ball when he was tackled', or 'Mary put her arm round the child while she wept').

Explain that students will play the role of text detectives and locate evidence in the forms of adjectives, adverbs, verbs and nouns that help the audience form opinions about the worth of characters.

Provide students with a table where they list examples of explicit evaluations (through word choice) and implicit evaluations (through events in the story). Some sample answers include:

Character	Explicit Evaluations	Implicit Evaluations
Reggie	lazy, boring, poor, hungry scared	gulps food, rummages through bins, does nothing
Bursar		
Ticket boy		
Street animals (pigeons, rats, alley cats)		
Vet	highly trained	hard to fool

After completing the table, return to the initial evaluations of the characters. Ask students to add a justification of their evaluation using explicit and implicit evidence from the story.

For example:

> I dislike the character of the bursar. This is because he is described as a character full of worry. He only worries about money and is described as counting dollars rather than looking after Reggie well.