The Fishing Trip

story by Terry Lavelle | illustrated by Douglas Holgate

EN3-CWT-01 | AC9E6LE05

Learning intention:

I am learning to create spoken literary texts that adapt elements of a text I have experienced in an innovative way.

Success criteria:

- I can analyse a text to identify characters' personalities based on their interactions with each other.
- I can compose a brief role-play to reveal chosen characteristics.
- I can make inferences about the characteristics portrayed in the performances of my peers.

Essential Knowledge:

View the video on Character from The School Magazine. Ensure students identify the following key points:

- Characters drive the action.
- Characters have to need or want something and set out in pursuit of their goal.
- Readers are able to connect when they know the characters characteristics and goal.

Inform students that one method authors use for revealing a character's characteristics is to show them interacting with another character.

Read the first column of The Fishing Trip up to the end of the three stars (***) or listen to the audio recording. Discuss what can be inferred about the personalities of both the main character and Ray Melton and the relationship between both characters. For example:

- The narrator was surprised to be invited fishing by Ray. Readers can infer this means that Ray and the main character are not usually friends.
- Ray might be a friendly person as he is inviting the main character out fishing with him.
- Ray knows where the main character lives, which is a surprise to him. Readers can infer that Ray must have taken a keen interest in the main character to discover where he lives, which might imply that Ray is hoping they can be friends.

- Ray knows lots about fishing.
- The main character knows very little about fishing.
- The main character is open to trying new things as he is happy to try fishing.

Place students in pairs and tell them to continue reading to the end of The Fishing Trip or listen to the audio recording. Instruct them to jot two columns in their workbooks, labelling one 'main character' and the other 'Ray'. Tell students to note the information they find out about each of the characters in the table.

Once students have had time to read the remainder of the story, discuss information they discovered about the characters and their personalities. Sample responses include:

- Both the main character and Ray are good with time keeping as they arrive early.
- Ray tells the others to watch out for the brambles which implies he is caring.
- The main character is disgusted about hooking a worm which implies he cares about creatures.
- The main character finds fishing gross which implies he is more squeamish than the other two boys.
- Ray is keen to ask the main character about aliens which the main character believes is the real reason they invited him. Readers can infer from this that perhaps Ray isn't as friendly as he first appeared and that instead he had an ulterior motive for inviting the main character, particularly when once the main character doesn't reveal any information about the alien sightings the Ray and Chas decide to end the fishing trip.
- The main character knows what 'weird stuff' Ray and Chas are referring to but prefers not to share information with them which implies he is a private person.
- The main character is in fact an alien in disguise which explains why he was cagey when the others asked about aliens.

Tell students that revealing a character's personality through their interactions with others is a far more sophisticated method for revealing characteristics than merely telling readers about the characters personalities. Discuss the impact this approach has in relation to this story. For example:

- It takes readers on a voyage of discovery as they learn more about the characters.
- It creates the intrigue and tension in the story by withholding key information such as why Ray invited the main character on the fishing trip and hiding the fact that the main character is an alien until much later in the story.

Inform students that they will be experimenting with using an interaction between characters to reveal elements of each of their personalities.

Provide students with a list of personality types, for example, kind, dominating, fearful, honest, dishonest, optimistic, irritable, emotionless, negative. Select a student to conduct a

role-play with you and each pick one of the personality types. The teacher and the student volunteer should tell each other which personality type they have selected without revealing this to the rest of the students.

Conduct a brief role-play where both parties reveal characteristics of the chosen personality type without explicitly stating it. A sample script has been provided below:

> Teacher (selecting the dishonest personality type): So, er I haven't seen those pencils you were asking me for, nope, not anywhere.
>
> Student (selecting the irritable personality type): Oh for goodness sake, I know I left them here.
>
> Teacher: Well I have no idea how they went missing. I mean it's not like I sold them or anything.
>
> Student: Well this is ridiculous. They were right here. Gosh this is so annoying. Why would you say it's not like you sold them? Makes you sound like a thief.
>
> Teacher: A thief! Nope, not me.

Discuss students inferences about the characteristics portrayed in the role-play.

Place students in pairs or small groups. Instruct them to each select a personality type before conducting a role-play that reveals each of these characteristics without explicitly stating them. Allow time for students to rehearse their role-plays before pairing them with another group. Instruct students to take turns, performing their role-plays. Tell those students who are not performing to make inferences about the characteristics portrayed in the performances. Discuss responses, focusing on elements that allowed students to correctly infer the characteristics portrayed.

Sock Stars

article by Debra Tidball | illustrated by Fifi Colston | photos by Alamy

EN3-UARL-01 | AC9E6LE04

Learning intention:

I am learning to experiment with using language choice to build engagement with the subject matter.

Success criteria:

- I can identify examples of vocabulary in an article that relate to the subject matter.
- I can consider the impact using subject specific vocabulary has on reader engagement.

- I can experiment with using language to build engagement with the subject matter when composing texts.

Read page 8 of Sock Stars or listen to the audio recording. Discuss the focus of the article ensuring students note that it features vocabulary relating to feet, including homophones and puns. Draw students' attention to examples of vocabulary that relates to feet, for example:

- Homophones such as hole instead of whole and sensitive soles instead of souls
- Puns relating to feet such as hot on its heels

Place students with a partner. Instruct them to read the remainder of the article and identify further examples of vocabulary that relates to feet.

Once students have had time to read the article, discuss the examples students identified such as:

- That's so foot-warming, instead of heart-warming
- Holey-sock, instead of holy-sock

Sock sayings, such as:

- Now that will knock your socks off! That will surprise you.
- Pull your socks up. Smarten up, do better.
- Bless your cotton socks. Expression of fondness or appreciation for another person.
- Sock it to them. Let them have it—either a physical blow or forceful comment.
- Put a sock in it. Be quiet!

Display the following questions for students to discuss:

- What impact does including vocabulary that relates to feet have on reader experience? (It provides entertainment/humour)
- Why might the writer choose to include vocabulary relating to feet in the article? (It creates engagement and humour, it reinforces the subject matter)

Inform students that they will be composing an excerpt from an article about chickens. Discuss well known sayings relating to chickens, for example:

- Don't count your chickens before they've hatched.
- To ruffle someone's feathers.
- Don't put all your eggs in one basket.
- Which came first, the chicken or the egg?

Refer back to the article, Sock Stars, and discuss the homophone used (sensitive soles, rather than souls). Discuss homophones for chickens, for example, foul and fowl, coop as in chicken coop and coop as in being closed in.

Read Chicken on Kids Britannica and discuss the information. Collaboratively compose a brief paragraph about chickens, using the information from Kids Britannica or students own knowledge. Tell students that they should include homophones and puns. Inform students that the subject matter can relate to anything to do with chickens. Sample ideas include, which came first, the chicken or the egg, where eggs come from, how chickens are kept at farms. A sample response has been provided:

> You may have wondered which came first, the chicken, or the egg, but in fact no one is quite sure. To find out more, we ruffled a few feathers and looked deeper into this age old question. Now it's true, chickens' homes can be a little fowl. But wherever there are chickens, there are sure to be eggs (just remember not to put them all in one basket!). So it appears chickens and eggs go hand-in-hand (or claw-in-claw as the case may be). Who can say which came first. A more important question might be whether we should be counting them before they've hatched.

Place students in pairs or small groups. They can also work independently on this task if they prefer. Instruct students to compose a brief exert of an article about chickens. Remind students to include vocabulary relating to chickens.

Top Dog

poem by Bill Condon | illustrated by David Legge

EN3-CWT-01 | AC9E6LY06

Learning intention:

I am learning to experiment with composing imaginative texts.

Success criteria:

- I can analyse images and text to identify the relationship between characters in a poem.
- I can consider the impact on relationships when characters change their personalities.
- I can compose a poem where a shift in the power within a relationship occurs.

Prior to opening the magazine, discuss common perceptions of cats and dogs, such as which animal usually fears the other. Most likely students will conclude that cats often fear dogs.

Display a copy of the illustration that accompanies Top Dog, with the poem covered. Analyse the image. Those with a digital subscription can complete the interactive activity. Discuss the following questions:

- What can you see? (the cat is balancing on the dog's head while the dog looks up with a resigned look on its face)
- What does this make you think about the characters? (the dog is resigned to the fact the cat will use him as a toy, the cat is playful and takes advantage of the dog's good nature)
- Who in the image appears to have the most power? (the cat)
- How are both characters feeling? (the cat is jubilant, while the dog looks forlorn)
- What do you predict an accompanying poem might be about? (a cat bossing around a dog or a younger cat with a protective dog companion)

Read the poem, Top Dog, or listen to the audio file and discuss how closely the information in the poem matches the students' inferences they made based on the illustration. Emphasise extracts that support the idea the cat has the power in the relationship and that they enjoy this power, such as,

> I make him sit there for over an hour,
> and all the while I purr with power.

Discuss how the dog might feel, providing examples such as, taken advantage of, used, disrespected, resigned to their position in life.

Inform students that often in texts characters learn something new that causes a shift in their personality. Discuss how the dog might change if the cat continues to use it to balance on. It might become frustrated with the situation and decide to stand up to the cat.

Tell students that they will be composing a poem where the dog changes and stands up for itself. Discuss how the dog might feel before they change, while they change and after. Encourage students to draw on their own experiences for inspiration. A sample response is:

- Before the change: becoming increasingly frustrated and angry with the cat
- During the change: feeling that it is finally time for them to stand up for themselves and for them to be treated with respect
- After the change: proud of the fact they stood up for themselves

Discuss events that might be the catalyst for the change. For example:

- The cat inviting friends over to all balance on the dog
- The cat saying something unkind to the dog that is the final straw
- Another dog asking them why they put up with such treatment which makes the dog realise how badly they are being treated

Collaboratively compose a poem about the transition the dog makes. Inform students that they can choose whether or not to make the poem rhyme and that the focus is on showing the dogs transition to gaining some power. A sample response is:

> When you've spent your life as a climbing frame
>
> For a cat, you might be filled with shame,
>
> Until a friend makes you realise,
>
> That worthless you are not, in fact you're wise.
>
> You tell the cat no for the very first time,
>
> And at once your self-esteem will climb,
>
> Until at once it's time to see,
>
> Life as a dog is the best way to be.

Instruct students to compose their own poem about the dog making a change and the way this makes them feel. Students can work in pairs, small groups or independently for this task.

Get Real Estate

play by Mark Konik | illustrated by Tohby Riddle

EN3-VOCAB-01 | AC9E6LA02

Learning intention:

I am learning to understand how vocabulary choices, including evaluative language can express shades of meaning.

Success criteria:

- I can consider how language is used for persuasion in advertisements.
- I can analyse a text to identify how evaluative language is used for persuasion.
- I can experiment with using evaluative language to sell a product.

Essential knowledge:

Discuss the term evaluative language ensuring students are aware that evaluative language is positive or negative language that judges the worth of something and that it can be explicit (clearly stated) or implicit (leave the reader to assume the intention). Ensure students note that evaluative language can be used to position readers.

Prior to reading the play Get Real Estate, discuss any advertisements students may have seen for a product they have bought, for example for a toy or a bar of chocolate. Select one of

these examples, such as a bar of chocolate. Discuss what might be included in the advertisement (e.g. how tasty the chocolate is) and what is omitted (e.g. the downsides of eating chocolate such as the fact that too much sugar can have a negative impact on your teeth).

Inform students that the role of salespeople is to sell a product and often they do this by emphasising its positive points and downplaying its negative points just as an advertisement does. Ensure students are aware of what real estate agents do and the fact that they are specific types of salespeople who focus on leasing and selling property.

Read the play Get Real Estate through once, selecting students to read in character for each of the roles. Refer back to pages 13 and 14. Collaboratively analyse the lines of the play for examples of where the real estate agents (Louise and Bevan) try to talk up the positives about the property and omit or turn negatives into positives. Examples include:

> As you can see, it's very modern and spacious. (Inform students that Louise is emphasising the positives, using vocabulary such as modern)

> There are loads of people who want to take the flat. We've taken lots of calls. Flats in this area have become very popular. (Inform students that the salespeople are using a specific tactic here, focusing on the desire for the area while avoiding focusing on the specific flat. Emphasise the use of evaluative language such as popular).

> The ad in the paper said nothing about a cupboard. The ad said, this spacious flat has a bedroom, lounge room, shower and kitchen. Not to be missed. First to see it will definitely take it. (When Nick thinks the bedroom is a cupboard, Louise and Bevan focus on factual information, what was included in the advertisement rather than the size of the bedroom. Emphasise evaluative language such as not to be missed).

> Small rooms are all the rage. (Louise and Bevan then try to convince Nick that small rooms are very popular, using evaluative language such as all the rage)

> Have you ever been cooking something in the kitchen, cooking something delicious?
>
> Soup, maybe cooking soup in the kitchen? And you've thought, 'Oh, I'd better have a shower.' (to turn a negative into a positive)

Emphasise examples of ways the real estate agents try to persuade Nick such as when Louise and Bevan tell him that small bedrooms are popular with celebrities and that it would be useful to be able to shower while cooking.

Place students in pairs or small groups and instruct them to continue reading the play, Get Real Estate, and identify examples similar to those above. Students can jot these in their workbook or underline the examples on a photocopy of the play.

Discuss examples, such as:

The fact that there isn't enough electricity for the flat they are viewing and for the neighbour to use at the same time, which Louise and Bevan explain as perfect as Nick will be home at different times to the neighbour so they won't both require electricity at the same time. Emphasise lines such as:

> Nick: What about the fridge? It needs electricity. My food will go off!
>
> Bevan: Don't worry about anything, we can figure all the details out later.

Inform students that they will be composing a brief script where one character attempts to sell a flawed product to another, just as real estate agents in Get Real Estate tried to sell a flawed home. Discuss products that would not be fit for purpose encouraging students to come up with some silly ideas. Provide examples such as a chocolate frying pan, shoes made of paper or a car made of cardboard. Jot the ideas on the board for students to refer back to.

Tell students that when writing the lines for the salesperson they will need to emphasise the positive points of the product while downplaying or distracting the customer from the negatives.

Collaboratively compose a brief example, similar to the one below:

> Salesperson: Hello, I see you're looking at our new shoes. Shoes have been very popular this season.
>
> Customer: Right, but these are made of paper.
>
> Salesperson: Oh yes, such a lightweight product, perfect for summer.
>
> Customer: But isn't paper an unusual material to make shoes out of?
>
> Salesperson: We agree, they are unique. And these ones are such a lovely colour.
>
> Customer: What about rain?
>
> Salesperson: Ah now, it is summer and it rains less in summer.
>
> Customer: But it does still rain.
>
> Salesperson: Think how much everyone will love the style. They're so unusual. All the celebrities are wearing shoes now.
>
> Customer: But these will be ruined in no time. No thanks, I'm off to find some proper shoes.

Place students in the pairs or small groups they worked in earlier. Instruct them to select a product that is not fit for purpose. Tell them to refer to the list of ideas on the board if they need support with generating ideas.

Instruct students to compose a brief script where a salesperson is trying to sell a flawed product to a customer. Remind students that they'll need to select the evaluative language they use to ensure it detracts from the negatives and that they emphasise the positives. Once students have completed their scripts, instruct them to perform to another group. Tell the audience to listen out for vocabulary used to persuade the customer.

Troublesome Robot

poem by Janeen Brian | illustrated by Niña Nill

EN3-RECOM-01 | AC9E6LY05

Learning intention:

I am learning to use comprehension strategies to make inferences about texts I read.

Success criteria:

- I can make inferences about the character and narrator in a poem.
- I can identify reasons why writers may encourage readers to make incorrect inferences.
- I can compose a poem where readers are encouraged to make incorrect inferences.

Display the first two stanzas of Troublesome Robot, without allowing students to read the final two. Discuss inferences made about the robot and the narrator of the poem. Most likely students will conclude the robot in the poem is an actual robot and that the narrator is a human.

Display the final two stanzas of Troublesome Robot and read them with the students. Discuss students interpretations about the identity of the robot and the narrator now that they have read the whole poem. Ensure students correctly conclude that the robot is actually a human and the narrator is from Mars.

Discuss how students earlier inferences made the conclusion of the poem more surprising. Display the following questions and discuss:

- What impact did initially misleading readers about the identity of the robot and the narrator have on readers? (e.g. it made the ending surprising and engaging)
- Why might the poet have chosen to play with expectations? (e.g. to make the poem unexpected and unique)

Inform students that they will be experimenting with composing a poem that invites readers to make incorrect inferences before revealing the truth.

Discuss narrators that could be surprising and provide a unique point of view. Jot ideas on the board for students to refer to later. Sample responses include:

- A chef eating their own food
- A teacher studying their own lesson
- A parent trying to encourage themselves to complete a task

Select one of these ideas, for example a parent trying to encourage themselves to complete a task. Inform students that they'll need to imply the person who doesn't wish to complete their chores is a child before revealing it is a parent. Discuss reasons why someone may not want to complete their chores: they're tired, the work is boring, they'd rather read a book.

Collaboratively compose a brief poem where readers are encouraged to make incorrect inferences initially. Refer back to the poem to identify the rhyming pattern, ensuring students note that the second and fourth lines rhyme in each stanza. Instruct students to follow this pattern when composing their poems. Students may like to list rhyming words for key vocabulary or use a rhyming dictionary to help them with this. Tell students that they will need to wait until the final stanza to reveal the true identity of the narrator. A sample poem is:

> After school I want to lie,
>
> And read upon my bed,
>
> They say I have to do my chores,
>
> The words swirl in my head.
>
> Why do they not understand,
>
> That there's no fun in chores,
>
> If only they would realise,
>
> Cleaning up is a bore.
>
> And suddenly it's dinnertime,
>
> My kids begin to swarm,
>
> They don't see their poor tired mum,
>
> Does not want to conform.

And so I drag my heels,

And rustle up some food,

But more cleaning up awaits,

This really is so rude.

Place students in small groups or pairs and instruct them to compose a poem following the same criteria as above. Once students have composed their poems match them with another pair or group. Tell the students to read the beginning of their poems to the other group without reading the final stanza that reveals the true narrator. Instruct those listening to make inferences about the identity of the narrator before the students presenting their poem read its ending.

A World of Science

story by John O'Brien | illustrated by Craig Phillips

EN3-UARL-01 | AC9E6LE01

Learning intention:

I am learning to make connections between my own experiences and those of characters and to see how my social and cultural experiences influence my attitudes to settings.

Success criteria:

- I can consider how my experiences influence my perceptions of locations.
- I can analyse a story to see how social and cultural experiences influence attitudes to settings.
- I can create a travel guide for a location that differs from where I live.

Before reading A World of Science, discuss any visits students have made to places that differ from where they live. This will depend on each individual school context. For example, if the school is in a city discuss times students have visited more rural areas. If the school is in the country discuss visits to cities, coastal areas or the desert.

Inform students that our own experiences and perceptions have an influence on how we view new encounters. Tell students that our opinions are often formed when we compare new experiences with our past encounters (for example one place is busy whereas another is quiet).

Discuss the following:

- What did you think of the place you visited? (e.g. Did students like or dislike the place and why?)
- How did it differ from where you live? (For example, was it busier or quieter, was it darker at night or brighter?)
- How do you think people who live there view the place? (Guide students towards concluding that people who live there probably view the elements that the students found unusual as normal)
- How do you think someone from somewhere with more extreme features than you experience in your home might view the place, for example how might someone from a busier city such as Beijing view somewhere students thought of as very busy? (e.g. They might view a city such as Sydney as quiet)

Read A World of Science. Discuss the setting (Sydney) and how the narrator views the location, emphasising examples such as:

> The streets around me are crowded, but I am not challenged by a single witch or wizard or warlock.
>
> I am heading to school in a bright, coastal city named Sydney. It is a lovely place, and I shiver with delight.
>
> He uses the word 'peaceful' to describe the lack of conflict in Sydney.
>
> I love living here in Sydney. I hurry to school, happy at the thought of the coming day.
>
> I will delight my teacher, Mrs Han, with my spidery, elfish handwriting, so very different from Hugo's messy scribble.
>
> I will play a lovely game called handball at lunchtime with Hugo's friends Michael, Ahmad and Hoani. I will visit the school library and learn more about Earth.

Discuss the fact Hugo prefers to be in Murlock Grune and that he has gone to great lengths (by finding a back door to the game) to ensure he can stay there. Emphasise that Hugo enjoys the battles in Murlock Grune while the elfish warrior is happy to escape them. Draw students' attention to the fact that both characters view each of the settings Murlock Grune and Sydney differently due to their perspective.

Inform students that they will be composing a brief travel guide of their experiences, real or imagined, in a place that differs from their home.

Collaboratively compose a travel guide in the form of a brochure promoting Sydney using the elfish warrior's experiences and interpretations. Discuss headings that might appear in a travel guide, for example:

- Getting there
- Things to see and do
- Atmosphere

A sample answer has been provided.

- Getting there: travel through the back door created by a computer hacker to spend time in this peaceful city.
- Things to see and do: visit the coast, attend school, impress the teacher with your handwriting and play handball with some of the locals.
- Atmosphere: the city is peaceful, free of battles and war. People are friendly, keen to play games at lunchtime.

Discuss what students might include in their own travel guide. If students choose to base their travel guide on somewhere they haven't visited they can use the following websites for research:

Visit NSW

Visit Canberra

Visit Victoria

South Australia

Discover Tasmania

Queensland

Northern Territory

Western Australia

Place students in pairs or small groups. Students can also complete this activity independently if they prefer. Allow time for students to complete their travel guide before sharing them with the rest of the students. If any students in the class differ in their perceptions, use these as a discussion point, emphasising how past experiences may have caused the differences in their opinions.

Dossier of Discovery: A Room with a View

article by Cheryl Bullow | illustrated by Michel Streich | photos by Alamy

EN3-VOCAB-01 | AC9E6LA02

Learning intention:

I am learning to understand the uses of objective and subjective language, differentiating between reporting facts and providing commentary.

Success criteria:

- I can identify vocabulary to assist with deciding whether a text is factual or an editorial.
- I can compose an editorial text.
- I can feature subjective language in my editorial.

Discuss the difference between editorial (where opinions are provided) and a news story (which although at times includes vocabulary intended to influence readers news stories are usually portrayed as being purely factual). Inform students that often the vocabulary included in a text will provide insight into which type a text is. Discuss the difference between objective (neutral) and subjective (reveals an opinion) language.

Read Dossier of Discovery: A Room with a View or listen to the audio recording. Place students in pairs or small groups. Instruct them to look for language that reveals whether Read Dossier of Discovery: A Room with a View is an editorial or a news story.

Discuss responses, jotting ideas on the board for students to refer to later. Ensure students note the following vocabulary that assisted with their choice:

- excited
- lucky enough to visit
- majestic mountains
- spectacular sunrises
- ‘unusual’ location
- battling waves
- solitary rock
- enjoyed the sunshine

- not very comfortable
- unfortunately
- unruly river
- carefree, resourceful friends
- sadly
- falling victim
- thankfully
- treasured
- let's hope

Inform students that they will be experimenting with composing editorials, using subjective language to provide opinions about factual events.

Provide students with some factual information relating to their individual school context. Some ideas include: upcoming events at the school, fundraising events or what the students will be studying in the coming months. Discuss students opinions about the event. Discuss subjective language that could be used to outline students' opinions and add these to the list on the board. Collaboratively compose a brief editorial, where students' opinions about the event are included through the use of subjective language. A sample response is:

> The exciting athletics carnival is to be held for another year. Students will compete in this incredible event. They will race for victory in each of the individual events. Parents and carers are welcome to join in the fun and to add to the jubilance of the day by cheering on their loved ones. Make sure you have your running gear at the ready as this is an event that is not to be missed.

Instruct students to work with the same partner/small group as earlier. Students may also work independently on this task if they prefer. Tell students to compose a brief editorial outlining their views about the upcoming event and featuring subjective language. Refer students to the list of subjective language on the board for ideas.

Allow time for students to complete their editorials. Once complete, instruct students to swap. Tell students to search the editorials composed by their peers for subjective language. Discuss responses.

An Exotic Bouquet

poem by Beverly McLoughland | illustrated by Anna Bron

EN3-OLC-01| AC9E6LY02

Learning intention:

I am learning to participate in class discussions, developing arguments and expressing opinions.

Success criteria:

- I can analyse two poems to identify their features.
- I can reflect on which of these poems I prefer.
- I can provide reasons for my preference.
- I can participate in a class discussion.
- I can develop arguments when I express my opinion.

Read An Exotic Bouquet. Analyse the poem by discussing the following questions:

- Does the poem include language features such as rhyme, alliteration, metaphor? (e.g. Metaphor is used to describe the flamingos as a bouquet of long-stemmed flowers)
- What imagery is included? (e.g. Describing how the flamingos look, comparing them to long-stemmed flowers in a vase)
- What impression does the poem have on you? (e.g. It causes me to imagine a calming image of the flamingos in my mind while making me view the creatures in a new and unexpected way.)

Read the poem Top Dog, found on page 12 of this issue of Touchdown. Place students in small groups. Instruct them to discuss the same questions as they did previously with their group. Discuss students responses. Sample responses have been provided below:

- Does the poem feature language features such as, rhyme, alliteration, metaphor? (e.g. Rhyming couplets)
- What imagery is included? (e.g. Describing how the cat looks balancing on the dog)
- What impression does the poem have on you? (e.g. I find it entertaining and funny and I like the unexpected image of a cat balancing on top of a dog)

Pose the question:

Which poem do you prefer?

Instruct students to form two groups, those who prefer An Exotic Bouquet and those who prefer Top Dog. Tell them to discuss with their group their responses to the questions above and why they prefer the poem they have chosen. Tell students to note each of their reasons on a slip of paper.

Once students have each noted at least one reason for their choice on a slip of paper, place the slips of paper into two bowls or hats, one for comments relating to Top Dog and one for comments about An Exotic Bouquet.

Tell students that you will be taking turns to select one comment at random to read out from each of the hats. The group who did not choose the poem the comment relates to should present an argument that explains why they do not agree with the comment. For example, if a comment about An Exotic Bouquet states that students enjoyed the poem due to the vivid imagery, students who selected Top Dog might argue the imagery in that poem is just as vivid and that it is also humorous.

Select comments relating to each of the poems and allow time for students to present their ideas about why they might disagree with the comments.

The Dragon in the Book Nook

story by Carolyn R Galbraith | illustrated by Marjorie Crosby-Fairall

EN3-VOCAB-01 | AC9E6LA06

Learning intention:

I am learning to understand how ideas can be sharpened by careful choices of expressive verbs.

Success criteria:

- I can identify expressive verbs in a text.
- I can compose expressive verbs to describe a performance.
- I can include expressive verbs in a short narrative.
- I can identify expressive verbs in the work of my peers.
- I can workshop with my peers to suggest more expressive verbs.

Walk across the classroom in a distinctive manner, either quickly or slowly. Instruct students to suggest verbs to describe the action you are performing. Most likely they will start with verbs such as walk. Inform students that they need to be more expressive, providing examples such as stride, strut, meander or stroll. Discuss the impact that using expressive verbs has on creating clear descriptions.

Before reading The Dragon in the Book Nook inform students that they will be searching for specific verbs in the story. Read the beginning of the story, found on pages 27 and 28. Students might prefer to listen to the audio file of the story. Note expressive verbs on the board for students to refer back to later. Inform students that they should ignore general verbs such as got and have, instead focusing only on identifying expressive verbs. For each example, think of a more general verb that might have been used. Examples include:

- munching (e.g. less expressive would be eating)
- exclaimed (e.g. less expressive would be said)
- duck (e.g. less expressive would be bend)
- score (e.g. less expressive would be get)
- building (e.g. less expressive would be making)
- sawed (e.g. less expressive would be made)
- hammered (e.g. less expressive would be made)
- hung (e.g. less expressive would be put up)
- set (e.g. less expressive would be put)

Instruct students to continue reading the story or listening to the audio version. Tell students to identify further examples of expressive verbs or verb phrases (ensuring students know that a verb phrase is two or more words that describe an action). Students can work with a partner or independently for this task. Discuss examples and add these to the list on the board. Sample responses include:

- clutched
- dug about
- admired
- noticed
- swaying
- whipping up
- popped

Inform students that they will be experimenting with performing actions and identifying expressive verbs to describe the actions of their peers.

Separate the students into two groups, telling one of the groups they will be performing first while the other observe their performances and identifying expressive verbs to describe the performances. Place the group who are performing first in a circle around the room. Tell these students to think of a verb and an action to perform the verb. Refer students back to the list of verbs on the board if they need support with generating ideas.

Instruct the remaining students to rotate around the classroom, observing the performances then jotting down an expressive verb or verb phrase to describe each action. Students may record their responses in their workbook or on an individual whiteboard.

Once students have had time to observe all the performances instruct the groups to swap, so students have a turn in both roles, performing and observing. Again, allow time for the other students to observe the performances and to jot down expressive verbs to describe them. Share responses and discuss which verb groups are most expressive.

Inform students that they will be using these verb groups in their own story about finding a creature. Discuss places students might find a dragon, providing examples such as in their tray, in their school bag or in their lunchbox. Instruct students to consider the following questions when generating ideas for their short story and discuss sample ideas collaboratively:

- Where is the dragon hiding? (e.g. in their lunchbox)
- How might they react when they find the dragon? (e.g. shocked and scared)
- Why is the dragon there? (e.g. to steal their lunch)
- How might they get rid of the dragon? (e.g. they might coax it to the canteen so it can eat food scraps instead)

Instruct students to compose a brief short story describing their encounter with a dragon and how they got rid of it. Tell students to include expressive verbs. Students may find it easier to write their short story first and then go back and edit it to include expressive verbs.

Once complete, instruct students to swap stories with a peer. Students should underline expressive verbs in the work of their peer. Tell students to workshop their stories, providing suggestions on ways their partner might edit their work to include more expressive verbs.