Sylphie's Squizzes

article by Zoë Disher | photos by Alamy

EN3-UARL-01 | AC9E5LA03

Learning Intention:

I am learning to understand how to use headings and subheadings so that I can predict content and navigate a text.

Success Criteria:

- I can identify the text features of an informational text (heading, subheading, byline and images).
- I can make predictions about the content of an informational text based on these features.
- I can confirm or correct my predictions based on the content of an informational text.

Essential Knowledge:

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

Present students with a copy of the article with the image and body text concealed. Students should be shown the following phrases:

1. Heading: The Nome Serum Run
2. Bylines: article by Zoë Disher | photo by Alamy; Dogs raced against time to deliver life-saving serum!
3. Subheadings: A deadly outbreak; Dogs to the rescue; Racing in the dark

As a class, label these text features and discuss their purpose. (Heading appears once and is the title, whereas subheadings appear throughout and split the title into sections. The byline is a secondary line and provides the name of the author and a possible overview of the text.)

Using the five Ws, ask students to predict what the content/story of this article will be:

- Who do you think the article will be about?
- Where do you think it will be set?
- When (present, past, ancient past) do you think it will be set?
- What do you think will happen in the article? (Provide vocabulary support: Nome is a proper noun and name of a city; serum is a medicine.)
- Why do you think this story is 'newsworthy' or worth writing about?

Next, reveal the image and discuss the clues it provides. (Black and white, huskies, snow, very warm clothing.) Ask students to confirm or modify their predictions based on this image.

Ask students to use their predictions, recorded in their answers to the 5 Ws questions to structure and write a short article. It should be based on what they think the Nome Serum run was, structured as a three-paragraph informational text, organised around the three subheadings.

After students have written their predictive text, reveal the body text to the students. Instruct students to compare how similar the events in their text were to the actual events.

Got to Dash

story by Simon Cooke | illustrated by Anna Bron

EN3-UARL-01 | AC9E5LE02

Learning Intention:

I am learning how to recognise and explain my viewpoint on the theme of a text so that I can discuss and reflect upon the viewpoints of others.

Success Criteria:

- I can define the term ***thematic statement***.
- I can consider the topics, characters, events and morals in a story to develop my own thematic statement.
- I can interrogate thematic statements developed by my peers.

Essential Knowledge:

More information about how the theme of a text differs from the topic can be found in the English Textual Concepts video Theme.

More information about how the concept of theme should be addressed in Stage 3 (including constructing thematic statements) can be found on the English Teachers Association's page on Theme.

Guiding Question:

How can themes inform us about human experiences?

As a class, read the story. After reading, construct a quick class summary of the main character, the events of the story and the actions that he takes. This could be done in the form of a Somebody, Wanted, But, So, Then protocol, or through using a WWWWWH chart (interactive resource produced by the DoE's Digital Learning Selector).

- Who? Jackson a young boy with a broken leg
- What? Learns morse code from his grandfather
- When? His cast comes off.
- Where? Is visiting a park and sees a dog acting strangely.

- Why? The dog is trying to get help for an unconscious old man.
- How? He is using morse code to try to get a human's attention.

Explain that students are going to provide their own interpretation of the theme of the story.

As theme is a difficult concept, with many misconceptions, start by explaining to students what a theme is not. First of all, a theme is not a topic – therefore the theme of the text is not morse code. Secondly, a theme is not an idea – nor is the theme of the text ideas about pets, bravery or intelligence.

A theme is statement about life. You may wish to explain that a theme in its most simple form is the message, moral or lesson of a text. It should always be phrased as a sentence. When working out the theme of the text, a reader needs to consider the plot, setting, character, language and moral events.

Explain that students will be coming up with their own interpretation of what the thematic statement of this text is. A thematic statement is a sentence (or two sentences) that explains the theme of the text, in a person's opinion.

Ask students to review the class summary of the story. Ask students to construct a thematic statement based on this summary.

Additional scaffolding can be provided through the following steps:

1. Using the class summary as a starting point, expand on the ideas of character, events and morals. Use each as a subheading and provide additional details from the text after close rereading. Some suggested answers are:

Characters	• Jackson at the start of the story is frustrated by his broken leg. • Really enjoys physical activity. • Initially didn't want to learn morse code. • Spent a couple of weeks to get the hang of it. • The dog isn't very cute – it is described as a mongrel with a big head and short stumpy tail
Events	• After his cast came off, Jackson took a break from skating because his leg hurt. • He noticed a dog behaving strangely by dropping rocks and sticks in a particular pattern. • Jackson worked out that the dog was spelling out SOS in morse code
Morals	• When you are bored, you should try to learn a new skill. • Observe what is happening around you and if you see something strange seek help

   Students then construct a thematic position based on key points in the longer summary.
2. Provide students with a list of key terms that they should use in their thematic position. These could be extracted from the longer summary outlined in the activity above. Some suggested words could include skill, observe curiosity, assistance.

Possible thematic positions for this story could include:

- You should be curious and always try to learn new skills as you never know when they might be useful.
- It is important to be observant because you might suddenly need to help somebody.
- Animals are remarkable creatures, and we should show respect towards their skills.

After students have determined their own thematic position, ask them to share their idea with a peer. After hearing a peer's thematic position, they should ask which events in the story most influenced their thinking and the most important lesson they took from the story. Once students have heard a range of thematic positions, ask them to modify their own based on ideas from other students' viewpoints.

Elsewhere

poem by Anna Bell | illustrated by Christopher Nielsen

EN3-VOCAB-01 | AC9E5LY08

Learning Intention:

I am learning about the history of the word elsewhere so that I can develop a deeper appreciation for the poem.

Success Criteria:

- I can define the term etymology and describe its significance.
- I can explain the meaning of the poem.
- I can construct a short piece of creative writing based on the poem.

Display the title of the poem to the class. Ask students if they have heard of the word '*elsewhere*' before. Then as a class access the Collins dictionary page for elsewhere and complete a 'See, Think, Wonder' learning routine. Potential answers include:

- See: headings, subheadings, embedded videos, definitions, examples
- Think: is there a big difference in the way *elsewhere* is used in U.K English and American English? Do all the examples use *elsewhere* in a similar way?
- Wonder: how do I pronounce elles hwǣr? What does ME stand for? If elsewhere is a high frequency word, do I use it regularly?

Explain that dictionaries often include the word origin (also called etymology) of a word. This provides the word's history and ways that its meaning may have changed over time.

Identify the main etymological features of elsewhere as provided by the Collins Dictionary: it is from before 900CE, also known as the Middle Ages. It has come from the Middle English elleswher̨ which in turn came from the Old English elleshwær. You may want to teach them the Old English pronunciation: ELL-es-w-HAR (the 'har' should sound like 'hat' but with an 'r' instead of a 't').

Explain that the Middle Ages are a common setting for fantasy novels. For example, J. R. R. Tolkien was a university professor in Old English and many of the languages he created for his novels, including Elvish, were based on Old English dialects.

Ask students to think about the word *elsewhere* again. This time, they should also consider the word origin and history. Students may now notice that the word has a fantastical quality and sounds more poetic and fairylike than many of its synonyms such as absent, away, not here or in a different place.

Read the poem as a class. Discuss its meaning by asking the following questions:

- Who is the speaker in the poem? (The little girl reading the book.)
- What is she thinking about? (Why do many people spend a lot of time in *Elsewhere* and if she should journey there too?)
- What is unusual about the way that *Elsewhere* is written? (It has a capital letter and is written like a proper noun.)
- How has the speaker misunderstood the meaning of *Elsewhere* and what is the effect? (She thinks that *Elsewhere* is a place and the way that she describes it makes it sound far away and very exciting).

Link back the message of the poem (the potential excitement of a journey to *Elsewhere*) with its word origins. Students should connect the mysterious *Elsewhere* in the poem, with the fantastical elements the word holds.

Finally, ask students to write a descriptive paragraph, construct a story plan or compose a short story about the fictional place '*Elsewhere*'. It should contain mythical creatures, awe-inspiring landscapes and eye-catching buildings. Students should then present their imagined city of *Elsewhere* to the class.

Basil, the Outcast

story by Wendy Graham | illustrated by Tohby Riddle

EN3-VOCAB-01 | AC9E5LA02

Learning Intention:

I am learning how to move beyond believing the bare assertions made by a narrator so that I can consider alternative points of view in the text.

Success Criteria:

- I can understand the difference between making a bare assertion and supporting an opinion with evidence.
- I can recognise bare assertions made in a story.
- I can adopt the point of view of another character and consider their responses to the assertions that have been made.

Essential Knowledge:

More information on creating an opinion supported by evidence can be found in the English Textual Concepts video Argument.

Read the story to the class, or if you have a digital subscription you may choose to listen to the audio recording.

After reading, ask the class to identify the narrator of this story. Students should recognise that it is told through first person narration and uses a strong narrative voice. The narrator is the dog, Basil, and we see events exclusively from his point of view.

Define the following two terms:

- Bare assertion: a claim of fact, but without supporting evidence.
- Supported opinion: an idea or belief with reasons or explanations attached.

Ask students whether Basil uses bare assertions or supported opinions when he is talking about Princess the cat. Students should recognise that most comments that Basil makes are bare assertions. He states many negative opinions about Princess but does not support these opinions with evidence. Instruct students to reread the text and find examples of Basil making bare assertions. They might also find bare assertions made by other characters. Suggested answers include:

> Basil – I am an outcast dog.
>
> Basil - Isn't she horrible.
>
> Mum – You poor old mutt.

Then instruct students to find examples in the text where opinions are supported with evidence, rather than being a bare assertion. For example, Sarah says that Basil smells. Basil then supports that opinion by providing evidence that he does smell: he likes to "roll in things that pong like the rubbish tip on a hot day."

Remind students that this is a story told from the point of view of Basil. Construct a list of other characters in the story (Princess, Sarah, Max, Mum, the vet). Explain that we do not get to hear their opinions; we only get to know them through the bare assertions made by Basil.

Ask students to adopt the point of view of Princess. Explain that you will be responding to the bare assertions made by Basil and providing your supported opinions of him in return. This activity could be done as a comprehension task, or a verbal task such as a hot seating activity or a role play.

Provide students with a selection of assertions made by Basil. Then provide a structure for their response: you say / I say. First, they should summarise the point made by Basil (you

say). They then explain why they think that this point is wrong (I say). Finally, they need to make a complaint about Basil's behaviour and support their complaint with evidence.

An example response is below:

> You say that I am a fish-breath feline and question why I get to sleep inside the house on a warm cosy bed. Well, I say that fish actually smell excellent, and they are an important part of my diet. Also, I must stay inside, otherwise I might kill native wildlife. And because I am an old cat, I need a warm cozy bed for my old joints. I don't think that you should be criticizing my smell. You yourself have admitted that you like to roll in the smelliest smells that you can find!

A Letter From His Lordship

poem by Jonathan Sellers | illustrated by Greg Holfeld

EN3-UARL-01 | AC9E5LE03

Learning Intention:

I am learning how the ideas represented in texts can shift according to viewpoint so that I can understand multiple interpretations of a text.

Success Criteria:

- I can identify the viewpoint of a text and summarise the ideas outlined.
- I can offer alternative viewpoints of the ideas explored in a text.
- I can locate other texts that offer similar viewpoints and opinions about the ideas.

Essential Knowledge:

More information about how a theme invites the audience to think more about their own lives and what they value can be found in the English Textual Concepts video Theme.

Guiding Question:

How does a story's point of view help us explore themes?

Prior to reading the text, remind students of the definition of a theme. Use the stage statements from the ETA's Textual Concepts page on Theme to guide discussion. Themes:

- are different from subjects or topics
- arise out of the actions, feelings and ideas of people or characters
- may be explored in different ways by different texts
- relate to social, moral and ethical questions in the real world!

Ask a series of pre-reading questions that link to the theme of the text and relate to social, moral or ethical questions in their own lives:

- Do you have pets?
- If you have pets, what are their names? How did you choose their name? Do you think their name suits them? Do you think they like their name?
- If you do not have pets, imagine that you do have one. What name would you choose? Why would you choose this name?

Next, read the ABC Everyday article Pets with human names deserve a story, so we gave them one. Conduct a class poll on whether students think that pets should have human names, or whether it is more appropriate to use specific pet names (Fido, Milo, Tibbles).

Explain that while considering this social question, we have only considered the viewpoint of humans (the pets' owners). This could also be an ethical question, as animals might have an opinion about what their names are.

Read the picture book "You're Called What?!" by Kes Gray. In this book, many animals visit the Ministry of Silly Animal Names in an attempt to change a name that they hate. Ask students how they would feel if they were called a cockerpoo, a pink fairy armadillo or a shovelnose guitarfish.

Then, read the poem "A Letter From His Lordship" to the class. Alternatively, if you have a digital subscription, you can listen to the audio recording. After listening to the poem, ask students to explain its theme (humans have given pets ridiculous sounding names, instead pets would like to be called sensible, human names). Challenge them to explain how the theme of the poem is similar to "You're Called What?!" (Both texts are about animals being embarrassed by the names they have been given by humans). Record these points.

Finally, ask students to write their own persuasive text modelled on the points raised in the previous discussion. Model how these points can be crafted to form the perspective of unrepresented animals and title the text "Considerations from a Furry Friend." For example

Human names for pets	Human names help us to gain the attention and respect we deserve. It is very hard to respect a creature who goes by the name of Snooffles. Clark, on the other hand, is short and snappy. It gets peoples attention.
'Personality	Just like humans, we Companions have many different character and personality attributes. By giving us human-like names, not only does it help people connect to us, but our owners can also choose names that reflect our personality.
Filling the void	Often, our human companions bring one of us into their homes to help fill the void of loneliness. This can happen if someone has moved into a new area, or they have sadly lost someone. Choosing

	a human-like name for us, can help fill that void, as it sounds like you are speaking to a human when you talk to us. You may even like to call us after your favourite person who can no longer be with you as a sign of respect for your loved one.

The Thwarting of Mr. Erasmus

part one of a two-part story by Geoffrey McSkimming | illustrated by Gabriel Evans

EN3-UARL-01 | AC9E5LA07

Learning Intention:

I am learning how illustrators deliberately sequence images so that I can explain how their arrangement affects the viewers' interpretations.

Success Criteria:

- I can define key terms in visual literacy and locate these techniques in a range of images.
- I can compare the arrangement of images in the story with a website of hyperlinked images.
- I can develop a sales pitch using the sequence of hyperlinked images as a prompt.

Essential knowledge:

More information about how speech, writing and visual elements can be combined to make meaning can be found in the English Textual Concepts video Code and Convention.

Prior to reading, display the three illustrations by Gabriel Evans. Then explicitly teach three visual literacy terms:

- Colour symbolism: the connotations a colour evokes and the emotions associated with them.
- Vectors: a line (visible or invisible) that leads a viewer's eyes from one part of the image to another, or to divide an image.
- Salience: the elements of an image that most stand out; the eye-catching element in the image.

Reveal and analyse each of the images in turn, asking questions based on the techniques listed above. For example: Which colours have been used in this image? What emotions do these colours evoke? If you have a digital subscription, this activity can be done as an interactive task. After analysing each image, students write a summary using the following prompts:

> This image depicts …

This image makes me feel … because … (explain how it uses a technique)

After analysing the three images, students' chart how their emotions have changed after viewing the three images. For example, students might go from peaceful (Mr. Erasmus by the riverbank) to fearful (Sylphie swimming through the lagoon) to concerned (Sylphie and Mr. Erasmus observing the building site). Read the story, or if you have a digital subscription listen to the audio recording. Then compare how the emotions evoked by the images correspond to the emotions expressed in the story.

Explain that developers, like Behemoth in the story, also use images and a range of visual techniques to evoke emotions of desire, optimism and envy in the viewer. Reveal images of an artist's impression of an apartment development or building precinct from a local developer's website. (These can generally be found by typing in your suburb / town + apartment development.) Discuss how the web designer has sequenced the range of images on the website. For example, the website Evoke (an apartment complex in Sydney's west) uses the following sequence of images:

- A long shot that reveals the whole apartment complex
- A slideshow of images that show the beautiful areas of the building
- A slideshow of the landmarks around the apartment complex
- An aerial map with a series of hotspots of the major landmarks close to the apartment complex
- More photos of the beautiful interior.

After deconstructing the series of hyperlinked images, break students into groups of 2 – 3. Explain that they are salespeople of Behemoth Towers. Using the images that appear on the website, they must design a sales pitch to convince Mr. Erasmus and Sylphie that it will be a beautiful complex and that they should both buy an apartment. Provide students with the following structure to guide the sales pitch:

- A timer will be set, and you will have 60 seconds to convince us to buy an apartment.
- Start with a question that will hook the interest of Mr. Erasmus and Sylphie.
- Describe how wonderful the complex will be. Use lots of exaggeration.
- Can you think of any problems caused by the apartments? Explain how the apartments will solve more problems than they cause.
- How much are you selling the apartments for?
- Finish with a powerful statement that will convince them to buy one!

Fancy Some French Fries?

article by Mina | illustrated by Michel Streich | photos by Dreamstime

EN3-RECOM-01 | AC9E5LA04

Learning Intention:

I am learning how the starting point of a sentence reveals the message or topic of a text so that I can experiment with cohesion in my own writing.

Success Criteria:

- I can locate the topic sentence in a paragraph.
- I can identify the topic of a paragraph and use the topic to work out the main idea.
- I can experiment with using topic sentences to ensure cohesion in my own writing.

Essential knowledge:

More information about how the theme of a text differs from the topic can be found in the English Textual Concepts video Theme.

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. Sometimes informational texts are broken into sections using subheadings. In each section there are extremely short paragraphs, using indented lines.

Count and number the paragraphs of the article, including the introductory paragraph, in blue. There are 22 in total. Highlight the number of sections by identifying the subheadings. There are four in total.

Once students have a solid overall understanding of the content of the text, complete a close analysis of a section (the paragraphs contained within a subheading). In this text, many of the paragraphs are one sentence long and therefore it is more appropriate to analyse a whole section to explain how a topic sentence works.

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 underneath the subheading "France vs. Belgium". Read the topic sentence as a class and locate the word that reveals the topic: origin. Then guide students in broadening their comprehension by identifying the main idea in this sentence by underlining who the paragraph is about (the French Fries) and what is something significant about them (the mystery around their origin).

Historians have been discussing [what] French fries' [who] origin [what] for centuries.

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 sentences that follow the topic sentence and instruct them to underline the facts and details about the different historical accounts of the origins of French Fries:

> Even though they are often called French fries, many believe the first fried potatoes were actually made in Belgium.
>
> One theory is that hot chips were first made in 1680 in Namur, the French-speaking part of Belgium. In Namur, fried fish was a popular dish. So, one winter, when the local river froze and fish could not be caught, they fried potatoes instead.
>
> The name *French fries* was said to be first used during World War One when American soldiers were stationed in Belgium. As the official language of the Belgian army was French, the soldiers nicknamed the delicious fried potatoes French fries.
>
> Another theory is that French fries were indeed created in France. In the 1780s, street vendors were said to have sold thin potato fritters, which resembled the fried potatoes we know today.
>
> But because there is no specific record of who invented them in the first place, it remains a mystery lost to history!

Complete a close analysis of the remaining sections, 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 the history of the hamburger. (Suggested reading: Kid's News article McDonald's History or Owlcation's article The Story of the World's Greatest Sandwich) 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.

Dotty Potty's Grand Adventure

play by Bill Condon | illustrated by Queenie Chan

EN3-OLC-01 | AC9E5LA01

Learning Intention:

I am learning how to consider aspects of social context so that I can recognise social roles and responsibilities in a text.

Success Criteria:

- I can define the term social context and recognise its features in a text.
- I can explain how social context has influenced conversations in the text.
- I can complete a role play based on my understanding of social context.

Essential Knowledge:

More information about how social factors influence the construction of a text can be found in the English Textual Concepts video Context.

As a class, conduct a reading of the play. Ask students to read their lines in a flat or neutral voice for the initial reading.

After reading the play, discuss why a neutral voice was not the most appropriate way to read the play. You may wish to use the following questions to prompt discussion:

- What is the problem with reading all lines in a neutral voice? (Students will most probably discuss first how you cannot convey emotions using a neutral voice.)
- Can you think of any other problems with using a neutral voice? (Prompt students to recognise that people use a different tone of voice if they are speaking to someone more or less powerful than them.)
- Rank characters in terms in terms of their social power in this play. (The King, then Captain Dotty Potty, then Captain Giles Golightly, then the sailors then the unseen characters such as headhunters, cannibals and zombies. There might be some disagreement on this ranking, for example students might think that the green sailors have less power.)

Explain that this is a text where the social context of the characters has a massive impact on how lines are delivered.

Use 'The School Magazine' video to broadly define the term for students. Then provide a simple definition of social context: the social environment or social situation where something happens. Identify features of social context in the play: Dotty Potty lives in a kingdom, therefore she must follow the King's orders, or it is treason. Dotty Potty is also a captain in the navy, which means that her sailors must follow her orders, or it is mutiny. Some aspects of the social context are unusual as historically women could not be in the navy and had less power than men, but Dotty Potty is more powerful than her male sailors.

Ask students to demonstrate how tone of voice, use of pauses and gestures vary according to social context. You may wish to provide scenarios for students to experiment with aspects of social context. Some example scenarios include:

- A King ordering his knights into battle.
- A principal lecturing a student who was talking during assembly.
- A child asking their parents for a raise of their pocket money.

Reread the play as a class, this time with a consideration of social context. After reading, annotate the play with examples of how social context impacted the delivery of lines. Consider how tone, volume, pitch and pauses will vary according to social context. Some example annotations are below:

KING: I have a grand (booming emphasis) adventure for you, (pause) Captain Potty.

DOTTY POTTY: Cool! (Loud, excited tone)

KING: However, (pause) it will most likely kill you. (Matter of fact tone)

DOTTY POTTY: Suddenly I don't feel very well. (Nervous tone)

KING: Unless you (emphasis) accept this mission, (pause) your head will be chopped off. (Threatening tone)

DOTTY POTTY: But I'm very attached to my head. (High pitch, pleading tone)

KING: Do you accept it or not? (Long pause after question)

DOTTY POTTY: Oh, (long pause) all right. (Sad tone)

Finally, break students into groups and instruct them to play the improv game Day in the Life. This game requires the group to interview a student about what happens in a typical day in their life. Students then need to improvise a dramatic retelling of this day. In their delivery, students should consider aspects of social context and consider the impact it will have on other characters in their improv skit.

On the Back Porch

poem by Lisa Varchol Perron | illustrated by Amy Golbach

EN3-UARL-01 | AC9E5LE01

Learning Intention:

I am learning how a message of a text can be shared across genres and cultural perspectives so that I can recognise how context can impact on the exploration of a theme.

Success Criteria:

- I can recognise the theme of a text.
- I can explain how a variety of texts are linked by a particular theme.
- I can compose my own text that explores this theme.

Essential Knowledge:

More information about how social and cultural factors influence the construction of a text can be found in the English Textual Concepts video Context.

More information about how texts are grouped together according to form and function can be found in the English Textual Concepts video Genre.

More information about how the concept of theme should be addressed in Stage 3 (including constructing thematic statements) can be found on the English Teachers Association's page on Theme.

Guiding Question:

How are themes shared across genres?

Read the poem, or if you have a digital subscription, listen to the audio recording.

After reading, ask students to work out the thematic statement of the poem. For more information on what a thematic statement is, and how to construct a thematic statement, review the learning resource for the story 'Got to Dash' (this issue).

There are multiple thematic statements that could be drawn from this poem. Some examples of thematic statements include:

- Recognising the beauty of nature in the many small details that make up an ecosystem.
- The wonders of nature often become most apparent as night falls.
- The importance of protecting nature because it is intrinsic to our own wellbeing.

Present students with a range of texts that explore the topics of nature and sustainability. Aim to include texts from a range of genres and cultural perspectives. Some suggested texts include:

- 'My Friend Earth' by Patricia MacLachlan (picture book)
- 'The Hunt' by Narelle Oliver (picture book)
- 'Welcome to Country' by Aunty Joy Murphy (picture book and visual art)
- 'The Bunyip' by Oodgeroo Noonuccal

Hand students a Venn Diagram. An interactive Venn Diagram is available on the Graphic Organiser page of the Digital Learning Selector. Divide the Venn Diagram into three sections using horizontal lines. Then allocate each section one of the following headings: genre, context, content.

Ask students to compare the poem with another text, from a different genre and cultural perspective. They need to complete the structured Venn Diagram based on their understanding of both of these texts.

After completing the Venn Diagram, students should write a thematic statement that applies to both of the texts. For example, if students were comparing the poem to 'My Friend Earth' the thematic statement might be as follows:

> The theme of these texts is that nature is magnificent. The beauty of nature can be seen in its multiple small details. Nature's beauty shifts according to time, for example the time of day or the season.

Finally, ask students to compose a text based on the thematic statement they have constructed. It could be in a variety of modes – an image, poem, short story etc.