# Poseidon's Tears

Story by Carolyn Eldridge-Alfonzetti | Illustrated by Queenie Chan

EN3-UARL-01 | AC9E5LE03

**Learning intention:**

I am learning to use evidence from the text to identify character motivations so that I can better understand other points of view.

**Success criteria:**

- I can identify the narrative voice in a text
- I can use empathy to assign motivations behind main character actions
- I can use empathy to predict potential thoughts and feelings of minor characters in the text

After reading the story, view the video on The School Magazine website called Point of View. Then ask students to identify the narrative voice in the story. Students may recognise the voice as a narrator in the third person. Ask which characters' thoughts are being portrayed. Guide them to identify that at first, we are following Poseidon's point of view, but the narrator's voice follows the nymph after the first page.

Ask students who they feel the sorriest for by the end of this story, and why. Students may identify the nymph for being banished, Poseidon for losing his pearls or even Amphitrite for losing both her daughter and her pearls.

Display the template of the cluster diagram for students to see. Students are to copy the diagram into their books, with enough space in each circle to write their ideas. They can work in pairs to find explicit actions for both Poseidon and the nymph in the text and assign motivations behind these actions. For example, Poseidon banished his daughter to the desert, but he also spent weeks hand-carving and polishing the necklace as a gift to his beloved wife. Ask students why Poseidon did these things – what could be his motives? Students may conclude that Poseidon was

deeply proud of his work and/or deeply loved his wife. They may also conclude that his actions suggest he loved his wife more than his daughter.

For Amphitrite's circles, students are to imagine how Amphitrite felt before the banishment, when her pearls went missing. They may assume she was angry, sad or upset. Ask students if she would feel that way after her daughter was banished. Have them discuss whether she wouldn't care about her pearls anymore because she lost her daughter, or whether they can find evidence in the text to suggest she's vain and cares more about her pearls than her daughter. (Some students may pick out the word "playfully" when Amphitrite is scolding her daughter, suggesting she is less obsessed with the pearls than her husband.)

For the younger sibling's circles, ensure students understand that when Poseidon said Amphitrite was 'with child' it meant she was pregnant. This means another child will be born into the family. Ask how it might feel for that child to grow up hearing stories of an older sister who stole her mother's necklace and was banished forever. Display the following questions:

How would the child feel about this? Would they be more obedient than the nymph, knowing what their parents are capable of? Would they rebel and perhaps search for their sister?

In this section, students are welcome to use their creativity to predict the younger sibling's actions.

Students share their thoughts with their partners. Choose a few students to also share their ideas with the class.

# Shell

Poem by John Malone | Illustrated by Matt Ottley

EN3-UARL-01| AC9E5LY03

**Learning intention:**

I am learning to analyse analogies so that I can use them in my own writing.

**Success criteria:**

- I can identify analogies in a text
- I can identify shared qualities between two unrelated things being compared
- I can use analogies in my own writing

After reading the poem as a class, ask students to find where listening to a shell is being compared to something else. Answers:

- clamped the shell to my ear like a mobile phone

- like listening to a garbled conversation

- the radio between stations

- as if I were an astronomer listening in through his radio telescope to the hum of the universe

Note: Students might also pick up on the shell winding back inside itself like a spiral staircase.

Ask students whether the first three comparisons are metaphors or similes. Remind students that similes are comparisons that use 'like' or 'as', while metaphors are figures of speech that say one thing is another. Students should identify the comparisons in the poem are similes.

Read the last three lines of the poem, starting from 'it was as if I were', and explain that this isn't a simple comparison. It gives more information, clarifying and explaining why the comparison has been used. Tell students this is called an analogy.

Ask students why the poet might have compared the sea to the universe. After a few seconds of silent contemplation, give them two minutes to write down everything they can think of that connects the sea to the universe. Encourage them to put anything and everything that comes to their head, as long as they are writing for the entire two minutes. Answers may include:

- both are expansive

- both have 'waves' (space – light waves, radio waves etc)

- both aren't fully known to humanity

- both have depths we haven't visited

- the sea reflects the sky


Have some students share their answers with the class.


Visit Literary Terms' webpage on Analogy. Go through the subheadings What is Analogy? and Examples of Analogy with the class. Also visit the tab When & How to Write an Analogy and read the page. View the video Analogy, Metaphor and Simile starting at 1 min 30s.


Once they have a clear idea of what an analogy is, ask students to write their own definition of an analogy in their books. Students should say something along the lines of

- an analogy is an extended metaphor used to clarify or explain something

or

- an analogy compares two unrelated things for their shared qualities


Reread the page When & How to Write an Analogy to remind students of good and poor examples of analogies. Explain that it is now time for students to write their own analogies. They can brainstorm first, listing a variety of unrelated things that share similar qualities until they find two things that they want to use as an extended metaphor. Examples of comparable topics:

- running cross-country and writing a book

- learning an instrument and climbing a mountain

- a bushfire and an insatiable monster

- good friends and medicine

- a school and a zoo

- the stars and a treasure chest


Remind the class that an analogy is used to clarify and explain something (not just "A bushfire is an insatiable monster" but add why the bushfire is an insatiable monster, such as "A bushfire is an insatiable monster – it gobbles up everything in its path"). Now students can use their chosen comparisons to write their own analogy.


Extension: Students write a poem or a short story where they use their extended analogy.

# Eagle Point Mystery

Story by Wendy Graham | Illustrated by Peter Sheehan

**Learning intention:**

I am learning to identify key points in a text to create chapter headings with relevant graphic designs.

**Success criteria:**

- I can explain how chapter headings help readers predict content
- I can identify the key points in a section of text to create a chapter heading
- I can use relevant graphic design to decorate the chapter heading

After reading the story as a class, discuss the plot and characters before asking students to consider what structural feature the story is missing if it were to be a junior fiction book. Go through books in the classroom library or school library to help students identify that longer novels are usually divided into chapters. Discuss the different types of chapter titles that are found in books. Students might notice:

- chapter titles that are numbered

- short chapter titles

- long, descriptive chapter titles

Ask what the point of a chapter title is. Ensure students understand it is to give context and foreshadowing to help readers predict content. Use random chapter titles from classroom books to discuss what might happen in that chapter, giving students a chance to see the connection between chapter titles and content.

Return to the story Eagle Point Mystery and explain that students will come up with chapter titles for every section beginning with three asterisks, as well as at the very beginning. This means they will need to come up with five chapter titles.

Position of the chapter titles:

1. Beginning, page 9, starting with 'Ted stood in the shallows'

2. Page 10, starting with 'Strong arms grabbed him'

3. Page 10, starting with 'After Ted recovered from his fright'

4. Page 14, starting with 'They raced across the paddocks'

5. Page 15, starting with 'After lunch, Mae grabbed her towel'


Spend some time discussing the main events that happen for each 'chapter'. Remind students that the point of chapter titles is to allow the reader to predict the content of the chapter. Have students brainstorm some examples for the first chapter to give them ideas. Sample answers include:

- Dumped

- The Big Wave

- A Dangerous Swim

- Scaredy Ted

- The Worst Afternoon Imaginable


Once students have come up with the five chapter titles for the story, explain that they will be writing the headings out with a graphic design to match the tone of the story. Visit Adazing's webpage on Chapter Heading Designs and scroll down to the subheading 9 Chapter Design Samples to have a look at the different ways chapter titles can be set out. Ask students what kind of designs would work for the chapter titles of Eagle Point Mystery. Students might consider writing the words to look like a maze, seashells, swirls or an obstacle course.


Students design their chapter titles on blank paper. When complete, they write a sentence in their books explaining the reason behind their design choices.

# Beach Bottle

Poem by Monty Edwards | illustrated by Tohby Riddle

EN3-CWT-01 | AC9E5LE05

**Learning intention:**

I am learning about real world facts to help generate ideas for narratives.

**Success criteria:**

- I can identify reasons people send messages in bottles

- I can create my own message in a bottle based on real world events or literature

- I can use my message in a bottle as inspiration to write a narrative

Read the poem aloud to the class without reading the last line. Stop at 'what was written within' and ask students to finish the poem with their own idea. Ensure students recognise the rhythm of the poem – the last line will need eleven syllables and the last word must rhyme with 'within'. Students can use a rhyming dictionary to help them.

Once students have shared answers with partners and with the class, read the poem from the line 'I found it not empty' all the way to the end. Ask students what they thought of the last line, and why it's funny. Ensure students understand that a message in a bottle is a common trope in literature and has even happened in real life at times. Ask students what sort of messages are normally found in bottles. Answers may include treasure maps, letters asking for help from a deserted island, letters from other countries, letters from sinking ships. Visit ABC's article on Ten Most Famous Message in a Bottle Discoveries to get more ideas (hint: spend extra time on number nine to give students an idea of the real-life power of a message in a bottle).

Ask students to imagine what message they would wish to find inside a bottle floating in the ocean. They can use the ABC's article as inspiration, stories they've

read in the past, or come up with their own ideas, including the one they thought of when writing the finishing line to the poem. Encourage students to be creative, as they will be writing a story based on this message.

Students write or draw their message on a piece of paper then use techniques to make it look old, such as staining it with tea bags, singing the edges or rubbing with dirt.

Once their message is complete, students roll it up and either stick it in a bottle or tie it up with string/ribbon.

Extension: Students write a story based on their message. They can have themselves as the main character – either sending the message off or receiving it years later – or it can be a completely fantastical story set in a different world. When complete, students share their story with a partner.

# Sylphie's Squizzes

# The Perfect Sandcastle

Article by Zoë Disher | Photos by Alamy

EN3-OLC-01 | AC9E5LY02

**Learning intention:**

I am learning to convey textual information orally so that I can create a how-to vlog.

**Success criteria:**

- I can convert textual information into a script
- I can perform the script using effective communication skills
- I can use visual cues to help clarify information for the viewer

After reading the article, tell students they will be creating a how-to vlog explaining to the viewer how to make a sandcastle like a professional.

Ask students what makes a good how-to vlog. Sample answers may include using language and tone suitable for the target audience, demonstrating while speaking, speaking to the camera, using suitable voice expression to keep viewers interested.

Watch the YouTube video How to Make a Video! from 1 min 29 sec. Finish at 3 min 19 sec. Ask students to review what was said in the video so they have a good understanding of what they need to think about while making their own.

Students get into pairs or groups of three. Have them write a script together incorporating the information from the article as an oral presentation. They shouldn't just read the article for their presentation – it has to be in their own words. Using a tablet or phone, students can go outside to the playground or jumps sandpit to film their presentation. All students should have a speaking role.

**Assessment for and of learning:**

Co-construct with your class a Vlog feedback form which identifies the elements that are normally present in an engaging Vlog. Align these statements to a 1-5 marking scale so that children can assess their peers.

EXTENSION: Students who are able to use editing software such as iMovie or Adobe Rush can edit their video.

# The Daily Dangers of Sleepy Sue

Story by Trevor Corway | illustrated by Anna Bron

EN3-RECOM-01 | AC9E5LY04

**Learning intention:**

I am learning to select relevant information from a text to create a visual representation of the setting.

**Success criteria:**

- I can scan a text to select relevant information
- I can transfer the information into a visual format
- I can create a map of the setting based on information from the text

If you have a digital subscription, complete the activity on Features of a Mud Map as an introduction to the activity prior to reading.

Before reading the story, have students to create a mud map of the school (or a specific area of the school, such as the playground). If time permits, take them for a walk around the school to help them with the finer details. For a guide on how to do a mud map, visit WikiHow's page on How to Make a School Map.

Tell students to keep the setting in mind while reading the story The Daily Dangers of Sleepy Sue. Read the story as a class. Explain that students are to create a map of the town based on what they know from the text. In pairs, students scan the text to find mentions of place names and landmarks that they will need to create their map. As long as they include all references mentioned in the text, the rest of the map can be invented by the students.

Students can collect data from the text in the following way:

Gerald and Sue live on Bedford Road - walking distance from each other

                       - has a road and a path that goes deeper into town

- an old man also lives on that street

There's a bridge overlooking the river – walking distance from Bedford Road


Once they've gathered as much information as they can, students individually plan out their maps. They must label the locations:

- Bedford Road

- Sue and Gerald's house

- The bridge overlooking the river

- The house by the river with the fountain

- Sue and Gerald's school


When complete, students compare their maps with others to see the different ways they've interpreted information from the text.

# Sir Arthur Airhead

Play by Bill Condon | illustrated by Michel Streich

EN3-CWT-01 | AC9E5LY06

**Learning intentions:**

I am learning to analyse character personality traits so that I can write a play based on a similar text with a different main character.

**Success criteria:**

- I can identify dialogue that reveals character personality
- I can define complex vocabulary to find antonyms
- I can use the template of a pre-existing play to write another play with a different main character

After reading the play as a class, ask students to write down a definition of the word 'egotistical'. Even if they are unsure, have them use the context of the play to make an educated guess. Use a classroom dictionary or online dictionary to view the answer and ask if they got it right. (Leave the page up for later in the lesson.)

Ask students what they know about Sir Arthur, and to back up their answers by using quotes from the text. Students complete the worksheet Defining Character to consolidate their ideas.

Return to the dictionary definition of egotistical. Ask students to come up with antonyms for the word. (There is a section on Merriam-Webster's page that gives antonyms.) Students should identify 'humble' and 'modest' as the two main antonyms.

Explain that students will be rewriting the play, but this time Sir Arthur will be overly humble. Students use the same format and basic interviewer questions, but change mentions of 'egotism' to 'humility', etc. Sir Arthur's answers should also reflect his new, modest personality. Perform examples for the class to give an idea of what a

modest person acts like, such as "Oh, no, it was nothing" and "My achievements pale in comparison of others" and so on.

EXTENSION: When complete, students get into pairs and perform both versions of the play to demonstrate the difference between the egotistical Sir Arthur and the humble Sir Arthur.

# Worksheet – Sir Arthur Airhead
## Defining Character

Complete the missing boxes below.

| Quote | Meaning | What does this tell you about Arthur? |
|---|---|---|
| Thank you. It's fantastic of me to be here. | | |
| | Arthur has cut off the interviewer to answer the question, even though the interviewer was happy to move on. | |
| It's a statue of me, but of course it's not as good looking as me. I think the head's a bit too big—I don't know how they could make such a mistake. | | |
| | Arthur became egotistical when he first saw himself in the mirror at two years old. | |
| | | Arthur is so self-involved, he felt the need to write a whole book about himself. |
| | Arthur lied about going to the war. | |
| | | Even when asking someone else a question, Arthur can't help making it all about himself. |

**ANSWERS**

**Worksheet – Sir Arthur Airhead**

**Defining Character**

Complete the missing boxes below.

| Quote | Meaning | What does this tell you about Arthur? |
|---|---|---|
| Thank you. It's fantastic of me to be here. | Usually the host says it's fantastic of the guest to be there, not the other way around. | He's so arrogant, he thinks his presence is a gift to other people. |
| **Interviewer:** Very well, I'll move on to another subject— **Arthur:** I'll just touch on it briefly then, since you've twisted my arm. | Arthur has cut off the interviewer to answer the question, even though the interviewer was happy to move on. | Arthur really wanted to talk about being the 'Man of the Century' and was faking being humble about it. |
| It's a statue of me, but of course it's not as good looking as me. I think the head's a bit too big—I don't know how they could make such a mistake. | Arthur thinks highly of his looks and any flaws represented are waved off as mistakes. | Arthur thinks he's perfect. |
| **Interviewer:** Did something unusual happen to you at that age? **Arthur:** Yes. I looked in a mirror for the first time. | Arthur became egotistical when he first saw himself in the mirror at two years old. | Arthur's egotism comes from the fact he believes his looks to be flawless. |
| My autobiography. | Arthur has written a book about himself. | Arthur is so self-involved, he felt the need to write a whole book about himself. |
| Sir Arthur, I've done some research and I've discovered that you didn't go to the war at all. | Arthur lied about going to the war. | The claims that Arthur has made could all be lies. |
| What do you think of me? | Arthur's question to the interviewer is still about himself. | Even when asking someone else a question, Arthur can't help making it all about himself. |

# Tonnes of Termites

Article by Kalina Eden Parker | Photos by Alamy

**Learning intention:**

I am learning to analyse base words and how they change with suffixes so that I can expand my spelling and vocabulary knowledge.

**Success criteria:**

- I can identify where verb choice makes an action more vivid
- I can identify where adverb groups/phrases give more information
- I can create my own sentences using strong verbs and adverb groups/phrases

Students read through the article in groups of four. Once they've finished, explain that each group will be creating a word poster displaying examples of the following from the text:

- compound words

- adverbs

- adjectives with comparative and superlative forms

- nominalisation

(Note that the tasks get progressively harder, allowing for varying student capabilities in each group.)

Students may need to research what these terms mean before beginning. Some useful links:

The NSW Education glossary

The NSW Education page on Adjectives (Comparative and Superlative)

The NSW Education page on Nominalisation

Explain that students must do more than write the examples down – they must give the base word, how the word is defined with the suffix and any spelling rules for the change. For those doing comparative/superlative, they must give all three words. For those doing compound words, students must show the two words the compound word is made up from.

Sample answers:

Compound words – teamwork, toothbrush, outside, hardworking, underground, passageways

Adverbs – correctly, happily, literally, thankfully, unfortunately, hard, deadly, immensely

Adjectives with comparative and superlative forms – cool/cooler/coolest, tall/taller/tallest, successful/more successful/most successful, impressive/more impressive/most impressive

Nominalisation – workaholic, worker, successful, storage

When complete, groups present their posters to the rest of the class.

# Bowerbird Suitor

Poem by Sandi Leibowitz | Illustrated by Marjorie Crosby-Fairall

EN3-VOCAB-01 | AC9E5LA08

**Learning intention:**

I am learning to analyse the use of precise vocabulary in a text so that I can better understand the author's intent.

**Success criteria:**

- I can identify words that have been chosen by the author to convey a specific meaning
- I can identify the connotation of these words
- I can use my understanding of the connotations to explain the author's intent

After reading the poem, direct students' attention to the first stanza and highlight the word 'threshold'. Ask the class to define it. Students can use classroom dictionaries or an online dictionary to help. Discuss the literal meaning of the word 'threshold' (the piece of material under a doorway), and ask students if bowerbirds have doorways. Because they have nests, with no doorways, discuss why the poet might have chosen this word for the poem. For guidance, direct students to another use of the word – 'the place of entering or beginning'. Students may recognise the threshold is the point where the female bowerbird must cross over if she chooses this mate. They may also suggest that using the word threshold makes it sound like the bowerbird has a more human-like home, leaning towards personification.

Return to the poem and highlight the word 'strewn'. Ask the class to define it. Students can use classroom dictionaries or an online dictionary to help. Have students give synonyms for the word, such as 'scattered', 'sprinkled' and 'peppered'. Ask students why the poet chose 'strewn' instead. Students may recognise it matches the rhythm of the poem. Ensure they also understand that strewn gives a connotation of messiness more than the other words, such as clothes being strewn across the room. Ask students what connotation means then view The School Magazine's video Connotation, Imagery and Symbol up to 1 min 55 sec.

Discuss how using certain words instead of their synonyms can change the meaning. Give the example of 'The room was cosy' versus 'The room was cramped' and ask how changing the word 'cosy' to 'cramped' has changed the assumption about the room. Both mean small, but they make the reader feel different things. Ensure students understand that 'cramped' makes the room sound uncomfortable and too little, while 'cosy' gives the sense of warmth and happiness.

In pairs, students are to find one word per stanza and explain why the author has chosen this word instead of a synonym. They should give connotations of the word and speculate on the poet's intent.

Suggested words for each stanza:

Stanza 2 – sculpts

Stanza 3 – weaves/altar/woos

Stanza 4 – prance/strut/whirring/treads

Stanza 5 – virtuoso/architect

Once complete, students write out a short statement explaining how they believe the poet wanted to portray the bowerbird in the poem.

A sample statement:

The use of the words sculpts, weaves and virtuoso suggests the poet intended to personify the bowerbird as a masterful artist.