

Jacob and Lottie

story by [Bill Condon](#) | illustrated by [Tohby Riddle](#)

[EN3-UARL-01](#) | [AC9E5LE01](#)

Learning intention

I am learning to identify aspects of literary texts that convey details or information about historical contexts so that I can compose texts from a wide variety of genres.

Success criteria

- I can identify key events in a story.
- I can discuss historical details conveyed in a story.
- I can imagine how people may have felt at the time about historical events.
- I can compose speech bubbles to express characters' feelings about historical events.

Essential knowledge

Ensure students understand the term historical context (narratives that are set in historical settings).

Discuss what students know about the Second World War. Sample responses include:

- the conflict was caused in part due to tension between some European countries that had been building since the end of the WWI
- many countries were involved
- there were many warfronts in Europe
- many people were persecuted under the German leader, Hitler
- people were called up to fight in the war.

For further information view the article [World War II](#) on Britannica Kids.

Read Jacob and Lottie. Note some of the elements readers learn about Jacob and Lottie's life based on reading the story. Place students in pairs and instruct them to note further elements. Examples include:

- as children Jacob and Lottie lived in Österreich (Austria) and the pair were photographed there in 1938
- they migrated to Australia by ship just before the beginning of World War II
- they got married
- Jacob joined the Australian Army

- Jacob was killed in the war
- When Lottie was an old lady, she would take flowers when the neighbour invited her to dinner.

Tell students that while Jacob and Lottie might be fictional characters often authors of stories that feature historical settings will undertake research to ensure they include factual elements. Tell students that this might not always be the case and emphasise the importance of using multiple sources for research to ensure factual information can be checked.

Discuss historical details revealed about the time period based on events in Jacob and Lottie's life by asking the following questions:

- Why might Jacob and Lottie have left Österreich just prior to the beginning of World War Two? (They may have left to escape the brewing tension or to avoid persecution)
- Why might Jacob have joined the army? (He may have been called-up to fight, which meant he wouldn't have had a choice about joining the army)

Inform students that often when we learn about events in history, we mostly learn a series of facts. Tell students that learning personal stories of historical contexts allows us to consider how people might have thought and felt at the time. Draw students' attention to the fact that there is no description in the story of how Jacob and Lottie might have felt about these events. Inform students that they will be composing speech bubbles to add to the photos described in the text.

Instruct students to draw lines to separate a page in their workbooks into four sections. Discuss photos described in the story, for example:

- Jacob and Lottie at family get-togethers in Österreich
- Jacob and Lottie leaving Österreich on a boat for Australia
- Jacob and Lottie playing with a dog in their backyard
- Jacob in his army uniform.

Students should make a quick sketch to represent each of these photos or make notes about what the photos show in each of the sections on their page. Alternatively, students can create the images digitally using programs such as Microsoft Paint.

View work by Raymond Briggs for examples of how speech bubbles might be added to illustrations. Discuss speech bubbles that might be added to the first photo. Ensure students are aware that speech bubbles are used to show what people are saying (direct speech). Provide an example such as a speech bubble above Lottie that says, 'I love being with family,' and one above Jacob that says, 'Yes, there is nothing better than being with all our family here in Österreich'.

Briefly discuss how Jacob and Lottie may have felt in each of the remaining three photos. If students find this challenging tell them to imagine how they might feel were they to find themselves in similar circumstances. Ideas include:

- Jacob and Lottie leaving on a boat (nervous to be leaving their home and their family but excited for the new adventure)
- Jacob and Lottie playing with a dog in their backyard (missing their family but happy to have a dog for company and enjoying their new lives in Australia)
- Jacob in his army uniform (nervous about whether he will stay safe when at war but proud that he is representing his country)

Tell students to compose speech bubbles for the remaining three images. Remind students the direct speech should focus on how the characters may have felt about key historical events. Share students' responses and discuss similarities and differences between the ideas.

Monopoly Masterminds

article by Mina | illustrated by Fifi Colston

[EN3-OLC-01](#) | [AC9E5LY02](#)

Learning intention

I am learning the textual features of a presentation so that I can incorporate multimodal elements to create greater authority.

Success criteria

- I can identify information included in an article.
- I can discuss the difference between the impact of information presented in an article compared to an audio file.
- I can identify different multimodal elements and consider who this will appeal to.
- I can prepare a presentation that incorporates multimodal elements.
- I can show my presentation to another group.

Essential knowledge

View the English Textual Concepts video [Authority](#).

Focus question

How do different aspects of multimodal texts help inform the audience?

Read Monopoly Masterminds. Discuss what information is included ensuring students note that it includes surprising information about the game of Monopoly, such as:

- when the game was invented

- its instant popularity
- the fact the game was used to smuggle escape plans to captured troops during World War Two
- how the adapted Monopoly sets, with escape boards, were smuggled to soldiers.

Identify how the information is organised (it is grouped under relevant subheadings). Listen to the audio file of the article. Discuss whether students preferred to read the article or listen to the audio file. Reflect on differing opinions amongst the students emphasising that often people have different preferences for how they receive information. Tell students that the most effective way to present information would be to accommodate different styles of delivering information to account for people's different preferences. Discuss how further authority might be added to the information, for example, by providing multiple sources, by including a variety of credible multimodal elements.

Inform students that they will be adding multimodal sources to the information included in the article to create a presentation on Monopoly.

Discuss the following with students:

- What has not been included in the article? (How to play Monopoly, where people can buy the game, who the game appeals to) Inform students that they might choose to include some of these details.
- What multimodal elements might be incorporated into a presentation and who might each type appeal to? (Video – useful for students who find reading challenging and for those who are visual learners, audio – useful for students who find reading challenging or prefer to listen to information, photos – useful for visual learners)

Inform students that they will add some of these multimodal elements to their presentation.

Place students in groups of around eight. Instruct students to select a partner within their group and decide on which multimodal element each pair will focus on (for example video, audio or visual images). Tell each pair to focus on a different element. Inform students that one pair should focus on compiling each of the different elements using programs such as PowerPoint or GoogleSlides. Discuss ideas for what students might include for each multimodal elements for example:

Video

- videos of students describing how to play Monopoly
- video of students playing Monopoly
- videos found online of people playing Monopoly.

Images

- photos of the pieces used in Monopoly
- photos of different properties on the board

- photos/digitally created images of students playing the game
- images of the game
- reels of images of the game, compiled as video using programs such as [InShot](#).

Audio

- podcast style audio recordings of students discussing or playing Monopoly
- sound effects/music

Refer students to further information about Monopoly for research if they require including the following:

[Monopoly on Kids Britannica](#)

[Monopoly Board Game Britannica](#)

Place two groups together and instruct them to show their presentations to each other.

The Outlaw

poem by Beverly McLoughland | illustrated by Matt Ottley

[EN3-UARL-01](#) | [AC9E5LE04](#)

Learning intention

I am learning to understand and experiment with personification in poems so that I can include figurative language in texts I construct.

Success criteria

- I can identify examples of personification in a poem.
- I can discuss changes that occur during spring.
- I can discuss examples of personification to express my ideas.
- I can incorporate personification into a poem.

Essential knowledge

Ensure students understand that personification means attributing human characteristics to inanimate objects. View examples of personification using the [Glossary](#) from NESAs.

Read The Outlaw. Discuss descriptions of the autumn wind, ensuring students note that it is described as:

- an outlaw and a thief

- riding into town to rustle every leaf
- unable to be caught
- fearless and daring
- that it won't stop until he has plundered the whole stash of gold.

Discuss the following questions:

- Which type of figurative language has been used? (personification)
- What impression does the figurative language evoke? (It creates the impression of the autumn wind being like a thief that steals away the leaves)
- Why might the poet have chosen to express ideas using figurative language? (To emphasise the point, to provide a unique way of looking at the autumn wind)

Inform students that they will be composing their own poem featuring personification. View an images of spring from sites such as [Kids Britannica](#). Discuss the changes that occur in spring. Sample responses include:

- leaves appear on the trees
- days become longer
- buds sprout on flowers
- migrating birds begin return
- many animals are born.

Discuss how spring might be compared to a person. Note ideas on the board for students to refer to later. Under each idea add further examples of how spring might behave if acting in the way identified. Possible ideas include:

- a caring person gently waking up the plants and trees, who might stroke the plants and cause them to blossom and sing songs to the flowers to make them bloom
- spring being an excited child that blasts winter away, who might chase away winter in a game of tag, pull the flowers from the branches and throw a party for the returning birds
- spring being a fairy that sprinkles magic dust on the plants and animals to make them bloom, who might sprinkle magic dust on the animals to encourage them to give birth
- spring being a witch that banishes winter, who uses a cauldron and creates a spell, forcing winter to move to another hemisphere.

Select one of these ideas, for example spring being a caring parent. Discuss how the examples of personification that relate to this idea might be incorporated into a poem. Tell

students that the poem does not need to rhyme, the goal here is to include personification. Collaboratively compose a poem, featuring these ideas. For example:

Spring is like a parent,
Who gently wakes the plants
They coax little buds to bloom
and soothes the baby lambs.

Place students with a partner and instruct them to compose their own poem about spring, featuring personification. Remind students to use the list of examples of personification compiled collaboratively in their poem.

Library

story by Ian Nichols | illustrated by [Anna Bron](#)

[EN3-VOCAB-01](#) | [AC9E5LA05](#)

Learning intention

I am learning to understand the difference between main and subordinate clauses and that a complex sentence involves at least one subordinate clause so that I can successfully construct complex sentences when composing texts.

Success criteria

- I can identify complex sentences in a text.
- I can discuss the additional information subordinate clauses may provide.
- I can identify simple sentences in a text.
- I can add subordinate clauses to simple sentences to create complex sentences.

Essential knowledge

Ensure students are familiar with the following terms:

- Simple sentence
- Complex sentence

View the webpage [Sentence Structure](#) for further information.

Ensure students correctly identify that a main clause is a simple sentence that makes sense on its own and that a subordinate clause adds more information to a main clause but that it does not make sense on its own.

Prior to reading Library, display the following simple sentences:

- I went to the shops
- I went to bed
- I like ice-cream.

Discuss questions readers might have about the information provided in each sentence.

Sample responses are:

- I went to the shops. (When, with whom, which shops)
- I went to bed. (What time, where, for how long)
- I like ice-cream. (Which flavor, how often, how much do they like it)

Discuss way of adding this additional information to the example sentences ensuring students conclude that they could add a subordinate clause. Select the first simple sentence and discuss ideas in response to the questions students generated about it (e.g., when, with whom, which shops). For example, that the narrator went to the shops yesterday, with their uncle, and the shops are on the high street. Collaboratively compose subordinate clauses to add to each of the example sentences, for example:

- I went to the shops yesterday morning. (Note: draw students' attention that the subordinate clause can go after or before the main clause, providing the example, yesterday morning, I went to the shops. Tell students that a comma should follow a subordinate clause if it is at the beginning of a sentence).
- I went to the shops with my uncle.
- I went to the shops on the high street.

Read Library. Discuss complex sentences in the story and identify what each of the subordinate clause focuses on, such as where, when, how, for example:

This was the only job she'd ever had, and she loved it as much as she loved the town, her husband and her two children, Kelly and Dan. (the subordinate clause adds the information relating to who her children are, Kelly and Dan)

The library was an old building of red bricks, with windows and doorways painted cream. (The subordinate clause adds further information relating to how the library looks, with windows and doorways painted cream)

That was why it came as no surprise to her when a girl came in through the door after school, not long before the library closed, and hesitantly approached the desk where Jennifer was sitting. (The subordinate clause adds further information relating to when the girl came in, not long before the library closed)

Note: in the final example draw students' attention to the fact the subordinate clause has been included in the middle of the sentence.

Discuss the main idea in the story, ensuring students correctly identify that the story focuses on a girl who has just moved to the town, Amanda, who finds a book and when she returns it she finds it was borrowed in 1939 and that the person who borrowed it was killed in World War Two.

Inform students that they will be experimenting with adding subordinate clauses to simple sentences to create complex sentences. Tell students that any additional information they add should follow the plot and the main idea of the story Library.

Identify simple sentences in the story (you may need to remind students that simple sentences differ from compound sentences, which are simple sentences joined together using connectives such as 'and', 'but') for example:

The Dalbellup library wasn't very modern.

The girl shook her head.

Jennifer thought for a moment.

'You're the family who've moved into the old house in Bandy Creek Street.'

'And you've just started at the school.'

The teacher is really cool.

Amanda looked a little uncertain.

She passed the book to Jennifer.

Discuss what questions readers might have about the information included in the simple sentences, for example:

- Why the Dalbellup library isn't very modern.
- How the girl shook her head.

Collaboratively discuss ideas that might provide information, such as the library isn't very modern as it was built many years ago and the girl shook her head while looking nervously at the clock. Note these ideas on the board.

Collaboratively compose complex sentences, building on the simple sentences in Library and incorporating the ideas discussed. For example:

- The Dalbellup library wasn't very modern, having been built before the Second World War.
- The girl shook her head, before she glanced nervously at the clock.

Place students in pairs or small groups. Instruct them to discuss ideas they might add to the simple sentences identified in the story Library. Tell them to add their own subordinate clauses to create complex sentences.

Extension

Instruct students to refer back to a piece of their own writing. Tell them to identify simple sentences in their work and to add subordinate clauses to them to create complex sentences.

Sylphie's Squizzes: A Matter of Taste

article by [Zoë Disher](#) | illustrated by Alamy

[EN3-UARL-01](#) | [AC9E5LY03](#)

Learning intention

I am learning to discuss how language is used to create authority in texts so that I can develop my skills in writing with authority.

Success criteria

- I can discuss which types of text speak with most authority.
- I can identify key information in texts.
- I can reflect on language used in different types of texts and how this impacts authority.
- I can re-write information to increase authority.

Essential knowledge

View the video [Authority](#) from The School Magazine. View the resource [Stage 3 Comprehending and Creating Persuasive Texts using Ethos, Pathos and Logos to assess and evaluate](#) from The School Magazine site. Ensure students note that both ethos and logos provide authority to non-fiction texts.

Focus question

How can information be presented in different ways to impact an audience?

Prior to reading Sylphie's Squizzes: A Matter of Taste discuss the following questions with students:

- Which type of text is most likely to inform, an article, a poem or a story?
- Which type of text speaks with greater authority, an article or a poem?

Most likely students will conclude that an article is most likely to inform and that articles speak with most authority.

Read Sylphie's Squeezes: A Matter of Taste. Discuss the subject matter ensuring students correctly identify that the article focuses on the following:

- chillies and the effect they have on humans when they are eaten
- how birds are immune to the heat of chillies
- the fact some people enjoy eating chillies and what types of cuisine feature chilli as an ingredient
- the fact that the use of facts provides ethos and logos to the text.

Read the poem Meet the Heat (or, The Wicked Chillies Ballad), found on pages 18 and 19 of this issue of Orbit. Discuss the subject matter, ensuring students note that the poem focuses on the following:

- the effect on humans of eating chillies
- the kinds of meals you can add chillies to and why you should add chilli to food.

Discuss the fact that Sylphie's Squeezes: A Matter of Taste and Meet the Heat (or, The Wicked Chillies Ballad) both feature similar ideas (the effect on humans of eating chillies and what food chillies can be added to).

Pose the following question:

- Although both texts include similar ideas, which text speaks with most authority?

Sylphie's Squeezes: A Matter of Taste speaks with greater authority. Those with a digital subscription should complete the interactive activity now.

Inform students that they will be examining the style and the elements featured in both texts to reflect on what helps create a sense of authority.

Identify elements featured in Sylphie's Squeezes: A Matter of Taste that provide authority. Examples include that featuring factual information and technical terms creates authority, evident in extracts such as:

A chemical called capsaicin in the chillies makes us think we're being burnt, but in reality, we're not.

Capsaicin causes a feeling of pain when mammals eat chillies, but not when birds do.

Discuss the style used in Meet the Heat (or, The Wicked Chillies Ballad) emphasising examples such as:

I round up my gang with their heat,

we'll make you perspire,

raise temperatures higher

—we're a sizzling, sensational treat!

Ensure students identify that the poem feels more conversational, that it features humor and that the poet has used the first person. Discuss the impact this has on authority, ensuring students conclude that these elements create less of an authoritative tone. Remind students that their prior knowledge may also have influenced their impression that the poem is less authoritative than the article.

Inform students that they will be using the elements that made *Sylphie's Squeezes: A Matter of Taste* authoritative to rewrite the ideas in *Meet the Heat* (or, *The Wicked Chillies Ballad*) with more authority.

Re-read the first stanza of *Meet the Heat* (or, *The Wicked Chillies Ballad*). Discuss the main ideas, such as:

- O. Willie is the leader of the group
- Chillies are a treat.

Collaboratively compose a brief paragraph re-writing this information with more authority. Remind students that ethos and logos can be used to create greater authority. Inform students that they can make up factual information if they wish. For example:

O. Willie has been the head chilli for over five years. Before every performance he rounds up the band members for a dress-rehearsal and for them to tune-up their instruments. Members of the audience have often commented that the band is 'an absolute treat to watch'.

Instruct students to work through the remaining stanzas in the poem, identifying the key points in each stanza before re-writing the ideas with more authority. Students can work individually or in pairs for this task.

Place students in small groups and instruct them to read their paragraphs to their peers. Discuss key elements that provided authority in the students' work.

Meet the Heat (or, The Wicked Chillies Ballad)

poem by [Geoffrey McSkimming](#) | illustrated by [Greg Holfeld](#)

EN3-OLC-01 | AC9E5LA01

Learning intention

I am learning to communicate effectively for a variety of purposes using increasingly challenging ideas so that I can share my ideas and justify my opinions.

Success criteria

- I can identify the opinion put forth in a poem.
- I can discuss my ideas with my group.
- I can provide reasons for my choices.
- I can present my opinions in a poem.

Prior to reading Meet the Heat (or, The Wicked Chillies Ballad) discuss students' views about eating chillies. Students will most likely love or hate them. Allow time for students to share ideas in favour of and against eating chillies.

Read Meet the Heat (or, The Wicked Chillies Ballad). Identify the opinion put forth in the poem (that people should eat chillies as they are a delicious treat). Discuss how the poet presents this information (by using humour, an informal style and personification). Identify examples of language that reveal the style, for example:

-we're a sizzling, sensational treat

Put us in your salad
for a searing and interesting meal.

Listen to the song [Avocado](#) by Vegetable Plot. Emphasise that this is another example of a humorous text that features a fruit. Discuss other types of food that students may have strong feelings about, such as fish, pickles, broccoli.

As a class select one of these ideas, for example fish. Inform students that they will be composing a poem to be performed orally to share their opinions about eating fish. Discuss factual information about eating fish, for example, it contains omega 3, it is a healthy protein source, it contains many vitamins and minerals.

Discuss students' opinions about fish, reminding students that it is important to respect the ideas of others when sharing our own opinion. List reasons why students like and dislike eating fish on the board. Ideas include: it is tasty, it's great with chips, it is nice in sauce and for reasons why students may dislike eating fish, it smells strange, it tastes odd, it is a funny texture. Tell students that they do not need to follow a rhyming pattern and that instead the focus is on outlining the ideas of their group in a fun way. Collaboratively compose a poem outlining one view on eating fish, for example that it is not tasty. A sample response is:

Oh fish, why are you on my dish,
You taste so bad, like rubbish,
If only my mum would look away,

You'd end up in the bin, hooray!

Place students in groups with others who hold similar views. Instruct students to work with their group to compile a list of reasons why they feel they like/dislike eating fish. Tell students that once they have discussed their ideas that they should compose their own poems about eating fish, to outline their opinions.

Once complete, allow time for students to share their poems with another group.

Scaredy-Cat

story by [Kaye Baillie](#) | illustrated by [David Legge](#)

[EN3-UARL-01](#) | [AC9E5LE03](#)

Learning intention

I am learning to examine texts written from different narrative points of view and consider how this impacts the audience's sympathies before experimenting with this in my own writing so that I can learn to make deliberate choices when deciding with point of view to tell narratives from.

Success criteria

- I can identify the point of view a narrative is told from.
- I can discuss how this impacts the audience's sympathies.
- I can experiment with appealing to the audience's sympathies through the information I include.
- I can compose a paragraph to add to Scaredy-Cat that presents a different point of view and that appeals to the audience's sympathies.

Focus question

How can information be presented in different ways to impact an audience?

Essential knowledge

View the video [Point of View](#) from the English Textual Concepts.

Prior to reading Scaredy-Cat display the following sentences and discuss which point of view they represent:

- I tried to convince mum not to take me to the game, but she wouldn't listen. (first)
- Mallory looked down at the floor before taking a deep breath. (third)

- You should add the flour after you stir in the egg. (second)

Tell students that they will be looking more closely at writing in the third person. Inform students that when a story is written in the third person readers can still identify which point of view it is told from by examining which character most of the narration focuses on.

Read the first three pages of Scaredy-Cat (up to the end of page 23). Discuss the following questions:

- Whose point of view does the story focus on? (Malcom's)
- Why has the author told this part of the story from Malcom's point of view? (To provide readers with an insight into how he feels, to appeal to reader sympathies and to encourage them to see Malcom as the protagonist (hero) and Boris as the antagonist (villain))

Continue reading to the end of the story. Draw students' attention to the fact that towards the end of Scaredy-Cat some of the story is told from Boris' point of view (from the final paragraph on page 24 up to the end of the first paragraph on page 25). Discuss reasons why the author might have chosen to switch to Boris' point of view in this part of the story.

Responses include:

- to provide insight into how guilty and regretful Boris feels about how he has treated Malcom
- to show that Boris has grown as a character which has led to him no longer wanting to bully Malcom.

Inform students that they will be experimenting with appealing to readers' sympathies by selecting a specific point of view to present a story from. Begin by working on an exert as a class. First, discuss reasons why Boris may have stolen Malcom's lunch money for example, that he didn't have any lunch of his own and that he was hungry. Then, collaboratively compose a paragraph to add to the story where the narration focuses on Boris' point of view and where it makes his character appeal to readers' sympathies. For example:

Boris' belly gave a loud rumble, and he rubbed it with his hand. He hadn't eaten since dinner the previous evening and he was beginning to feel dizzy. He weighed up his options. Go without another meal or steal from someone. He'd rather skip a meal than steal. As soon as the thought entered his mind his belly gave another loud growl in protest. He had no choice. He'd have to steal. He hated acting like a bully, but he'd fall over if he didn't eat soon.

Place students with a partner. Students may also work independently on this task. Tell students that it is now their turn to compose a brief exert to add to the story Scaredy-Cat. Inform students that they should continue on from the paragraph composed collaboratively. Tell students that their paragraph should include when Boris actually steals from Malcom. Remind them that they should write in the third person but that they should focus on Boris'

point of view by focusing on his thoughts and feelings. Tell students that they should appeal to readers' sympathies by making Boris appear desperate for food but reluctant to steal.

Long Neck

poem by Sophie Masson | illustrated by [Jenny Tan](#)

[EN3-CWT-01](#) | [AC9E5LE05](#)

Learning intention

I am learning to experiment with creating literary texts that feature rich and vivid examples of imagery to describe settings so that I can describe settings in ways that capture the mood I wish to convey.

Success criteria

- I can identify examples of imagery to describe the setting in a text.
- I can identify a mood I wish to convey.
- I can experiment with composing imagery to describe a setting that captures a mood.
- I can incorporate my imagery into a poem.

Essential knowledge

View the video [Connotation, Imagery and Symbol](#) from the English Textual Concepts.

Inform students that when writers craft settings they think carefully about which elements to include to match the mood they wish to inspire. Tell students that writers will select words that have connotations and that create imagery to allow readers to form clear pictures in their minds.

Read Long Neck. Discuss the mood of the poem. Students might note that it feels peaceful and wistful, relaxing and calm.

Discuss examples of imagery used to describe the setting that helps create this mood and note which sense each example engages, for example:

It's morning by the river, where the water runs bright (sight)

Over rocks slippery with silken moss (sight and touch)

And magpies call cool in the trees (hearing and touch)

Going with the green flow (sight)

Discuss how the examples engage a variety of senses and how the connotations of words such as 'bright' and 'going with the green flow' create a relaxed and peaceful setting.

Inform students that they will be using imagery and connotations to create a specific mood and that they will be using these in a poem. First, take students on a walk around the playground. Discuss the way students feel in the playground emphasising that this might be different for everyone. Note, student responses may depend on the time of day for example at recess or lunch the mood might feel buzzing and busy whereas during lesson times the playground may feel calm and relaxed.

As you walk, discuss the mood and note any vocabulary students use for them to refer to later. Sample responses might include:

- calm
- busy
- sunny
- buzzing
- peaceful
- peaceful
- nerve-wracking

Collaboratively compose a poem by completing the following:

- Decide on a mood from the list discussed, for example, buzzing.
- Discuss words that have buzzing connotations for example, busy, buzzy bees, frantic, hectic, lively, cheers from the students.
- Compose examples of imagery that create this mood, reminding students that successful imagery evokes a number of senses, for example:

Students buzz back and forth like bees

Balls sail through the air, like busy magpies swooping to catch a worm

the light dances in the dappled shade of a tree

children's laughter catches on the breeze.

- Discuss creatures that might visit the school playground for example, rabbits, magpies, worms, ibis, mice. Collaboratively select a creature to include in the poem. Inform students that they will be describing the creature moving through the setting and that the type of animal should match the mood they are wishing to create. Provide examples, such as a slow worm might suit a relaxed setting whereas a busy magpie might suit a buzzing setting.

- Compose a poem with the class about the chosen creature moving through the setting and incorporating the examples of imagery composed earlier. Students may choose to construct a rhyming or a non-rhyming poem. For example:

The air is alive with balls travelling in deep arcs,

The magpie watches them soar and bounce,

Students run this way and that like bees,

Laughter dances on the hot air,

The magpie swoops a juicy worm in its sights.

Tell students that they will now be composing their own poems. Place students in pairs or small groups. Instruct them to select a mood for their playground setting from the ideas discussed earlier. Tell students that they should experiment with ideas of imagery before including these examples in their own poem. Remind students to refer back to the list of vocabulary completed on the walk around the playground if they need support with ideas. Once complete, pair groups together and instruct them to read their poems to each other. Tell students to pay close attention to examples of imagery in the work of their peers.

Good Measure

play by [Philippa Werry](#) | illustrated by [Aśka](#)

[EN3-CWT-01](#) | [AC9E5LY06](#)

Learning intention

I am learning to experiment with using wordplay to create humour so that I can make the texts I produce more humorous when desired.

Success criteria

- I can identify humour in a text.
- I can discuss why certain jokes are funny.
- I can compose jokes featuring wordplay.
- I can include my jokes in an exert for a play.

Prior to reading Good Measure display the following jokes:

- The duck said to the wait staff, put it on my bill.
- The past, present and future had a conversation. It was tense.

Discuss what makes each of these jokes funny ensuring students identify the following:

- the wordplay with using the dual meanings of the word 'bill' (to mean a beak and a docket for payment) provides the humour to the first joke
- the fact the word 'tense' has two meanings (being associated with the past, present and future and also meaning a dispute) makes the second joke funny.

Inform students that these kinds of jokes are called wordplay and that this means the meaning and ambiguities of words, particularly homophones, are used to create humour.

Read Good Measure. Discuss the humor in the play ensuring students note that much of the humour is created through wordplay. Discuss a few examples of humorous wordplay from the play and either highlight these on a photocopy of the play or affix post-it-notes to the examples in a copy of the magazine. Place students with a partner and instruct them to identify further examples of humour created due to wordplay. Students can identify examples by highlighting on a photocopy of the play, by using post-it-notes or by recording their responses in their workbooks. Answers include:

- MS METRICAL How long will it take?
ODO How long? That's an excellent question. Let's start with this table. Have you got a measuring tape...
- MS METRICAL Should I keep teaching, or should I wait for you to finish?
THEO Weight? Certainly. Just let me get out my portable scales.
THEO ... We'll start by weighing some of these books... One and a half kilograms- there must be some heavy thinking in that one.
- SAM Ms. Metrical, this is getting very boring.
FLUVIO Boring? Did you say boring? You're quite right. (*Looks in bag.*) Now, where is my new Bathometer? And where's the best place to drill a hole in here?
- MS METRICAL Hmm, that sounds useful.
THEO Sounds? Of course, we record sounds too. I'll just get my special Decibel Detector.

Inform students that they will be experimenting with composing their own examples of humour created through wordplay. Tell them that first you will be working on an example as a class. Refer students back to the play emphasising that it focuses on things that can be

measured and that it includes a number of fictional ideas such as a Scentimeter for measuring smells and a Grumpometer for measuring how grumpy your teacher is. Discuss students' ideas for inventions of things that might be used for measuring, providing ideas such as:

- Funometer for measuring how fun a lesson is
- Presentometer for measuring how much you love a gift
- Funkometer for measuring how funky a song is
- Hairstyleometer for measuring whether your hairstyle suits you.

Select one of these examples, for example a presentometer. Tell students that they will be composing an extract from a script where a character is discussing this invention. Inform students that they should include humorous wordplay. Begin by discussing multiple meanings for the word 'present' noting all ideas on the board for example:

- time, the past, present and future
- presenting a talk to the class
- to replace the word here when responding to a roll call

Use the [think-aloud](#) strategy to make the process of experimenting with ideas explicit. Share thoughts such as it could be funny to include more than one play on the word.

Briefly run through structural elements of composing a script such as writing the characters' names in capital letters on the left of the page, writing what the characters say next to their names and including stage directions in brackets to allow actors to know how they should perform the lines.

Compose an extract of a play with the class, for example:

TEACHER Who would like to share the invention they have brought to class?

TOMMY (A YEAR 5 STUDENT) Presentometer

TEACHER Yes, yes Tommy, we have already taken the roll today.

TOMMY (A YEAR 5 STUDENT) No miss, I mean Presentometer as in present.

TEACHER There won't be time for everyone to present today, Tommy. I'd rather we just quickly run through ideas.

TOMMY (A YEAR 5 STUDENT) No, I mean present.

TEACHER Yes of course the present, right here, right now.

TOMMY (A YEAR 5 STUDENT) I mean to measure how much people like gifts they are given.

TEACHER Oh, I see. Very good Tommy.

Inform students that they will be composing their own exert from a play. Place students in pairs or small groups. Tell students that they should select an invention, brainstorm ideas for potential wordplay and then compose a brief exert for a script that features humour. Tell students that some words won't work as well for wordplay as others due to the fact they might not have multiple meanings. If students come across a word that they cannot think of humours ideas for, that they should select another. Allow time for students to compose their play exerts before performing them to another group.

Morning Rituals

poem by Penny Galloway | illustrated by Amy Golbach

[EN3-RECOM-01](#) | [AC9E5LY04](#)

Learning intention

I am learning to read texts for specific purposes applying appropriate text processing strategies, such as monitoring meaning, skimming and scanning so that I can help develop better understanding of topics.

Success criteria

- I can skim and scan a text to locate specific information.
- I can create a map of the journey taken by a character.
- I can create a map of a fictional location and plot a route for a character.
- I can compose a poem based on a character's journey through the location.
- I can skim and scan a poem composed by my peers and plot a character's journey.

Focus question

How do comprehension strategies help us develop better understanding of topics?

Prior to reading Morning Rituals inform students that good readers form pictures in their minds as they read. Read Morning Rituals. Discuss the subject matter, ensuring students note that it details the journey a dog takes around a garden each morning.

Tell students that they will be creating a map of the journey. Inform them that first they will need to identify where the dog begins their journey. Tell students that rather than re-reading the whole poem you will be using skimming and scanning to locate important information. Use the [think aloud](#) strategy to make your thinking explicit sharing that you will check the beginning of the poem to find out the location of the dog starts from. Refer back to the poem and ensure students identify that the dog begins at the back door. Sketch a rectangle on the board to be the outline of a map and mark the top left corner 'back door'. Tell students that you will be adding the dog's entire journey. Scan to find where the dog heads to next (past the parsley, rosemary and the warrigal greens). Mark these as three separate

locations winding across the page and travelling downwards. Use dotted lines to show the dogs route from the back door and past these three plants.

Discuss what types of language students might scan for to discover where the dog goes next. Sample ideas include:

- the specific names of plants and herbs
- next
- after
- then

Place students with a partner and instruct them to scan the next stanza of the poem to identify where the dog heads next. Discuss student's ideas ensuring they note that she passes basil, lemongrass, chives and chillies. Place two of each of these plants on either side of the dog's route on the map to show her moving between them. Continue this process until her whole journey is plotted on the map. Re-read the poem to check the accuracy of the information on the map.

Inform students that they will be creating their own map to identify a fictional journey a character might take and to include their ideas in their own poem. Tell students that first you will be constructing an example as a whole class. Firstly, compose a list of locations that could be included in a map. For example:

- a beach
- a swimming pool
- a train station
- a school
- plants such as wattle trees

Next, discuss students' ideas of which elements to include. Create a map on the board that features students' ideas. Then decide on a route through the location and plot this on the map using a dotted line. Discuss characters that might take this journey through the location, for example:

- a cat
- a lizard
- a bird
- children
- grandparents

Collaboratively select a character from the list. As a class construct a poem outlining the character's journey. Tell students that they should follow the specific route plotted on the

map when composing the poem and that they should include sites the character passes along their journey. Inform students that it doesn't matter whether the poem rhymes or not, and that the goal here is to follow the exact route on the map. For example,

The cat creeps slowly past the pool,
Careful not to take a dip,
He ducks beneath an arched bridge,
And amongst the shade of a wattle tree.

Tell students that they will be constructing their own poem based on a map they create. Place students with the same partner as previously and instruct them to discuss elements they wish to include in their map. Refer students to the list created earlier if they need assistance with ideas. Instruct students to construct a map featuring their chosen elements. Once they have created their map, tell students to use a dotted line to plot a route through the map. Inform students that they will need to decide on a character they wish to feature in their poem that will take the journey they have marked. Instruct students to compose a poem based on their character's journey.

Allow time for students to compose their poems. Once complete, tell students to swap poems with another group. Students should read the poems composed by their peers and create a new map based on the journey in the poem. Tell students that they should use skimming and scanning to locate information in their peer's poem to assist them with constructing this map. Tell students that they should then check the map they have created based on their peer's poem against the original map that their peer created to see how clearly the ideas were expressed in the poem.