Dossier of Discovery: La Tomatina – Spain's Sloppiest Celebration

article by Anne Renaud

EN3-UARL-01 | AC9E6LY03

Learning intention:

I am learning to evaluate texts with similar content and theme so that I can understand that choices in grammar, punctuation and vocabulary contribute to the effectiveness of texts.

Success criteria:

- I can read two similar texts and make quick sketches based on the key pieces of information presented in each text.

- I can make clear statements identifying how texts can be expanded and sharpened through careful word choice.

- I can determine how using synonyms in text creates cohesion and reduces repetition

- I can apply what I have learnt from the mentor text analysis and apply it to my own writing in order to improve my compositions.

Essential knowledge:

Ensure all children have a shared understanding of the following grammatical terms or conduct explicit lessons in the features and correct identification of the following:

	NSW English Syllabus Glossary
idiom	An expression peculiar to a language, that cannot be taken literally, for example 'I've got a frog in my throat'.
verb	A verb states what is happening in the sentence.
adverb	A word class that modifies. In English, many adverbs have an -*ly* ending.
adverbial phrase	A group of words that provide information about where, when, what, how far, how long, with whom and about what.
adverbial clause	A dependent clause that modifies a verb, adjective or another adverb. It includes information about time, place, condition, reason and purpose
adjective	A word that describes a noun to add extra meaning
adjectival clause	A dependent clause that operates as an adjective to give more information to a noun or a pronoun.
adjectival phrase	A group of words (with a preposition) that gives more information about a noun.

Comprehending text:

Provide students with access to the simplified text of Dossier of Discovery: La Tomatina-Spain's messy celebration. Give opportunity to read text as a whole class or with thinking partners.

Dossier of Discovery: La Tomatina – Spain's messy celebration. (Simplified text)

For more than 50 years now, people in the town of Buñol, in Spain, have come together in the Plaza del Pueblo for the world's largest food fight. In the days prior to the food fight, extra from the tomato harvest is collected from surrounding areas. Then, on the morning of the food fight, lots of tomatoes are transported along Buñol's streets into the town square.

La Tomatina begins at 11:00 am with the fireworks, and that's when people start. Over 160 000 tomatoes and 22 000 people partake in this giant food fight, which usually lasts one hour. After the fight, participants make-up with each other and then head down to the town's riverbank, where public showers are set up.

The tomato fight is the culmination of week-long festivities, during which music, dance and food are featured. And while the food fight is conducted in the spirit of good, clean fun some rules do apply. Tomatoes must be softened before throwing to ensure that no one gets hurt, and all throwing must stop at noon at the sound of the second blast.

Canvas the classroom for initial responses to this text.

Allow time for children to sketch a visual interpretation of this text quickly and highlight the key pieces of information.

Provide students with the published text Dossier of Discovery: La Tomatina- Spain's Sloppiest Celebration from The School Magazine either print or digital.

Dossier of Discovery: La Tomatina – Spain's Sloppiest Celebration

*For more than **half a century now**, people in the town of Buñol, in Spain, **have gathered** in the Plaza del Pueblo **on the last Wednesday of August for the** world's largest food fight. In the days prior to the **squishy skirmish, surplus** from the tomato harvest is collected from surrounding areas. Then, on the morning of the **squabble, truckloads of squashed** tomatoes rumble along Buñol's **narrow cobblestoned streets** into the town square.*

*La Tomatina begins at 11:00 am with the **burst** of a firework, and that's when people start **taking aim**. **Upwards** of 160 000 tomatoes and 22 000 **residents and tourists** partake in this **giant fracas**, which usually lasts one hour. After the fight, participants make-up with **their former foes** and then head down to the town's riverbank, where **makeshift** public showers are set up.*

*The tomato **warfare** is the culmination of week-long festivities, during which music, dance and **savoury outdoor barbecues** are featured. And while the food feud is conducted in the spirit of good, clean fun—**sort of**—some rules do apply. Tomatoes must be **squashed** before **becoming pulpy torpedoes** to ensure that no one gets hurt, and **all slugging** must stop at noon at the sound of the second **firework burst**.*

Again, canvas students for their initial response to this second text.

Allow time for children to sketch a visual interpretation of this text quickly, highlighting the key pieces of information.

Ask students to confer with their thinking partner using the following questions to guide their conversation and their sketches:

1) Which of your quick sketches has more detail? Why?
2) Which of the two texts is most successful at engaging the reader? Why do you feel this way? (Use evidence from the text)
3) Examine both texts and sketches side by side to explore the specific word choice that enables one text to be more engaging than the other.

Allow time for pairs of students to share their initial investigation of the text. Elaborating on responses that highlight that it is the choice of vocabulary, and careful choice of verbs, elaborated tenses, and a range of adverb and adjectival groups/phrases that make one text more interesting to read.

Tell students that we will focus on the text elements that make the published version of La Tomatina more engaging and therefore more successful so that they can understand texts and incorporate these types of features into their own writing.

Vocabulary:

Provide students with a digital or hard copy of a [Frayer diagram](). Record the word "fight" in the middle of the diagram.

- Explore the definition of the word "fight".
- Find the multiple synonyms for fight, used in the text.
- Elicit a summative response from children that using synonyms relating to the word "fight" reduces repetition, adds to the fun and festive feeling of the piece, and assists with cohesion throughout the text.

Bring student's attention to the word-level features between the two texts:

State to children: "While the text's theme is the same, one has choices in grammar, punctuation, and vocabulary that contribute to the effectiveness of the text". Let's closely compare where the texts differ at a word level and identify how these add to the overall effectiveness of the text."

N.B: This lesson can be conducted as a whole class explicit lesson or guided and independent instruction depending on the student's capability.

La Tomatina 1	La Tomatina 2 (Published)	Type of grammatical feature
50 years now	Half a century now	Adverbial clause
Come together	Have gathered	Adverbial phrase
No replacement	On the last Wednesday of August	Adverbial clause
Food fight	Squishy skirmish	Adjectival phrase
extra	surplus	Adjective
Food fight	squabble	noun
lots	Truckloads of squashed tomatoes	Adjectival phrase
Are transported	Rumble along	Adjectival phrase
No replacement	Narrow cobblestoned streets	Adjectival phrase
No replacement	burst	verb
No replacement	Taking aim	idiom
Over	Upwards	adverb
people	Residents and tourists	Noun group
Food fight	Giant fracas	Adjectival phrase
Each other	Their former foes	Adjectival clause
No replacement	makeshift	Adjective
fight	warfare	Noun
food	Savoury outdoor barbecues	Adjectival clause
softened	squashed	Adjective
throwing	Pulpy torpedoes	Adjectival phrase
throwing	slugging	Verb
Second blast	Firework burst	Adverbial phrase

Collectively review a piece of writing previously constructed as a whole class. Identify improvements that could be made to the text to make it more engaging through inclusions such as those used by the author of La Tomatina.

Allow time for children to review one of their most recent pieces of writing and identify at least 5-word level structures that could be improved, based on the examples of La Tomatina.

Son of Hotep

story by Margaret Pearce | illustrated by Marjorie Crosby-Fairall

EN3-OLC-01 | AC9E6LY02

Learning intention:

I am learning to vary my voice, tone, pitch and pace so that I can adjust my interaction skills according to context.

Success criteria:

- I can use appropriate interaction skills depending on context.

- I can define the conventions of spoken interactions.

- I can compare the conventions of informal and formal interactions.

After reading the text, have students pair up and provide each pair with a voice or video recorders. Students record themselves speaking as they take turns with a partner summarising the story. Don't let students listen to their recordings yet.

Join pairs so that the students are now in groups of four or five. Explain that each group is to present to the class by summarising the story as a whole, with individual students summarising one or two pages each. Give groups time to rehearse before presenting. Record presentations.

Allow students to review the recordings of both their interactions with a partner and their presentation in the group. Give each student a table similar to the one below.

	Informal (with a partner)	**Formal (presenting to the class)**
Tone		
Pitch		
Volume		

Pace		
Vocabulary		
Other		

Go through the vocabulary in the table and ask students to write down what they noticed about that specific aspect for both spoken interactions. Definitions are below.

Tone: the modulation of a voice expressing a particular feeling e.g., students might find the tone of their informal interactions light, thoughtful, unsure, jovial, frustrated.

Pitch: the highness of lowness of the voice e.g., students might find their pitch changes more often in their informal interaction than in their formal one.

Volume: the degree of loudness e.g., students will likely find their voices are quieter when talking to a partner than when presenting to the class.

Pace: the speed of talking e.g., in their informal interaction, students might speak faster when they know what they're saying and slower when they have trouble remembering events, whereas in their formal interaction they may have a more consistent pace

Vocabulary: the words used e.g., students may attempt more technical language in their formal interaction.

Other: the number of "ums" and "ahs", the length of pauses, laughter, stumbling over sentences etc.

Students write a sentence comparing the conventions of formal and informal spoken interactions. A sample answer may be:

When I spoke to my partner in our informal interaction, I had a higher pitch, a faster pace and a happier tone. I said "um" a lot. My volume was quieter than the formal interaction, because the presentation required me to speak loud enough for the whole class to hear. I used more vocabulary from the text in the presentation because I had time to prepare what I was going to say, rather than use the words from my own head.

The Artefact

story by Rolli | illustrated by Michel Streich

EN3-UARL-01 | AC9E6LE01

Learning intention:

I am learning to connect my own experiences and existing knowledge to characters and events so that I can make meaning from texts.

Success criteria:

- I can use graphic organisers to organise information.
- I can conduct research to broaden my knowledge of a topic.
- I can recognise the influence of historical experiences on texts.
- I can identify the theme of a text by connecting it to my own experiences and existing knowledge.

Essential information:

- More information about thematic statements can be found in the English Textual Concepts video Theme.

After reading the poem as a class, ask students what historical events it suggests. Don't spend too much time explaining the meaning behind the poem, as this will be examined later. Discuss what students know about mummies and curses. Create a class KWLH chart, filling out the first two columns (what the students know and what they want to know) about mummies and curses. Students can add to the chart using sticky notes or writing their questions on the board about what they want to know.

Sample questions for the W column include:

Who was King Tut?

Why are mummies cursed?

What were pyramids built for?

How were mummies made?

What are some real examples of a curse?

Why do ancient artefacts turn to dust when exposed to air?

Students select a question from the W column of the chart to research. They can work in pairs to find the answer and write a short paragraph of information from their research. Encourage them to investigate interesting information they come across in their research. Useful websites include:

(RECOMMENDED for at least one student, as it will be relevant in later section of activity) Climate.gov page on Climate and Mummies

BBC Culture's article Where Does the Legend of the Mummy Come From?

BBC's news article Tutankhamun's Inspiring 21st Century Afterlife

ABC Science's article Curse of Tutankhamun Finally Laid to Rest

National Geographic Kids' page How to Make a Mummy

Britannica Kids' page on Pyramids

National Geographic's YouTube Video The Excavation of Tutankhamun's Mummy (shows the solid gold sarcophagus and reveals the young age of the Pharoah at the end)

The Smithsonian's page on Egyptian Mummies

The Australian Museum's article How Were Ancient Egyptians Mummified?

Once pairs have written their paragraph, they add it to the KWLH chart under the L column. As a class, go through the discoveries, then fill out the H column, discussing how they can learn more.

Extension: Students fill out a concept map on mummies and curses.

Return to the poem The Artefact. Encourage students to use their new knowledge to re-examine the poem and its meaning. View the English Textual Concepts video Theme. Ask students to think about the theme of the poem and how it connects to Egyptian mummies. Encourage them to look at the events of the poem and what the characters might have learnt from their actions.

Provide students with the template below and have them fill in the blanks.

I think the theme of the poem is _____ because I know _____

_____.

Sample answers:

I think the theme of the poem is, sometimes it's better to leave things where they belong because I know that things can be damaged by digging them up carelessly.

I think the theme of the poem is hunting for someone else's treasure can be dangerous because I know there were dangers uncovering Pharoah Tutankhamun's tomb.

Chipping Away!

Article by Claire Catacouzinos | illustrated by Fifi Colston | Photos by Alamy

EN3-RECOM-01 | AC9E6LY05

Learning intention:

I am learning to improve my reading comprehension by asking and answering text dependent questions in order to increase my perseverance when reading and comprehending challenging text.

Success criteria:

- I can participate in multiple re-readings of the same text looking closely at text, paragraph, sentence and word level choices.

- I can participate in rigorous conversations about the text with my peers.

- I can ask questions of the text so that I can make sense of the text.

- I can answer questions of the text using the evidence provided in the text.

- I can share my opinions and back my interpretation of the text with evidence from the text.

Background knowledge:

Prior to any work with children set them up for success by revealing an interactive satellite map of Deir El Medina so that children can be informed of where Deir El Medina is located in relation to modern day cities.

Allow time to watch this short video on Pyramid building which mentions the specialist workers of Deir El Medina.

Essential knowledge:

Vocabulary that needs to be taught prior to the initial reading:

Word Investigation Chart				
Vocabulary:	I have never seen this word before	I have seen this word before	I think it means….. because….	Expert definition
tomb makers				
ostraca				
adorned				
archaeologist				
entrusted				
elaborate				
nobles				
segregated				

Close Reading of Chipping Away!

Reading	Text-Dependent Questions	Outcome:
1st Reading What it says. **Key ideas and details**	Where is the text located? What is the text about? What elements of the text caught your attention? What is the purpose of this text?	EN3-7C ACELA1713
2nd Reading How it says it. **Craft and Structure.**	Why does the author use "Pssst! At the beginning of the text? The author/narrator uses second person narration to tell this non-fiction piece. This less common feature is purposefully chosen through the use of "you, your and they" throughout the text. Why has the author used second person narration? Use of second person narration conveys the informal tone purposefully created by the author. Evaluate the structure of the text. Does it fit the general structure of an information text? Introduction, statement and/or conclusion? Is this text effective in meeting the purpose of the text? Do readers prefer the less formal tone of the text? The author is clearly persuading us to feel a particular way about the workers of Deir El Medina. Find the evidence that reveals this particular point of view. - Vivid minds - Privileged lives - Crafty - Skilled workers - Their hard work - They were literate.	EN3-5B ACELA1525
3rd Reading What it means. **Language features, sentence structures, visual components, text cohesion, repetitions devices and language features.**	Why was an understanding of Ostraca so important to the text, that the author chose to have it explained in the speech bubble? Discuss the type of sentences the author has predominantly written the text in. There is some variety however there is a dominant type of sentence used throughout the text. It is more interesting to read a text that has different sentence structures and reinforces the style of the text the author is constructing. Complex sentences with adverbial phrases such as *"Over 3,500 years ago, deep in the West Bank of the Nile and close to the modern-day city of Luxor (ancient Thebes) is the archaeological village of Deir El-Medina, the Valley of the Workers, known in Ancient Egypt as the Place of Truth".*	EN3-6B ACELA1523 ACELY1801

| | How is the author positioning us to feel about the workers at Deir El Medina through the sentence "Through their hard work we can get into the vivid minds of everyday Ancient Egyptians and hear their unique voices amongst the treasures they left behind.

What does the author want to infer from the sentence "But it's okay- this is all in the name of Pharaoh!"

Throughout the text the author poses many questions directly to the reader.
- But how do we know this?
- But what did these tombs look like?
- Did the tomb makers create their own tombs?
- So, what was it like to work on the royal tombs?
- But what about pay day, you ask?
Do you think this is an effective technique?
This is a stylistic feature the author has purposefully incorporated.

The author uses examples of idiom throughout the text such as:
- Hop to it!
- Cheers all around!
- Chuck a sick day
- legit excuse.
Why do you think idiom has been incorporated into the text structure? What effect does it have to the overall text? Is it suitable for this text?
Another stylistic feature of the author. | |
| General follow up questions for each of the readings: | How do you know this?
What evidence do you have to support that?
Why do you think this?
What examples can you find in the text? | |

Vesuvius Dan

poem by Jonathon Sellars | illustrated by Greg Holfeld

EN3-UARL-01 | AC9E6LY01

Learning intention:

I am learning to analyse how texts represent ideas in different ways so that I can create my own text.

Success criteria:

- I can identify technical vocabulary that links texts.

- I can explain how an idea can be represented as a metaphor.

- I can write my own poem using a metaphor.

Essential Knowledge:

- More information about an author's comparison of objects to create figurative meaning can be found in the English Textual Concepts video Connotation, Imagery and Symbol.

Before reading the poem, ask students what they know about Mt Vesuvius and Pompeii. Once students have had a chance to discuss their prior knowledge, visit National Geographic's page on The Lost City of Pompeii and read through the text as a class.

Read the poem Vesuvius Dan or listen to the audio recording. Ask students what links there are between the poem and the article. Encourage them to find vocabulary that connects the texts. Answers: Vesuvius, cloud, blast zones, volcanically loaded, blow, exploded.

As a class, view the English Textual Concepts video Connotation, Imagery and Symbol. Give students time to do a Think, Pair, Share on why the author might choose to use Mt Vesuvius as a metaphor for Dan's sneezes. Answers might include that sneezes can be very loud, they can rock a person, snot and saliva blasts out like smoke and ash from a volcano.

Explain that students will be writing their own metaphorical poem, where they will compare a different natural disaster to something. Brainstorm natural disasters as a class (e.g., tsunamis, lightning storms, hurricanes, bushfires, earthquakes, avalanches, floods). Have students choose one of these disasters and create a Frayer diagram for their natural disaster, collating a range of terminology to use in their poem.

Once students have gathered enough vocabulary, they should consider what their natural disaster can be compared to. Some examples include:

- a bushfire consuming all things to a little brother who eats lots and lots

- a tsunami to an over-enthusiastic student whose exhausting personality knocks everyone down

- a hurricane to a burp

- an avalanche to the amount of homework received.

Students write their poem, using vocabulary to link their natural disaster to their chosen event.

Perfume

story by Rolli | illustrated by Anna Bron

Learning intention:

I am learning to identify when commas are used to separate clauses so that I can correctly use commas in my own writing.

Success criteria:

- I can identify the difference between dependent and independent clauses.
- I can write a rule explaining when commas are used to separate clauses.
- I can use commas correctly to separate clauses in my writing.

Read the text and discuss students' thoughts and opinions on the story. Explain that students will be studying specific sentences from the text that contain clauses. Write or display the following on the board:

An independent clause stands on its own as a sentence (with a subject and a verb).

A dependent clause cannot stand on its own as a sentence.

If you have a digital subscription, complete the interactive activity, Clauses.

Display the following sentences from the text on the board:

1. Though she lived alone, she wasn't lonely.

2. Everywhere one looked, there were flowers.

3. And while the scent of the flowers was never strong enough to overpower that of the rubbish, it did help a little.

4. As Madame sat drinking, Purr Fumé jumped onto her lap.

Explain that each of the four sentences contains a dependent clause and an independent clause separated by a comma. Use the first sentence as an example and ask students which clause is independent (can stand alone as a sentence). Ensure students understand that "Though she lived alone" cannot stand as a sentence. It depends on the second clause therefore it is the dependent sentence. "She wasn't lonely" is the independent sentence.

Note: Students might ask about the verb in "She wasn't lonely". This can be explained by defining auxiliary verbs, or helping verbs (e.g., am, were, is, was). A list of auxiliary verbs can be found on the NSW Education Department's webpage Verbs.

Students work in pairs to separate the last three sentences into dependent clauses and independent clauses. They can colour code the clauses or put them into columns.

Ask students what they notice about their discoveries and instruct them to write a grammar rule explaining where to put the comma.

A sample answer is below:

Dependent clause	Independent clause
Everywhere one looked	There were flowers.
And while the scent of the flowers was never strong enough to overpower that of the rubbish	It did help a little.
As Madame sat drinking	Purr Fumé jumped onto her lap.

Rule: When a dependent clause comes before an independent clause in a sentence, it needs a comma to separate the clauses.

Once students have finished, have them reread the text to see if they can identify further examples of this in the mentor text and then write three to five of their own sentences using their rule.

The Missing Fromage Mystery

play by Darcy-Lee Tindale | illustrated by Peter Sheehan

EN3-UARL-01 | AC9E6LE03

Learning intentions:

I am learning to identify, describe and discuss an illustrator's techniques so that I can evaluate characteristics that define an illustrator's style.

Success criteria:

- I can identify visual techniques used by an illustrator.
- I can compare techniques used in different illustrations by the same illustrator.
- I can define an illustrator's techniques using visual metalanguage.

Essential knowledge:

- Information about visual techniques can be found on the Victorian Department of Education's website Visual Literacy.
- Visual metalanguage with examples can be found on Visual Techniques.

After reading the play, ask students to examine the illustrations and describe to a partner what they see. Select some students to share their answers with the class. Sample answers may include the fact it is a cartoon, it contains three characters all facing different directions, it is set on a stage, it has the colours of the French flag.

Have students examine the first illustration in more detail.

What is its purpose?

What is it about?

What do you think about it? Why?

What does it remind you of?

What connections can you make to other texts and experiences?

Why has the image-maker chosen to show this image this way? How else might this be shown? What difference might this make? (A point of discussion could be the fact Sheehan has chosen to illustrate the stage play rather than the story.)

Ask students to discuss gaze, salience, symbol, texture, framing and colour (you can use the Visual Techniques page to display examples). Answers will vary, but students might note:

- the use of the French flag as the background (both as a symbol and salient image)

- the fact that the taxi driver is gazing straight at the viewer while the two characters on either side are looking at each other

- there is a grainy texture to the illustration

- the chairs match the colours of the flag

- the picture is framed in a way that is similar to an audience's perspective of the play

View Peter Sheehan's webpage with illustrations for The School Magazine. This can either be displayed on a smartboard or on individual devices. In pairs, students match components of the illustrations on the webpage with components of the illustrations for The Missing Fromage Mystery. For example, illustration 36/93 (boy about to kick a football) uses red and white like the colouring of the French flag, while illustration 33/93 (little footballer running away from a much larger opponent) positions the viewer directly in front of the subject's gaze like the framing of the stage play. Students can use a table or take notes for their discoveries. Encourage them to zoom in on the illustrations and be creative with their answers. They can use all three illustrations from The Missing Fromage Mystery as comparison points. More sample answers are below, though individual students may make different connections.

Salience – 49/93 (town beyond the water) salient image is in the background rather than the foreground, like the flag is the salient image in the stage play.

Symbol/Colour – 48/93 (characters chatting while watering a garden) girl is wearing same colours as the national flag of Afghanistan, like the use of the French flag in the stage play.

Texture – 46/93 (character spraying monster with hose) same grainy texture technique

Once complete, students compare answers as a class.

The Wisest Fool

Story retold by Emma Heyde | illustrated by Michel Streich

EN3-CWT-01 | AC9E6LY06

Learning intention:

I am learning to edit for sequence, effective choice of vocabulary, opening devices, description, humour and pathos so that I can create coherent texts.

Success criteria:

- I can use agreed criteria to edit my own and other's work.
- I can identify narrative techniques such as opening devices, humour and pathos.
- I can publish a coherent, edited text.

Essential information:

- More information about thematic statements can be found in the English Textual Concepts video Theme.

After reading the story, ask students what they think the story is trying to teach us. Watch The School Magazine's English Textual Concepts video Theme for prompting if necessary. Discuss the theme of The Wisest Fool. Answers may include making careful judgements, not making assumptions about other people or only speaking when you are sure of what you're saying.

Ask students what opening device the author used in the text. Students might note that the sun getting hot later gives clues to the setting being a warm place and that the story immediately begins with action.

Ask students to find elements of both humour and pathos in the text (ensure students understand that pathos means evoking pity or sadness). Depending on how they've interpreted the text, students might find Nasreddin's final line humorous, and the traveller's frustration either pitiable or humorous.

Students are to handwrite a first draft of their own brief fable using the same themes they identified from the text. They can use any characters and setting they like.

Once complete, students swap stories with a partner and use the following criteria to edit and make suggestions:

1. All punctuation is correct.

2. The story is sequenced in a logical order.

3. The opening device hooks the reader. (Editors must make two alternative suggestions for how the author can start the story. Remind students that opening devices include onomatopoeia, beginning in the middle of action, describing setting and using dialogue.)

4. Vocabulary is correct and precise. (Editors must find at least two words that can be swapped out for more precise words e.g., walked changed to wandered, laughed changed to guffawed.)

5. Humour is set up in the most effective way.

6. Pathos is explored by examining how a character is feeling.

Students swap work back and rewrite their stories based on the edits. Authors do not have to take editors' suggestions for vocabulary, opening devices, humour and pathos on board, although encourage them to think about what serves their story best.

My Grandmother's Hands

poem by Jessica Nelson | illustrated by Matt Ottley

EN3-UARL-01 | AC9E6LY03

Learning intention:

I am learning to analyse language features so that I can identify ways authors influence readers.

Success criteria:

- I can identify analogy and its effect.

- I can identify repetition and its effect.

- I can explain how an author uses imagery and vocabulary to influence the reader.

Essential knowledge:

- More information about thematic statements can be found in the English Textual Concepts video Theme.

After reading the poem as a class, view the English Textual Concepts video Theme and ask students what they think the theme of the poem is. Answers **may** include:

- It is worthwhile listening to stories of older generations
- Older generations have many stories to share if you'll listen
- It is important to hear stories from the older generation, so they are remembered.

Ask how the author has imparted these themes on the reader without using specific words to portray the above themes or telling a story with a character learning a lesson. Ensure students understand that language features can be used to influence readers.

Ask students what language features they can identify in the text.

Students might identify the metaphor:

"Grandmother's hands are maps to another land".

Explain that, because of the continued use of description comparing the grandmother's hands to a map throughout the rest of the poem, it becomes an analogy. Explain that the purpose of an analogy is to explain as well as show the reader.

Ask students why they think the poet chose to connect the idea of the grandmother's hands with maps to another land?

Answers could include: Hands have lines and bumps like a map, hands are used to connect people (holding hands, handshake, high five). Or perhaps, gentle, maternal hands have positive connotations.

Ask students to find an example of repetition in the poem (answer, the prefix "un" in unknown, unwhispered, unwrapped, unforgotten). Ask students why the poet might have decided to use this technique, especially when unwhispered isn't even a real word. Answers could include that repetition drills the idea into the reader's head or that the first three instances help emphasise the final one, which is on its own line. Ask why unforgotten might be so important. Bring students' attention back to the themes identified at the beginning of the lesson.

Using the template below, students write two statements – one about the analogy used in the poem, one about repetition. They should use the information discussed during the lesson to complete their answers. Sample answers are below the template.

The poet uses _____ in the text to show _____. This makes the reader feel _____.

Sample answers:

The poet uses analogy in the text to show that hands can connect people through history. This makes the reader feel the importance of connecting with stories from their elders.

The poet uses repetition in the text to emphasise that older people's stories aren't forgotten. This makes the reader feel a desire to listen to their elders' stories.