Carol's First Alien Draw

story by Angelique Fawns | illustrated by Sarah Davis

EN3-CWT-01 | AC9E5LE05

Learning intention

I am learning to experiment with stylistic features of authors so that I can engage my readers in the emotional experiences of the characters I create.

Success criteria

- I can consider the impact of statements with and without imagery.
- I can identify emotions felt by characters.
- I can compose examples of imagery to evoke emotions in readers.
- I can include my examples of imagery in a short story.

Focus question.

How does language help readers evoke feelings from a text?

Essential knowledge

View the section on imagery from the video Connotation, Imagery and Symbol, created by The School Magazine (from 1 minute 52 seconds up to 3 minutes 41 seconds). Ensure students note that imagery brings two different things together to say something different about each of them.

Tell students that imagery includes any descriptions that allow the reader to imagine the world of the text.

Inform students that authors strive to create an emotional response in readers, and that they use language with the goal of engaging readers in the emotional experiences of characters.

Prior to reading Carol's First Alien Draw display the following statements:

- Amit feels sad.
- My heart pumped hard.
- Nerves made me twitchy.

Discuss the impact of these statements by considering the following:

- What emotions are the characters feeling? (Sadness, fear, nervousness)

- How vivid are the descriptions of the emotions the characters are experiencing? (Not very)
- Do the statements evoke emotional responses in readers? (Probably students will respond that they don't)
- Rate the emotional response the descriptions create in you from 1 to 10, with 1 being minimal response and 10 being incredibly engaged in the emotion the character is feeling. (The score may be around a 3 or 4)

Read Carol's First Alien Draw with students or listen to the audio version. Display the following extracts from the story:

> Even she, the most bow-legged of cowboys, had an extra bounce in her step as she joined the entry fee line-up. She rolled her neck, trying to loosen up the shoulder she'd cracked at the beginning of the season.
>
> Being Phoenix's Youth Champion Bull Rider was one thing, but conquering a six-legged Occet from Oberon? Her calves quivered as she imagined the challenges of the ride.

Discuss the same questions as previously:

- What emotions are the characters feeling? (Excitement, fear)
- How vivid are the descriptions of the emotions the characters are experiencing? (The descriptions are vivid and clear)
- Do the examples evoke emotional responses in readers? (Most likely students will conclude that they can imagine Carol Clingen excitedly awaiting her turn in the rodeo and her nerves at the challenges)
- Rate the emotional response the descriptions cause in you from 1 to 10, with 1 being minimal response and 10 being incredibly engaged in the emotion a character is feeling. (Students will probably give these descriptions a higher score, around 7 to 9)

Discuss the examples of language that helped create the emotion evoking imagery, for example, bounce in her step, rolled her neck, her calves quivered. Emphasise that the imagery in Carol's First Alien Draw helps readers create clear images of the scene and the emotions in their minds which allows them to connect more deeply with the character's experiences.

Inform students that they will be composing their own examples of imagery that evoke emotional responses in readers. Tell them that first you will be composing examples collaboratively.

Discuss emotions authors often wish to evoke in their readers and jot ideas on the board, for example:

- Pity

- Fear
- Longing
- Sadness
- Triumph

Select one of these examples, such as fear. Sketch the outline of a body on the board. Discuss places in the body where students experience fear and the way it feels, such as:

- their chest feeling tight
- their legs wobbling
- their teeth chattering.

Label each example on the outline of the body. Select one example, such as the chest feeling tight. Remind students that selecting evocative language allows writers to convey emotion in the texts they create. Compose examples of imagery to describe the emotion selected by completing one of the following steps:

- Create figurative language to compare the idea by thinking of what else might feel similar, such as wearing tight clothing or being packed tightly into a jar of pickles, for example my chest felt like I was inside a tightly packed jar of pickles
- Engage a number of senses to describe the feeling such as, the metallic smell of fear lingered in my nose, my mouth felt parched, and I felt my heart hammering in my chest
- Create a vivid image of the character, for example, they stood rooted to the spot, knees knocking together, licking their lips as if desperate to quell the dryness on them.

Discuss plot ideas for stories that might evoke fear, for example, a spooky story set in an abandoned house, a story about a lost pet, apprehension about the first day at a new school. Choose one idea. Discuss ways to incorporate the imagery into a brief story about a character experiencing fear, noting key plot points on the board, for example:

- describe the way a character feels entering an abandoned house
- outline how they might react as they pluck up courage to open a sealed door
- describe their shock when a bat flies from the room.

Students may work with a partner or independently for this task. Remind them of the steps they need to complete to compose their emotion-evoking imagery, including:

- Select an emotion
- Identify where in the body you feel the emotion
- Create examples of imagery

- Include the imagery in a short story.

Peer assessment

Once students have completed their short stories, instruct them to swap with someone else. Tell students that they should read each other's stories before scoring the emotion the story evoked in them out of ten, with one being least amount of emotion and ten being most.

The webpage Effective Feedback has more information on the types of feedback.

Exit slip.

Prior to the end of the lesson, discuss the following question and instruct students to note their responses in their workbooks:

- How does language help readers evoke feelings from a text?

Sylphie's Squizzes: Here be Dragons

article by Zoë Disher | photos by Alamy

EN3-VOCAB-01 | AC9E5LA06

Learning intention

I am learning to compose noun groups/phrases to expand descriptions so that I can make the texts I compose more descriptive.

Success criteria

- I can reflect on the fact that noun groups provide additional information.
- I can identify noun groups in a text.
- I can identify the additional information noun groups provide.
- I can compose my own noun groups.
- I can include these in an article about an animal of my choosing.

Essential knowledge

Ensure students are familiar with what nouns are (names of things) and the fact that noun groups/phrases are a group of words that describe the noun. Definitions can be found in the Australian Curriculum English Glossary.

Prior to reading Sylphie's Squizzes: Here be Dragons display the following sentence:

> With their bodies and their legs, olms look like dragons that have just hatched.

Without discussing the sentence further, instruct students to sketch an image of an olm based on the description. Most likely students will find this challenging the description doesn't include much detail.

Discuss questions students have about the appearance of olms and note these on the board. Sample responses include:

- What do their bodies and legs look like?
- In what way do they look like dragons that have just hatched?

Display the first sentence Sylphie's Squizzes: Here be Dragons and read it with the students or listen to the audio version.

> With their thin, snaky bodies and their stubby little legs, olms look like baby dragons that have just hatched.

Identify the nouns and the noun groups/phrases:

Noun group 1: Noun; bodies, noun group; thin, snaky

Noun group 2: Noun; legs, noun group; stubby little

Refer back to the students' questions about olms and discuss how the descriptions in the noun groups provide a far clearer image of what olms look like. Instruct students to sketch a new image of an olm. Emphasise how much easier it is now to sketch an olm due to the information in the noun groups.

Place students in small groups. Instruct them to read the remainder of the article with their group so that they can investigate noun groups. Instruct students to identify further noun groups in the article and discuss the additional information they provide. For example:

> In fact, in the seventeenth century, people living near Postojna Cave in Slovenia thought that's exactly what they were. (The noun group 'near Postojna Cave in Slovenia' provides more information about the type of people who thought olms were dragons)
>
> Olms are only about 30 centimetres long, and after heavy rain they're sometimes found washed out of the cave. (The noun group 'only about 30 centimetres' provides more information about olms appearance)
>
> People thought this sight meant there must be a fearsome mother dragon living inside. (The noun group 'fearsome mother' provides more information about the type of dragon people thought lived there)

Inform students that they will be experimenting with constructing descriptive noun groups, tell them that to do this they will need to research a creature before composing sentences to describe it. Tell students that first you will be composing an example collaboratively.

Collaboratively select an animal from Animals on the National Geographic Kids site, for example an aardvark. View the accompanying photos and discuss the key features of the animal's appearance, for example it has a long snout, brown fur, short stubby legs and a long tail.

Collaboratively compose noun groups to describe the creature's appearance, for example:

- it has a long, narrow snout
- it has short, stubby legs with clawed feet
- it has a long, curly tail, covered with brown fur

Identify further facts from the webpage and note these on the board, for example:

- They use their front paws to dig holes at a rate of 0.6 metres in 15 seconds
- Their common ancestors are elephants and golden moles.

Compose a brief article about aardvarks as a class, using the noun groups and the factual information. For example,

> Aardvarks are known for their long narrow snouts. It will come as no surprise then that their ancestors include elephants and golden moles. They have short, stubby legs with clawed feet. Don't be fooled into thinking these short legs aren't powerful. In fact, they can dig holes in the ground at a rate of 0.6 metres in 15 seconds.

Emphasise that you haven't copied the information from the website and that instead you have used it to form your own descriptive sentences.

Instruct students to work with the same groups as earlier. Students may also work independently for this task if they wish. Tell students to complete the following steps:

- Select a creature from Animals on the National Geographic Kids site
- Compose noun groups to describe their appearance
- Include the noun groups in a brief article about the creature

Peer assessment

Once students have had time to compose their articles instruct them to swap with another group. Tell students that they will be reading their peer's work and creating a sketch of the animal using the information included. Once complete, tell students to compare their sketch with the image on the website to assess how accurately the noun groups composed by their peers described the animal. Discuss a criteria for assessing the noun groups. A sample one has been provided. Tell students to peer-assess the work of their peers using the agreed criteria.

Criteria:

- Describes the animal's appearance accurately

- Includes key features of the animal
- Includes factual information.

The webpage Effective Feedback has more information on the types of feedback.

Rodent Rodeo

poem by Jody Jensen Shaffer | illustrated by Greg Holfeld

EN3-OLC-01 | AC9E5LY02

Learning intention

I am learning to pose questions to keep a conversation moving so that I can engage in meaningful discussions.

Success criteria

- I can consider factors that impact the flow of a discussion.
- I can compose questions to ask my peers in a class discussion.
- I can establish rules around how to conduct a class discussion.
- I can participate in a class discussion following the rules created with my class.

Prior to reading Rodent Rodeo, discuss the question:

- What can make participating in class discussions challenging?

Sample responses include:

- The responses to discussion questions may be repetitive.
- There may be long pauses between responses.
- Students may talk over each other/a small number of people may dominate the discussion.

Inform students that one way to keep a discussion moving is by asking questions. Inform students that they will be composing questions to ask their peers about three texts as part of a class discussion. Tell them that first they will be viewing different texts to allow them to develop discussion questions.

Begin by viewing the video Rodeo Kids from Behind the News.

Discuss questions that might be used to stimulate discussion about the information in the video and share responses. For example:

- What are rodeos? (Competitions where a rider must stay on a bucking horse or a wild bull for as long as possible)
- What are some of the risks? (Rodeos can be dangerous)
- What are the benefits of competing in rodeos? (Riders can become famous, people make a career out of it, it can give children a second chance)
- How do the kids feel about competing? (They are excited)
- What ideas are raised about animals in the video? (There is some controversy over the treatment of animals)

Next, read Rodent Rodeo. Discuss the subject matter (a rat preparing to compete in a rodeo).

Place students with a partner and instruct them to discuss questions that could be posed about the text in a class discussion. instruct students to share their questions and invite the rest of the class to provide responses. For example:

- What is the focus of the poem? (The equipment the rat has)
- What makes it interesting? (It is about a rat rather than a human)
- What is missing from the text? (How the rat feels about the rodeo)

As students discuss responses to the questions, emphasise any factors that slow-up the discussion, for example long pauses, repetitive responses. Discuss rules that might be established to prevent these elements, for example:

- Limit the number of responses to each question
- Establish a rule for how students might take turns to ask their questions

Display these ideas as class rules for students to follow when conducting future discussions.

Next, read Carol's First Alien Draw, found on pages 4 to 7 of this issue of Orbit. Emphasise that this text also focuses on a rodeo. Inform students that they will be composing questions for a class discussion about the three texts. Tell them that the questions can focus on any elements of the texts. The goal here is to compose enough questions to keep a discussion going for a number of minutes. (Note: the amount of time should be determined by what best suits the specific class.)

Place students in pairs or small groups. Instruct students to work with their groups to come up with at least three questions about the texts. Sample responses include:

- Which text was most exciting and why?
- How do you feel about the treatment of animals in rodeos?
- Which of the three texts provided the clearest indication of how competitors feel before the competition?

- If you were to recommend one of the texts for providing a representation of rodeos which, would it be?

Once students have had time to compose questions, conduct a class discussion, with students taking turns to ask their questions. Remind students to refer to the list of rules established earlier, regarding the number of responses to each question and how to ensure everyone has an opportunity to ask their questions.

After students have participated in a discussion ask students if there is anything further, they would wish to add to their list of rules. If so, add these to the list and display the class's discussion rules for them to refer to in the future.

Assessment

Provide the students with the following exit slip question and instruct them to note their responses in their workbooks:

- How does posing questions assist with class discussions and what rules enable class discussions to run smoothly?

No Homework!

story by Kathryn England | illustrated by Douglas Holgate

EN3-CWT-01 | AC9E5LE05

Learning intention

I am learning to adapt and combine aspects of texts I have experienced so that I can create unique and interesting texts.

Success criteria

- I can identify repetition in a text.
- I can reflect on when repetition might be useful.
- I can compose a text that features examples of repetition.

Prior to reading No Homework! display the following paragraph:

> I went to the beach today. I like the beach. It was fun at the beach today. The beach is a great place to meet up with friends. I saw my friends at the beach today.

Discuss students' opinions about this paragraph. Most likely they will conclude that it is a little boring as it repeats a number of words (beach, today and friends). Discuss the fact that

most authors will aim to avoid repetition as much as possible and the ways they do this, for example by using synonyms for key words.

Read No Homework! Draw students' attention to the use of repetition of words and phrases such as:

didn't like homework, in sentences such as,

> Deon didn't like homework. Deon's friends, Habib, Tuan and Carla, didn't like homework. None of the children in Mr Kirk's class liked homework. None of the parents of children in Mr Kirk's class liked homework.

Groaned, in sentences such as,

> When Mr Kirk handed out long homework sheets each week, everyone groaned. When their parents saw the long homework sheets each week, they groaned too.

I'll be able to, as in sentences such as,

> I'll be able to ride my bike as soon as I get home.
> I'll be able to watch TV as soon as I get home.

Discuss the following questions:

- What reasons might the author have for using repetition in these extracts? (To emphasise key ideas, to show that all the students and all the parents think the same, to create a text with a unique style)
- What impact does the use of repetition have on readers? (It creates emphasis, it shows how strongly the students and parents feel about homework)

Inform students that they will be composing their own text where repetition is used deliberately. Gradually release responsibility by completing an example together first. Discuss students' own opinions about homework, for example that it helps with consolidating what they learn at school or that they find it boring.

Inform students that they will be composing a description of homework, explaining their thoughts surrounding homework to a younger child. Compose an example together, such as:

> Homework is important. Everything about it is important. It's important to practise reading, it's important to practise mathematics, it's important to practise spelling. Sometimes, when I find a subject tricky at school I go home and practise as part of my homework. Practise helps me to consolidate what I have learnt. Practise is so very important.

Place students with a partner or in a small group. Students may also work independently on this task if they wish. Instruct them to compose their own description of homework, using repetition of key words and phrases for emphasis.

Peer assessment

Once students have completed their descriptions, instruct them to swap with another student/group. Tell students that they should identify the examples of repetition and provide feedback on the impact this has on readers. Students should also suggest further words or phrases that might be repeated in their peer's work if necessary.

The webpage Effective Feedback has more information on the types of feedback.

The Mail Tin

poem by Monty Edwards | illustrated by Matt Ottley

EN3-CWT-01 | AC9E5LY06

Learning intention

I am learning to use imagery to create mood so that I can compose vivid descriptions.

Success criteria

- I can identify imagery in a poem.
- I can discuss how imagery impacts mood.
- I can compose examples of imagery to express a mood.
- I can include imagery in a poem.

Essential knowledge

Discuss the term imagery, ensuring students identify that it is a way of using language to engage the senses of the reader. Discuss the term mood in relation to texts, informing students of the following:

- The mood of a text refers to the feeling a text evokes in readers.
- It may be evident through the setting, tone or theme of a text.

Focus question.

How does imagery influence the mood of a text?

Display the following extracts. For each example discuss the mood evoked:

> Extract 1:
>
> The wind whipped at the windows, rattling the panes of glass. A gust blew through the home and extinguished the fire in the grate. The house descended into darkness.
>
> Extract 2:
>
> Soft, fluffy clouds danced across the sky. The sun beat down, bathing the brightly coloured flowers in a soft glow. The smell of lavender floated from the garden.

Discuss the following questions in relation to the extracts:

- What examples of imagery are used in each extract? (For example, from extract 1, the wind whipped at the windows, and from extract 2, soft, fluffy clouds danced across the sky)
- What feeling is created by the descriptions? (Extract 1, scary, eerie, creepy, extract 2, cheerful, calm, reflective)
- What mood does each piece convey? (Extract 1, fear, horror, extract 2, calmness, tranquility)

Discuss the purpose of imagery, ensuring students note that often imagery is used to convey a specific mood.

Those with a digital subscription can complete the interactive activity now.

Listen to the audio recording of The Mail Tin or read it aloud to students without allowing them to view the accompanying image just yet. Instruct students to sketch what they interpret the setting to look like, based on the description in the poem. You may need to read the poem to students more than once. If students find drawing challenging, inform them they can label their sketches, so it is clear what the images depict. After students have created their sketches, instruct them to share them with the students nearest to them. Discuss examples, drawing attention to features such as:

- The setting, including the house and what is surrounding it, the weather, the sunshine
- Whether other elements have been included, such as trees and birds or whether it has been kept quite simple.

Discuss examples of imagery in the poem that allowed students to decide how to compose their sketches, for example:

> Way out west, where willows weep
>
> By creek beds cracked and dry
>
> The homestead sits behind a hill
>
> The mail tin far from view

View the illustration that accompanies The Mail Tin and reflect on similarities between the image and the students' sketches.

Discuss the mood of the poem, by posing the following questions:

- Does the pace feel fast or slow? (Slow)
- What feelings does the poem evoke? (For example, calmness, isolation)
- What is the mood of the poem? (This is subjective, some students may feel it is reflective, calm and peaceful while others might conclude it feels isolated and lonely)
- What language allows us to identify the feelings evoked? (Way out west, cloudless sky, behind a hill, mail tin far from view, rising dust)
- How does imagery influence the mood of a text? (It helps create a feeling of calm isolation with descriptions of the setting, the heat and off the dusty earth)

Reflect on how the countryside is the perfect place for a calm, reflective mood.

Inform students that they will be composing their own examples of imagery to convey a specific mood. Discuss types of mood, for example:

- Excitement
- Joy
- Fear

Select one of these moods to use for a worked example with the students before they move on to working in pairs or small groups. Use the mood excitement. Instruct students to sketch a setting that depicts this mood. Students may label their sketches if they are not confident with their drawing capabilities. Students may depict ideas such as a party or a busy, lively place, crowded with lots of people.

Share responses and identify elements in the drawings, for example a playground or a birthday party. Construct examples of imagery to describe the elements in the illustrations, such as:

> Children dot the climbing frame, hollering out to friends, running playing chase, icy poles drip along sticky hands.
>
> The balloons bob, the cake stands proud, children present gifts, sweet watermelon sits on plates.

Compose a brief poem, that features the examples of imagery. Inform students that it is not necessary to make the poem rhyme, the goal here is to include vivid imagery. A sample response is:

> The playground is packed,
>
> Children chase and play,

Running wild and free.

A cluster of children clamber up,

A red climbing frame,

They holler to friends,

To come and join.

Lemon icy poles drip,

Down sticky hands,

The sun is shining bright.

Place students with a partner and instruct them to complete the following:

- Select a mood they wish to convey
- Sketch a setting to depict the mood
- Compose examples of imagery based on the elements in the setting
- Include the examples of imagery in a brief poem.

Assessment

Provide the students with the following exit slip question and instruct them to note their responses in their workbooks:

- How does imagery influence the mood of a text?

Chimp Champ: Jane Goodall

article by Anne Renaud | illustrated by Fifi Colston | Photos by Alamy

EN3-RECOM-01 | AC9E5LY04

Learning intention

I am learning to use context clues to make predictions about the meanings of unfamiliar words so that I can confidently read increasingly challenging texts.

Success criteria

- I can use context clues to identify the meaning of unfamiliar words.
- I can use knowledge of base words and suffixes to assist with understanding unfamiliar vocabulary.

- I can compose sentences that provide context clues about the meaning of unfamiliar vocabulary.

Display the first few sentences from Chimp Champ: Jane Goodall:

> Jane Goodall believes that every single human being can change the world in some way. And this incredible English primatologist* has truly made her mark. For more than 55 years she has studied chimpanzees and spoken out for their rights.

Draw students' attention to the word 'primatologist'. Most likely students will not know the meaning of this word. If any students do know its meaning, request that they keep this to themselves for now. Inform students that they will be looking for clues to establish the meaning of this word. Discuss the following questions:

- What does Jane Goodall make her mark in? (Studying chimpanzees and speaking out for their rights)
- What does the base-word primate mean? (Most likely students will know this includes monkeys. Look the word up in a dictionary to establish that it also includes lemurs, lorises, tarsiers, monkeys, apes, and humans)
- What does the suffix -ologist mean? Hint, think biologist, radiologist, Egyptologist. (Someone who studies a topic)

Use the responses to make predictions about the meaning of the word primatologist. Sample responses include, they study monkeys, they study chimpanzees, they are an expert in chimpanzees.

Check the end of page 16 of the article, Chimp Champ: Jane Goodall for the answer:

> *A primatologist is someone who studies primates, such as gorillas, chimpanzees and monkeys.

Read up to the end of page 17 from Chimp Champ: Jane Goodall or listen to the audio file. Identify vocabulary that students find unfamiliar and list these on the board, such as:

- Suspecting
- Archaeologist
- Paleontologist
- enthusiasm
- natural history museum
- Tanzania
- hesitate

- accompany
- Gombe Stream Chimpanzee Reserve
- Suspicious
- binoculars
- curiosity
- devoured

Work through some further examples collaboratively, using the context to identify the meanings. For example:

- Suspecting (Context clue, never suspecting her life would change. Emphasise that the tone of the sentence appears to imply her life would change which allows readers to predict that suspecting means the same as expecting)
- Archaeologist (Emphasise the -ologist suffix, meaning to study, and the base word archaeo meaning ancient. Note: students may need to look this word up using a dictionary)
- Paleontologist (Emphasise the -ologist suffix, meaning to study, and the base word paleo meaning old. Note: students may need to look this word up using a dictionary to discover that a paleontologist studies fossils)
- enthusiasm (Context clue: Impressed by Jane's enthusiasm and passion for animals, the inclusion of the word 'and' provides a clue that the word has the same meaning as passion)
- natural history museum (Clue: students should be familiar with each of the words individually and emphasise that when combined they refer to a museum that exhibits natural elements from history)
- Tanzania (Emphasise here that the use of a capital letter that reveals this word is a proper noun, and the context, the wilds of Tanzania reveals it is a place)

Place students in pairs or small groups. Inform them that they will be working through the words on the list, using context clues and knowledge of base-words and suffixes to identify potential meanings. Tell students that once they have considered the remaining words on the list that they should read the rest of the article and note any unfamiliar words. Instruct them to then use the same strategies as previously to assist with identifying the meanings.

Discuss students' responses and the clues that they identified. Tell students that they will be composing their own brief sentences with some of these words. Inform them that their sentences should include context clues that allow others to identify the meaning of the word. Inform students that they can change the suffixes that were used in the article when composing their own sentences. Construct examples collaboratively before instructing students to work on their own sentences. Examples include:

- I never suspected I would have loved writing narratives until I found myself writing new ones every day for fun.
- The archaeologist collected a number of important ancient artifacts to exhibit at the museum.
- I took part in the activities in the incursion with passion and enthusiasm.

Extension

Instruct students to select unfamiliar words from a dictionary and compose sentences with context clues that allow readers to identify the meaning of the words.

Assessment

Provide the students with the following exit slip question and instruct them to note their responses in their workbooks:

- What clues allow us to make predictions about the meanings of unfamiliar words?

Hero

story by Lynn Priestley | illustrated by Anna Bron

EN3-UARL-01 | AC9E5LE04

Learning intention

I am learning to use figurative language so I can construct texts that allow my readers to connect with the emotions of the characters

Success criteria

- I can reflect on how figurative language impacts connection to characters' emotions.
- I can compose examples of figurative language to express an emotion.
- I can include figurative language in a description of a character.

Essential knowledge

Ensure students are aware that figurative language refers to a way of expressing meaning by using words in a non-literal way. Discuss examples such as, outside is an oven, it's as cold as Antarctica and I am as hungry as a horse.

Focus question.

How does figurative language help us connect to the emotions of a character?

Prior to reading Hero, display the following table:

Describing emotions literally	**Emotions conveyed through figurative language**
Sandi felt sad.	Huge waves of sadness washed over Sandi, pulling at her stomach like lead weights.
Amit felt happy.	Bubbles of happiness rippled along Amit's throat, making him feel like he would burst.

Discuss which of the descriptions allow readers to connect with the emotions of the characters best. Most likely students will conclude that the examples that feature figurative language create the most connection to characters.

Read Hero or listen to the audio version of the story. Identify examples of figurative language in the story. For each example, consider the emotion or the idea the figurative language is striving to convey. Answers have been provided:

What on Earth (Emotion: shock)

Softened like it did when she watched animal rescue shows (Emotion: pity)

It might as well have been freshly squeezed lemon juice (Idea: shock)

As deaf as a post (Idea: unable to hear)

Never miss a trick (Idea: astute/pays attention)

Reading my mind (Idea: thinking the same thought as each other)

The week flew by (Idea: time passed quickly)

List a number of emotions on the board. Instruct students to write these on slips of paper and to add their own ideas, for example: shock, excitement, horror, happiness, sadness.

Inform students that they will be playing a game of emotion snap. Model the game first, selecting one of the slips of paper with an emotion written on it, before composing an example of figurative language to covey the emotion. Display the following prompts to support students with composing figurative language:

- What is the emotion you are trying to convey?
- What is the most common idea you think of when you think of this emotion?

- What might be a more creative way of conveying the emotion?
- Use these ideas to compose your example of figurative language.

For example, if you select the emotion excitement, you could compose the sentence, I felt like a puppy, tail wagging, about to go outside for the first time.

Play a couple of rounds of emotion snap with students before instructing students to play the game in pairs/small groups.

Inform students that they will be using their examples of figurative language to create a description of a character. Tell them that they should decide on an event that has caused their character to feel the emotion. Discuss some of students' responses and use these to compile a description of character together. For example:

> Finally, it was the day of Andrew's eleventh birthday party. He'd been waiting weeks for this day. Now it was finally here, he was like a puppy allowed to go outside for the first time. He felt excitement bubble at his chest, making it impossible to stand still. He buzzed about the kitchen like a bee, fussing with the decorations.

Instruct students to work in the same groups as previously to compose their own description of a character featuring some of the examples of figurative language they created when playing emotion snap.

Assessment

Provide the students with the following exit slip question and instruct them to note their responses in their workbooks:

- How does figurative language help us connect to the emotions of a character?

The Pirate Academy

play by Steve Taylor | illustrated by Stephen Axelsen

EN3-OLC-01 | AC9E5LA01

Learning intention

I am learning to experiment with colloquialisms so that I can create realistic dialogue.

Success criteria

- I can identify examples of colloquial language.

- I can select a fictional character.
- I can compose examples of colloquial language that my chosen character might use.
- I can incorporate colloquial language in dialogue.

Essential knowledge

Ensure students are familiar with terms such as colloquial language (language specific to conversation that may vary depending on the culture) and contractions (where words have been shortened).

Read The Pirate Academy, allocating students to read for each of the parts. Note: students may find some of the abbreviations a little challenging to read.

Identify examples of colloquialisms and their meanings, and contractions and ensure students note that these form a style of piratical speech. For example:

> Colloquialisms: Arr, me hearties, yer (your), ye (you), say it proper (instead of 'say it properly'), the better it be (instead of 'the better it will be')
>
> Contractions: Cap'n (captain, o' (of), ye'll (you will)

Discuss the impact of using this style in the dialogue (it assists with characterisation, it creates the mood).

Inform students that they will be selecting their own fictional characters and composing dialogue using colloquialisms and contractions. Tell students that first you will be creating an example together.

Begin by discussing examples of fictional characters and list these on the board, for example:

- Fairies
- Goblins
- Wizards
- Witches

Select one of these characters such as a wizard. Discuss elements to describe them, such as:

- They cast magic spells
- They are wise
- They are courteous but aloof.

Discuss vocabulary that might express each of these attributes, for example,

- Abracadabra
- Hey presto
- Let me consult my oracle
- I will consider all my knowledge
- Let me help you
- We must use magic for good
- The path ahead may be treacherous
- You have been forewarned
- It has been foretold.

Compose a brief interaction between the chosen character and another, incorporating the vocabulary identified. Tell students that they may also make up their own colloquialisms too. Consider the tone the magician may use, for example authoritative. Discuss ideas for what the conversation might be about, such as a conversation about a farmer who has lost some of their sheep and they need advice. Again, consider the tone a farmer may use, for example grateful and polite. A sample response is:

> Magician: Well, well, well, what do we have here. A man in need, is a friend of mine.
>
> Farmer: Please sire, I need your help. Some of my sheep have gone missing.
>
> Magician: Ahha, I see. Well, we can't have that can we. I'll conjure a spell; consult my oracle and abracadabra we'll have it all sorted.
>
> Farmer: Can you do that? Oh, thank you, thank you so much.
>
> Magician: OK, step aside dear boy. And magic will be served. Hey presto.

Place students in pairs or small groups. Instruct them to complete the following:

- Select a fictional character
- Identify colloquialisms the character might use
- Consider the tone the character might adopt when they speak
- Select the topic of a conversation
- Choose another character and identify their tone
- Compose a brief example of dialogue between the two characters.

Once complete, students can perform their interaction to another group.

A Puzzling Tale: Stick with the Truth

based on an Indian folktale retold by Karen Jameyson | illustrated by Niña Nill

EN3-UARL-01 | AC9E5LE01

Learning intention

I am learning to identify how texts convey details about cultural and historical contexts so that I can identify the contexts of the texts I read.

Success criteria

- I can identify cultural and historical details in a story.
- I can identify elements of my own cultural context.
- I can consider a dispute I have been involved in.
- I can include my cultural context in a story about a dispute.

Prior to reading A Puzzling Tale: Stick with the Truth, draw students' attention to the byline and emphasise the fact that this story is a retelling of an Indian folktale. Ensure students understand that folktales are stories that originated long ago and that they were often passed down by word of mouth. Inform students that folktales can often provide insight into the cultural and historical context in which they were written.

Read A Puzzling Tale: Stick with the Truth. Discuss information about India from long ago that can be garnered from the story.

For example:

- Most towns were small
- Judges made decisions when townspeople needed help sorting out rights and wrongs
- Judges would travel from town to town.

Distinguish factual information from fictional plot points such as the theft of the necklace.

Discuss information about the place and culture where students live. Note, this may vary depending on where the school is based. Include things such as climate, the local area, how students spend their time after school, what they enjoy doing.

Inform students that they will be writing their own brief story and that they will include elements from their own cultural context. Refer back to A Puzzling Tale: Stick with the Truth. Emphasise that the story focuses on a dispute. Discuss disputes students may have had, for example an argument between themselves and a sibling or a disagreement with a school friend over where to go after school. Remind students that they will be including their own cultural context in their story, and that these can form the setting where the story occurs. Provide an example such as:

> My little sister never gives up once she's set her mind on something, even when we're at the beach. It was a typical, sunny summer afternoon. We'd gone to the beach to cool off with a swim after school. She'd decided she wanted an ice-cream, and she wasn't going to let up until I agreed. I was saving my money for tickets to the cinema that weekend, so I didn't want to spend a cent. So, there we were, soft sand beneath our feet, waves crashing on the shore and all she kept saying was ice-cream. I thought we were never going to agree, when suddenly she squealed, 'I've found a $2 coin in the sand'. That was it, decision made. She was getting her ice-cream, and I would get to save my money.

Place students with a partner or in a small group. They may also work independently if they wish. Tell them to compose a brief story about a dispute and that they should include descriptions of their context as part of the setting.

Little Dragon

poem by Amy Dunjey | illustrated by Marjorie Crosby-Fairall

EN3-UARL-01 | AC9E5LY01

Learning intention

I am learning to understand how points of view are conveyed through the use of vocabulary so that I can express a point of view in the texts I create.

Success criteria

- I can identify vocabulary that expresses a point of view.
- I can incorporate vocabulary that communicates a point of view into descriptions.
- I can include descriptions in a poem.

Essential knowledge

View the video Point of View from The School Magazine. Ensure students identify that the point of view a text is told from refers to the lens through which the subject is viewed.

Prior to reading Little Dragon, discuss students' opinions on the following creatures:

- Lizards
- Snakes
- Beetles

Emphasise where students' opinions differ, for example some students may love snakes while others dislike them. Select one of these creatures and compile a list of vocabulary to describe them, sorting the language into positive and negative. For example:

Positive	Negative
majestic	slippery
slip	slimy
glide	sneak
elegant	clamber
hunter	pounce
prey	venom

Use the vocabulary identified to compose two descriptions of the creature, one for each point of view. For example:

> Positive: Majestic snakes slip through the rainforests, gliding elegantly over rocks and hills. They pause to bake in the sun, but these adept hunters are ready to pounce in a split second on any prey that crosses their path.
>
> Negative: Slippery, slimy snakes, sneak through the rainforests, clambering over rocks and hills. They pause to bake in the sun, but beware, they're ready to pounce and inject their deadly venom on any prey that crosses their path.

Read Little Dragon. Discuss the poet's point of view about lizards (that they respect and admire them). Place students in pairs and instruct them to identify examples of vocabulary that expresses this point of view. Share responses. Examples include:

- The title, little dragon, which makes the lizard sound endearing
- Vocabulary such as, swiftly, slinking, peeking

- Negative descriptions of the encounter with the snake, such as

  She hides in tufts of woolly grass, slowly watching danger pass.

- Descriptions of the beetle, such as:

  and snacks upon her insect treat.

Inform students that they will be composing their own poem about an animal they admire. Tell them that they should select the vocabulary they include carefully so they express their point of view clearly. Complete an example with the students first. Refer to the descriptions of the snakes. Select the positive point of view to write the poem from. Inform students that they can choose to make their poem rhyme or not. Refer back to Little Dragon to identify the rhyming scheme (rhyming couplets) should students wish to make their poem rhyme. Use the descriptive sentences to compose a poem, for example:

The majestic snakes slips and slides,

Ready for a playtime ride,

Through the rainforest she will go,

Till she finds a rock to slow.

Then she'll bake in the sun,

Until she finds a treat, yum.

Students can work in the same pairs as previously or independently if they prefer. Display the following steps for students to follow:

- Select an animal you admire
- Identify vocabulary that expresses your point of view
- Incorporate the vocabulary into descriptions
- Use these in a poem

Peer assessment

Once students have completed their poem, instruct them to swap with another student/group. Tell students that they should identify vocabulary that expresses the point of view the poem is told from and make suggestions for further vocabulary to be added where appropriate.

The webpage Effective Feedback has more information on the types of feedback.