

Dossier of Discovery: An Unexpected Guest

article by Karen Jameyson | photos by Alamy

[EN3-UARL-01](#) | [AC9E6LE02](#)

Learning intention

I am learning to analyse and evaluate the perspectives in texts that focus on a similar topic so that I can think more critically when reading texts.

Success criteria

- I can analyse a text to identify the writer's perspective.
- I can identify vocabulary that reveals perspective.
- I can consider the cultural context of where a text originates from.
- I can consider how my personal perspective on topics impacts my engagement with texts.

Essential knowledge

View the video [Perspective](#) from The School Magazine. Ensure students note that perspective means, the lens through which we view the world. More on perspective can be found on [Perspective](#) from the English Textual Concepts.

Then, view the video [Context](#) from The School Magazine. More information can be found on [Context](#) from the English Textual Concepts. Ensure students note that context refers to the ideas that influence a writer when they compose a text. Inform them that the ideas readers have will also influence their reading of the text. Contexts includes ideas from the culture and the time in history that readers and writers are from.

Focus question:

How do we consider the perspectives of others when responding to texts?

Prior to reading Dossier of Discovery: An Unexpected Guest, display the following article:

An Annoying Guest

Back in the late 1970s and early 1980s, the residents of Christchurch, New Zealand, got a surprise. A very ANNOYING surprise ... Seemingly out of nowhere, a Southern Elephant Seal moved into Christchurch's Avon River.

The seal rapidly became known as a local pest. It would often take to the streets, blocking traffic and becoming a nuisance. Drivers found this incredibly frustrating and inconvenient. The residents were relieved when the seal finally died from old age.

Use the visual organiser below as a worked example for students that can be used to compare perspectives in texts. Discuss the following questions with students and collaboratively record the answers in the second row on the table. Tell them to leave the third row, labeled Dossier of Discovery: An Unexpected Guest, blank for now.

- What does this text reveal about the writer's perspective of the seal?
- Which vocabulary in the text expresses this perspective?
- What might the perspective adopted by the writer also reveal about the cultural context?
- Do you agree or disagree with the perspective of the author?

Text	What is the perspective of the author presented in the text?	What Vocabulary expresses this perspective?	What is the Cultural context?	Do I relate to the perspective presented in the article?
An Annoying Guest	Finds seals annoying and inconvenient, consider them a pest.	annoying, pest, blocking traffic, nuisance, frustrating, inconvenient, relieved when died	People in Christchurch, and particularly drivers, viewed the seal as a nuisance. This might imply that seals in general are seen as pests in Christchurch	No, because I believe seals are cute and that they should be protected
Dossier of Discovery: An Unexpected Guest				

Read Dossier of Discovery: An Unexpected Guest together with the students or listen to the audio recording. Briefly discuss the same questions as considered previously, to scaffold some of students' ideas. Instruct students to work with a partner to complete the third row of the table. Sample responses have been provided:

Text	What is the perspective of the author presented in the text?	What Vocabulary expresses this perspective?	What is the Cultural context?	Do I relate to the perspective presented in the article?
Dossier of Discovery: An Unexpected Guest	They view the seal's visit as exciting and the fact they have chosen to write an article about her, from a positive standpoint, implies they have a high regard for seals in general.	Excitement, devoted fans, sad when she died, popular, Christchurch wasn't the same, famous, guest.	The fact the residents gave the seal a name, Elizabeth, after the Queen, implies the people of Christchurch viewed the seal as a distinguished guest and that they probably view all seals with respect and adoration	I relate to the perspective of the author as I feel seals should be viewed with respect and adoration

Instruct students to consider both the articles, An Annoying Guest and Dossier of Discovery: An Unexpected Guest when answering the following questions. Students can record their responses in their workbooks.

- Which of the two articles did students find most engaging? (Dossier of Discovery: An Unexpected Guest)
- Which of the perspectives of seals put forward in the articles do students most agree with? (The perspective presented in Dossier of Discovery: An Unexpected Guest as I also view seals with high regard)
- Did agreeing with the perspective of the writer impact your engagement with the article? (For example, yes, I found the ideas in Dossier of Discovery: An Unexpected Guest more engaging as I agreed with the writer's personal perspective of seals)

Sonny Jim and Grump

story by Wendy Graham | illustrated by Amy Golbach

EN3-OLC-01 | AC9E6LY02

Learning intention

I am learning to explore the personal reasons behind the acceptance or rejection of opinions during discussions so that I can reflect on the reasons behind my opinions.

Success criteria

- I can discuss my perception of a character based on their behavior.
- I can consider reasons for the way a character acts.
- I can consider how my experiences influence my perception of characters.
- I can reflect on how texts help us to understand each other.

Focus question:

How do texts help us to understand each other?

Prior to reading *Sonny Jim and Grump*, discuss the question,

- What is your perception of a grandparent who:
goes for a long walk rather than sitting with the family at Christmas dinner, doesn't join in at family gatherings, never talks, smiles or laughs.

Most likely students will conclude, someone who behaves in this way is grumpy, aloof, unfriendly and perhaps unkind.

Read *Sonny Jim and Grump*, or listen to the audio recording, up to the end of the paragraph that finishes with,

Sonny Jim, Pa doesn't even use my name.

Inform students that the description of a grandparent shared earlier is of Pa. Discuss students' perception of his Pa by posing the following questions:

- **How does Flynn feel about Pa?** (He thinks he is a grump)
- **Do you agree with the character's perception about Pa?** (Most likely students will conclude that they agree with Flynn at this stage and that they think he is a grump)
- **What possible explanations might there be for the way Pa behaves?** (For example, he might be unwell, he could be tired, he may not like children)

Continue reading the remainder of the story. Discuss the explanation for Pa's behaviour (that he is suffering from PTSD). Emphasise that before readers knew about Pa's past, they most likely misjudge Pa, based on his behaviour.

Place students in groups. Tell them that they will be exploring questions about Pa. Discuss how students think they should approach the group's conversation and compose a brief procedure for them to follow based on the students' ideas. For example:

- Discussion should be respectful, and students should listen to each other's opinions without interrupting

- Each person should have a chance to share their initial thoughts.

- Ask follow-up questions to discover reasons behind opinions, for example:

Does this remind you of something you have experienced in your own life? How did you react? Were you happy with your reaction or would you do something differently next time?

- Look for similarities and differences between the opinions of the students.

Display the following questions for students to discuss with their group:

- **Has your perspective of Pa changed now that we know more about the reasons, he acts the way he does?** (Understanding why Pa is grumpy provides insight into his reasons and creates empathy towards him)
- **What does this story teach us?** (That we shouldn't judge people just by their behaviour and instead we should look beyond the way they behave to see if we can gain a deeper understanding of who they are)
- **Have you ever experienced a time when you have formed an opinion about someone only to discover an explanation for their actions later?** Does this impact your interpretation of Flynn's behaviour? (For example, I originally thought someone was aloof and unfriendly until I discovered they were actually just shy)
- **How does your experience shape your perception of the ideas presented in a text?** (For example, I knew not to judge Pa before I understood the reasons for his behaviour as I have been misjudged in the past)
- **Has this text helped you understand anyone in your life more?** (For example, my grandfather is grumpy, and I never thought to consider why he is like this, but this story has made me think about my perception of him)

Once students have had a chance to share their ideas with their group, inform them that they will be sharing them with the whole class. Discuss each of the questions in turn, ensuring each group has an opportunity to share what they discussed. Emphasise examples where students' personal experiences have influenced their perception of the character.

Instruct students to complete an exit slip, by responding to the following question in their workbooks:

- **How do texts help us to understand each other?** (For example, texts provide an insight into the possible reasons behind people's actions, they provide insight into what makes people tick, they encourage us to question our pre-conceived ideas)

Assessment

The [exit slip](#) provides an opportunity for assessing students understanding of the focus question.

Water Dance

poem by Steve Taylor | illustrated by Ana María Méndez Salgado

[EN3-UARL-01](#) | [AC9E6LE04](#)

Learning intention

I am learning to experiment with using metaphors in my writing so I can develop my skills to include a variety of language features.

Success criteria

- I can identify metaphors in a text.
- I can reflect on the impact that using metaphors has on readers.
- I can compose metaphors to describe actions.
- I can provide feedback to my peers.

Essential knowledge

Discuss metaphors, ensuring students note that metaphors are formed by fusing two things to create a new meaning. Provide examples such as, she is a rose, or her warmth radiated down on us. More on metaphors can be found on the English Textual Concepts page, [Connotations, Imagery and Symbol](#).

Prior to reading the original poem, *Water Dance*, display the following version of first stanza, where the title has been changed to 'Swimming' and where the metaphors have been removed:

Swimming
All alike
old men and children
go down to the sea—
to swim
they go down to the sea,

to cool down
on a hot summer's day.

Read the first stanza of the original poem Water Dance or listen to the audio version. Discuss the meaning of the term 'water dance' (swimming). Emphasise the difference between the literal meanings of the words, water and dance, and the meaning that has been used in the poem). Ensure students identify that this is a metaphor, as the action of swimming has been compared to a water dance to create interest. Discuss a further example of a metaphor in the stanza,

in answer to invitation

Discuss the following questions:

- Which version of the stanza did you prefer and why?
- How did the introduction of metaphors change the mood of the poem?
- How did the use of metaphors impact your engagement and enjoyment of the poem?

Most likely students will conclude that including metaphors makes the poem more engaging and enjoyable and that they assist with creating a whimsical mood of the ocean. Read the remainder of the poem or listen to the audio version.

Display the following actions:

- walking in the mountains
- trudging off to school
- running in a playground after school

Inform students that you will be working together to compose metaphors that describe these actions. Display the following questions and record students' responses for them to refer back to later. Sample responses have been provided in a table:

- What would the action look like?
- What other events/actions look similar?
- How might these comparisons be composed in a metaphor?

Actions	What would the action look like?	What other events/actions look similar?	How might these comparisons be composed in a metaphor?
Walking in the mountains	moving slowly, clambering over rocks	a crab scuttling over rocks and scampering out of sight	The hiker a crab, ambling over a rocks, then scampering for

			shelter at the first sound
Trudging off to school	head bent low, back stooped under a heavy backpack, slow moving feet	an elephant carrying a heavy cargo across the mountains	The student stooped under the weight of their bag; a great lumbering elephant bundled up with cargo
Running in a playground after school	jumping, skipping and whirling across the playground while whooping and calling out to friends	a dolphin jumping and playing in the waves	Free from school for the day, the student a dolphin jumping and playing in the waves

Inform students that they will be constructing a poem that features metaphors to describe actions. Tell them that first you will be completing an example collaboratively. Refer back to Water Dance to remind students of the style. Ensure students note that the poem features short lines and that it doesn't follow a specific rhyming scheme. Select one of the actions above to be the subject of the poem, for example, trudging off to school. Discuss a catchy title that sums up the action, for example, Dancing Dolphin. Use the metaphor composed earlier in the poem. Demonstrate the explicit instruction of a poem, you may like to use the below example:

Dancing Dolphin

Dancing dolphin is released for the day,
It's time to whoop and sing,
Flipping, twirling in the playground,
It plays, it jumps, it's free.

Place students in pairs or small groups. They can also work on this task independently if they prefer. Instruct students to complete the following:

- Select an action (students can use one of the actions from earlier if they would like to)
- Compose metaphors to describe the action by using the scaffolding questions considered earlier
- Include the metaphors in a brief poem about the chosen action.

Allow time for students to complete their poems before they share them with another pair/group. Instruct students to identify the metaphors in the work of their peers.

Peer assessment

Tell students to use the two stars and a wish strategy to reflect on the metaphors in their peers' poems, for example:

Star: I love that you described the action in a creative way.

Star: I love your idea for the metaphor.

Wish: I think the metaphor could have been extended further by including more detailed description of how the two actions are alike.

[Effective Feedback](#) has more information on the types of feedback.

The Terracotta Army

article by Mina | illustrated by Fifi Colston | photos by Alamy

[EN3-CWT-01](#) | [AC9E6LA09](#)

Learning intention

I can investigate the different uses of commas so that I can confidently use commas in the texts that I compose.

Success criteria:

- I can identify commas in a text
- I can discuss why the commas have been used
- I can compose a fictitious account of a character
- I can include two examples of uses of commas in my account
- I can identify the reasons why commas have been used in the work of my peers.

Read The Terracotta Army together with the students or listen to the audio file while following along with a copy of the magazine. Emphasise that the article includes a great deal of information, and that this information would be very difficult to understand if it wasn't broken up into sections. Inform students that one strategy that allows readers to comprehend texts is punctuation such as commas. Do not discuss the different uses of commas at this stage. The goal is for students to investigate this.

Place students in small groups. Allocate each group a page from the article. Tell them that they will be considering the purpose of the commas used in their section. Share a useful strategy for identifying the purpose of the commas, which is to first imagine the sentence under consideration without any commas. Then, tell students, that they should read it again,

this time, pausing at the commas to see the purpose the commas serve. Discuss an example with the class,

Have you ever dug in the dirt and found stones, shells or even a hidden treasure?

Remove the commas and discuss how the sentence changes:

Have you ever dug in the dirt and found stones shells or even a hidden treasure?

Ensure students note that the information appears overwhelming without the commas (the stones, shells and the hidden treasure). Discuss the purpose of the commas (to separate information into easily digestible sections) and identify the rule for using commas in this type of example (to separate ideas that appear in a list).

Tell students to complete the following with their group when analysing their allocated page:

- Take turns reading a paragraph aloud
- Identify sentences with commas
- Imagine the sentence without the comma/commas
- Re-read the sentence, pausing at the comma/commas
- Draw conclusions about why the comma/commas have been used.

Once students have had time to investigate the commas in their allocated section, discuss responses. Tell each group to share a sentence that features a comma and to explain the reason why the comma has been used. Sample responses include:

Historians believe that when the emperor ordered the creation of the Terracotta Army, he had it face east, towards the territories he had already conquered. (Commas are used to separate the subordinate clause that appears in the middle of a main clause from the main clause)

But at some point, he realised that a human being could not be immortal in physical form. (A comma is used to separate a subordinate clause from the main clause, where the subordinate clause appears at the beginning of the sentence)

The outer tomb is 6.3 kilometres long, and the whole tomb is 76 metres tall, in the shape of a mound-like truncated pyramid. (The commas are used to separate ideas that appear in list form)

The largest pit covers about 150 000 square metres, almost as big as three soccer fields. (The comma is used to separate main and subordinate clauses)

There are terracotta soldiers of all ages with different ranks, facial features and hairstyles. (The comma is used to separate items in a list)

Inform students that they will be experimenting with using commas in their own text. Refer back to the article, The Terracotta Army. Discuss the opening paragraph, that details the discovery of the clay fragments by Chinese farmers. Discuss how the farmers may have felt

when they realised the importance of their discovery. For example, they might have been excited by the discovery, they might have been intimidated by the magnitude of the importance of their discovery, they might have worried what would have happened if they had smashed the fragments when they were digging. Tell students that they will be writing a fictitious account in character as a farmer, describing how they felt when they made the discovery. Inform students that they should include at least two different uses of commas in the description. Tell them that first you will complete an example together. A sample response is:

It was just a regular day. The sun was shining, the birds were singing, and I was out digging with my friends. What we discovered that day was to provide an insight into the past. However, I've jumped ahead. So, we were digging and under our spades we saw small pieces of clay. They looked unusual so we contacted the local museum. We discovered the pieces were from the past, from the great Terracotta army, and that they were incredibly meaningful for Chinese history. I had to sit down when they told me that, I can tell you. It sure was a shock, an almighty shock.

Discuss the uses of commas in the account (to separate items in a list, for example, 'The sun was shining, the birds were singing,' to separate a subordinate clause that appears before the main clause, for example, 'However, I've jumped ahead' and to separate a subordinate clause that appears in the middle of a main clause, 'We discovered the pieces were from the past, from the great Terracotta army, and that they were incredibly meaningful for Chinese history').

Tell students to work with their group to compose a fictitious account from the point of view of one of the farmers who made the discovery. Remind them to include at least two uses of commas. Once students have completed their accounts tell them to swap with another group. Instruct students to identify the different uses of commas in the work of their peers.

The Aeronaut

story by Paul Malone | illustrated by Queenie Chan

[EN3-UARL-01](#) | [AC9E6LE03](#)

Learning intention

I am learning to make connections between my own experiences and those of characters and events represented in texts so that I can better understand how context influences texts.

Success criteria

- I can discuss how historical contexts are revealed in texts.
- I can analyse context clues to identify values and ideas common to the context.

- I can consider elements of my own context.
- I can compose a letter to a character outlining how our contexts differ.

Essential knowledge

View the video [Context](#) from The School Magazine. More information can be found on [Context](#) from the English Textual Concepts. Ensure students note that context refers to the ideas that influence a writer when they compose a text and those that have an impact on readers and that these can be cultural and historical.

Discuss historical texts students may have read, for example, *Oliver Twist* or *The Famous Five*. For students unfamiliar with these stories, briefly provide the following summaries:

- *Oliver Twist* follows the misfortune of a child who ends up in a children's home, having to beg for more food.
- *The Famous Five* (which includes the characters George, Dick, Julian, Ann and Timmy) details the adventures of a group of friends who'd go out playing in the English countryside for hours on end.

Discuss clues about the historical context in both of these stories (the values and experiences common at the time they were written). For example, when *Oliver Twist* was written food was scarce. When *The Famous Five* was written it would be common for children to leave home in the morning to play with friends and not return home until dinner time. During this time parents would have no way of contacting their children or of knowing that they were safe. Some students may relate to this experience while others might consider it unusual to not be able to be contacted by a mobile phone.

Inform students that with some texts, where readers are unaware of the cultural or historical contexts they were written in, context clues can be subtler. Tell them that although we have no way of knowing the context of the author at the time of writing the story, we can identify ideas that were important to them.

Read *The Aeronaut* with students or listen to the audio recording. Once you have read the story, display the following extracts, and discuss what they might reveal about the context in which the story was written:

For one thing, I'm scared of heights. Not that I'll ever admit it. I don't want anyone thinking I'm a coward. (This reveals that the context of the writer has negative opinions of being seen as a coward.)

And as for becoming an aeronaut—spending my days flying from village to village around Felgistor to deliver the Royal Airmail—well, I would have thought that utterly ridiculous. (This perhaps reveals postal services were common during the time the author wrote this story. Discuss how this might differ in the future, where perhaps digital mail might one day replace the postal service.)

I'm about to ask him how well he can see with one eye, but I catch myself. I'm always blurting out such rude remarks. Mum thinks this is the reason Freytor made me an aeronaut-up in the sky I can't offend anyone. (This reveals the writer's context places value on sparing people's feelings over being honest/asking direct questions.)

Discuss elements that are part of the culture where the students live. Students may identify elements such as:

- compulsory education for children
- working hard at school is rewarded
- a mobile phone is seen as an essential item for adults and some older children
- learning to swim is an important skill
- helping out with chores at home is common practice.

Tell students that they will be writing a letter either to Elfi from The Aeronaut or to one of the characters in the stories discussed earlier (Oliver Twist or The Famous Five). Inform students that they will be explaining features of their own context to the character. Compose an example collaboratively with the students first, to scaffold their ideas. Students can use the list of elements from their own context to guide them with what to include in their letter. A sample letter is:

Hi George from The Famous Five,

I was surprised to hear you could go on adventures with your friends for hours on end. It does sound like fun. I generally have to let my family know where I'll be and when I'll be home. I carry my phone on me in case my dad needs to contact me. I'm too busy with chores, homework and swimming lessons to have many adventures. When I leave school at seventeen, I might look for some adventure and travel overseas.

Instruct students to work with a partner or independently, composing their own letter by completing the following:

- Select a character from the stories discussed
- Identify elements of your own context that differs from the context of the story that features the character you have selected
- Compose a letter to the character, outlining your own context.

Cultured Vulture

poem by Neal Levin | illustrated by [David Legge](#)

[EN3-CWT-01](#) | [AC9E6LE05](#)

Learning intention

I am learning to create literary texts that adapt aspects of texts I have experienced so that I can develop my skills with composing creative texts.

Success criteria

- I can identify what makes a character surprising.
- I can reflect on how this impacts reader engagement and enjoyment of a poem.
- I can identify common behaviour/ideas associated with animals.
- I can discuss how these animals might behave in unexpected ways.
- I can incorporate these ideas into a poem.
- I can use rhyming couplets in my poem.

Prior to reading Cultured Vulture discuss any words and ideas students associate with vultures and jot these on the board. Sample responses include:

carnivore, eats carrion, scavenger, wild.

Read Cultured Vulture or listen to the audio version while looking at the illustration in the magazine. Discuss the following questions:

- What is surprising about the vulture described in the poem? (The vulture in the poem won't eat other animals as they are a vegetarian)
- How does this impact reader enjoyment/engagement with the poem? (It creates interest as being a vegetarian is unusual for a vulture)

Most likely students will conclude that the fact that the vulture behaves in an unexpected way (by being a vegetarian) makes the poem more interesting and engaging.

Display the names of the following animals:

- Dogs
- Cats
- Mice
- Lions

- Elephants

For each of the animals, discuss ideas associated with them and the usual/expected way each creature behaves. Jot the ideas on the board. Sample responses include:

- Dogs – chase sticks, don't like cats, wag their tails, come rushing to greet their owners, loyal
- Cats – don't like dogs, good at climbing, have nine lives, can be a little aloof, like to wash themselves, chase mice
- Mice – scurry about under the floorboards, like eating cheese, squeak, build nests, have lots of babies
- Lions – roar, king of the jungle, chase animals, live in a pride with a male leader
- Elephants – move in a slow, lumbering way, afraid of mice, flap their ears, use their trunk to make a trumpeting sound, never forget anything.

Inform students that they will be composing their own poem based on an animal that behaves in an unexpected way/in a way that differs from how they commonly behave. Tell students that first you will be composing an example together. Select one of the animals, for example a cat. Refer back to the ideas discussed about the animal earlier. Pose the following questions:

- What would be the most surprising/unexpected way for the animal to behave? (They can't climb and aren't very agile)
- How might the animal feel about this? (They would be embarrassed and long to climb and jump like an acrobat)
- How might others view this behaviour? (They would expect them to jump and climb and would be surprised if they don't behave in this way)

Refer back to Cultured Vulture to identify the narrator of the poem (third person but the vulture's thoughts and feelings are expressed using quoted speech). Begin by noting key phrases that might be combined into a poem, and include quoted speech for the animal, for example:

- Cats are usually agile
- One was very embarrassed
- Every time they tried to jump they fell
- Had to lick their wounds
- They are better suited to lumbering like an elephant
- "I've tried so many times and I just cannot jump and whirl"
- "It's so embarrassing, I want to hide"

- “If only everyone thought I were an elephant”
- Paints self grey using acrylic paint.

Refer back to Cultured Vulture to identify the rhyming pattern (rhyming couplets, with pairs of lines that rhyme). Combine the ideas into a collaborative poem, striving to use rhyming couplets. A thesaurus or an online rhyming dictionary might be useful for identifying rhyming words. An example of a poem is:

There was a cat who couldn't jump,
He sadly said, "I'm such a lump".
Every time he had a try,
He'd lick his wounds, sit and cry.
"If only I was an elephant,
"Jumping would be irrelevant,
"Then I'd be left alone,
And I'd no longer have to groan."

Place students with a partner or in a small group. Students may also work independently for this task if they wish. Instruct them to compose a poem, adapting the ideas in Cultured Vulture, by completing the following steps:

- Select an animal
- Identify the ways it usually behaves/common ideas associated with the animal
- Consider how it might behave in an unexpected/surprising way
- List ideas in phrases
- Combine the ideas into a poem
- Strive to use rhyming couplets in your poem.

Once students have had time to compose their poems, pair them with another group. Instruct them to share their poems with their buddy pair/group. Share some examples with the whole class and discuss the interest/enjoyment created by showing an animal behaving in an unexpected way.

The Cupboard

story by [Mark Konik](#) | illustrated by [Tohby Riddle](#)

[EN3-RECOM-01](#) | [AC9E6LY05](#)

Learning intention

I am learning to use prior knowledge and textual information to make inferences so that I can pick up on subtleties in the texts that I read.

Success criteria

- I can identify relevant information.
- I can call on prior knowledge to assist with making inferences.
- I can make inferences to understand character relationships.
- I can compose dialogue that supports readers to make inferences.

Prior to reading *The Cupboard*, display the following extract of a story:

Ling heard a loud crash. She turned to look. Byron was making a weak attempt at gathering up the groceries that had rolled from the bag that now lay tumbled on the floor. Her kid brother had a habit of causing mayhem wherever he went. She picked up her novel and headed to her bedroom. Best to shut herself away from all this and get lost in her favourite story instead.

Discuss the relationship between the characters by focusing on the following:

- **How does Ling behave when she sees Byron has made a mess?** (She picks up her novel and heads to her bedroom)
- **Underline clues in the text that reveal how Ling feels about her brother.** (Students should underline, Her kid brother had a habit of causing mayhem wherever he went and best to shut herself away from all this)
- **How might you interpret this behaviour if you experienced something similar in your own life?** (I would feel like the older sibling isn't helpful or supportive of their younger sibling)
- **Using your prior knowledge of how you might interpret this behaviour and the clues you underlined what conclusions might you draw about the relationship between the siblings?** (That they are not close, that Ling doesn't like helping her brother)

Emphasise that you have used prior knowledge and textual clues to make inferences. Students can use an [inference equation](#) for this. (Note, teachers may need to click on Appendix 1 to access this resource.) Inform students that stories often include relationships between two people. Tell students that often the relationship the characters share will not be explicitly stated. Instead, readers have to make inferences to discover the dynamics of the relationship.

Read *The Cupboard* or listen to the audio recording. Discuss the following questions:

- Why does the main character hide in the cupboard? (To cheer-up his brother after his brother's pet rabbit dies)
- What clues allow readers to make inferences about the two brothers' relationship? Underline clues such as:

I thought he needed cheering up, and there was only one obvious way to do it.

But, hey, for all his annoying habits and the headlocks he gets me in, I like my brother, and if this was going to make him happy, I could put up with some foul smells.

Then, like great friends, we'd laugh and share a biscuit and in no time Mr Fluffy would just be just some rabbit that had died.

It was horrible—the song, the scene—everything was horrible, and here I was, stuck in his cupboard, peeping at him cry. I felt like the worst brother on earth.

I didn't want to scare him now; I didn't want to do that to him. I wanted to be the type of brother that walked into the room, saw that he was upset and then put my arm on his shoulder and told him everything was going to be fine.

He was happier than he had been in days. He started pulling my ears; the pain was excruciating, but I could live with it because I had made my brother happy again.

- **Does this remind you of anything you have experienced?** (For example, when my sister fell over, I tried to make her laugh to cheer her up)
- **What can be inferred about the brothers' relationship?** (That the main character cares about his brother's feelings and that he is there to support him when he encounters difficulties)

Inform students that they will be composing a role-play that reveals a relationship between two characters. Discuss potential dynamics in relationships. Tell students to draw on relationships they've experienced for ideas. Note students' ideas on the board for students to refer to later. Examples include:

- One person being more dominant
- A respectful and equal relationship
- One person being suspicious/not trusting the other
- One person misleading the other.

Discuss ways each of the examples of dynamics may be revealed, for example:

- **One person being more dominant** (one character giving orders while the other follows meekly)
- **A respectful and equal relationship** (both parties listening to each other's point of view and dealing with conflict respectfully)
- **One person being suspicious/not trusting the other** (one character hesitating when the other suggests something)
- **One person misleading the other** (one character making overinflated promises while the other agrees a little reluctantly)

Select one of these ideas for example, one person being suspicious/not trusting the other. Discuss how you might reveal this dynamic through dialogue in a brief role-play. Jot student's ideas of dialogue on the board. For example:

Character 1: I've lost my phone, have you seen it?

Character 2: Me? Why would I have seen it? No, I haven't seen it anywhere.

Character 1: Right, OK. (Character 1 eyeing up character 2 suspiciously) Would you mind if I take a quick look in your pocket? There seems to be something in there.

Character 2: Not a chance, there's no way you can look in my pocket. (Character 2 stepping away)

Phone tumbles to the floor from Character 2's pocket.

Choose students to perform the dialogue. Emphasise how the clues in the text, such as Character 2 being very defensive and backing away, combined with prior knowledge, about how people can act when they are hiding something, allows the audience to make the inference that one character is suspicious of the other.

Inform students that they will now be working with a partner to create a brief role-play that reveals the dynamics of a relationship between two people. Pair the students together. Instruct them to complete the following:

- **Select a relationship dynamic** (students may choose one from the ideas displayed on the board)
- **Discuss how to reveal this dynamic through actions and dialogue**

- **Rehearse a role-play that incorporates the ideas** (students can also write their ideas down in the form of a script if they wish)

Once students have had time to create their role-plays, place them with another pair. Instruct the students to perform their role-plays to each other. Tell students that they should use inference (the clues in the performance coupled with their own knowledge and understanding) to draw conclusions about the dynamics in the relationship performed by their peers.

A Fiery Stew in Timbuktu

poem by Jonathan Sellars | illustrated by Michel Streich

[EN3-CWT-01](#) | [AC9E6LY06](#)

Learning intention

I am learning to experiment with rhyme and structure of poems so that I can write poems that follow irregular rhyming schemes.

Success criteria

- I can identify the rhyming scheme in poems.
- I can list describing words.
- I can include describing words in a poem.
- I can edit the poem, paying attention to the rhyme scheme.

Prior to reading A Fiery Stew in Timbuktu, read Cultured Vulture found on page 21 of this issue of Touchdown or listen to the audio recording. Discuss the scheme ensuring students note that it features pairs of lines that rhyme (rhyming couplets).

Read the first stanza of A Fiery Stew in Timbuktu or listen to the audio file. Discuss the rhyme scheme (AABB with pairs of lines that rhyme). Discuss whether students predict this rhyme scheme will continue throughout the poem. Place students in pairs or small groups and instruct them to read the remainder of the poem and discuss the rhyming pattern. Share responses, ensuring students note that the rhyming scheme changes in the poem. Discuss specific lines that do and do not rhyme, ensuring students note the following:

- The rhyming scheme of couplets continues up to the end of line 8
- Line 9 does not rhyme with any of the other lines
- Lines 10 and 11 are rhyming couplets
- Line 12 does not rhyme with any of the other lines

- Lines 13 and 14 are rhyming couplets
- Lines 15 and 16 are rhyming couplets
- Line 17 and line 20 rhyme
- Lines 18 and 19 do not rhyme with any of the other lines
- Lines 21 and 22 and lines 23 and 24 are rhyming couplets.

Inform students that this is called an irregular rhyming scheme. Draw students' attention to the fact that the number of syllables per line (metre) also varies.

Inform students that they will be experimenting with creating their own poem where the rhyming scheme is irregular. First, complete an example collaboratively to gradually release responsibility to students.

Begin by discussing the subject matter of A Fiery Stew in Timbuktu with students (the narrator's experiences of eating spicy food). Discuss types of food that students have tried that have extreme flavours, for example, food that is very salty such as cured meats and fish or hot chips; food that is very sweet such as watermelon, cakes and ice-cream and food that is crunchy such as celery, raw carrot or chips.

Select one of these types of food (e.g., crunchy). List any words students associate the word crunchy, for example:

(Note: students may like to use a thesaurus for this)

- munch
- chomp
- thwack
- crush
- grind
- crisp
- crumbly
- crackling

Refer back to A Fiery Stew in Timbuktu to identify how the poem is structured. Ensure students note that it begins with the phrase, There is a man... Tell students that this a common approach for Limericks to take, but Limericks follow a specific structure, featuring five lines and with the rhyming scheme AABBA. Inform students that they should use this opening line for their poem. Inform students that they shouldn't worry about the rhyming scheme in the first draft. Instead, they should focus on getting their ideas on the page. Use the vocabulary identified to compose a poem with the students, for example:

There was an old man from Australia,
Who tried crunchy celery,
His teeth clattered,
His teeth banged,
He chomped some more,
And the celery cracked.
I asked the man, his name was Bob,
What is it like to eat something new,
He told me not to ever try eating new food,
And to stick to my usual diet.

Edit the poem with the students so it features an irregular rhyming scheme, with some rhyming couplets, some rhymes that skip a line and some lines that do not rhyme at all.

For example:

There was an old man from Wirrallee,
Who tried crunchy celery,
His teeth clattered,
His teeth chattered,
He chomped some more,
And the celery cracked.
I asked the man, his name was Lore,
What is it like to eat something new,
He told me not to ever try it,
And to stick to my usual diet.

Place students with a partner. They may also work independently on this task if they prefer. Instruct them to compose their own poem by completing the following steps:

- Select a type of food
- List words that you associate with this type of food (Use a thesaurus to help you)
- Jot some ideas down for your poem, using the opening phrase, There was an old man...
- Edit the poem to ensure it features an irregular rhyming scheme

Never Trust a Marmaduke

play by Belinda Lees | illustrated by Kerry Millard

EN3-VOCAB-01 | AC9E6LA08

Learning intention

I am learning to understand how to use knowledge about blending and letter-sound relationships to read unfamiliar words so that I may develop my decoding skills.

Success criteria

- I can use chunking and blending to read pseudo words.
- I can use my knowledge of word roots and context to predict the meanings of unfamiliar words.
- I can create pseudo words.
- I can read the pseudo words created by my peers and listen as they read mine.

Display the following pseudo words (made-up words):

- plinken
- henom
- bridday
- tagmex
- geglish
- catfinet
- lapsidet

Tell students that these are all pseudo words so they will be unfamiliar to students. Discuss how the words might be read. Explicitly model how to segment the first three words, then blend the sounds to pronounce the words. Segment as follows:

- plin/ken
- hen/om
- brid/day

Place the students in pairs and instruct them to read the remaining words, chunking and blending the sounds. Discuss responses. Ensure students note that the final two words on this list contain three syllables. The words should be segmented as follows:

- tag/mex
- geg/lish
- cat/fin/et
- lap/si/det

As a class, begin reading *Never Trust a Marmaduke* up to the end of page 29. Identify unfamiliar words as they arise, many of which will be pseudo words. Discuss strategies for reading them using chunking and blending, segmenting them as follows:

- rud/i/bak/er
- cat/as/troph/ic
- cold/ren
- fedd/eth
- up/ress
- stup/id/en
- gard/y/ren
- warm/eth
- sleep/y/ress

Discuss what these words might mean, focusing on using the root of the word and its context to identify the intended meaning. Ensure students note that most feature a familiar root such as, cold, fed, up, stupid, gard, warm, sleep which allows readers to make predictions. Work through examples, such as, the word feddeth features the root fed, so feddeth might have something to do with being fed. Refer to the context, noting the next word that follows feddeth in the sentence is upress. Discuss how the two words sound when put together (feddeth upress) ensuring students note the meaning appears to be the state of being fed-up.

Instruct students to work with the same partner as before. Tell them to read the remainder of the play, taking turns to read a page each. Instruct students to use chunking and blending to read the unfamiliar words. Tell students that when it isn't their turn to read aloud, they will act as a listener, reading along in their heads and listening to their partner's decoding of the unfamiliar words. Instruct the listeners to provide feedback on how their partner reads the unfamiliar words and tell students that they should work together to read any words that are challenging.

Inform students that they will be experimenting with creating their own pseudo words for their peers to read. Remind students of the difference between vowels and consonants. Refer to the pseudo words in the play and note the maximum number of consonants between the vowels (between three to five) and that these are usually interspersed in some variation of a consonant-vowel-consonant (CVC) pattern. Collaboratively compose a few example pseudo words, ensuring they do not have more than five consonants between the vowels. For example:

- ticktil
- versan
- wital

Allow time for students to create their own pseudo words before matching pairs together to form small groups. Tell students that they will be taking part in a reading challenge, timing each other to read all the pseudo words their peers have created. Students can use a stopwatch for this activity, or you could set a timer on the board. Inform students that they will be taking turns to read each other's words while the other group listen-in, ensuring the students read the words accurately.

Peer assessment

Instruct students to keep score of the number of pseudo-words they created that their buddy group reads correctly. Tell students to support each other with decoding words they find challenging.

[Effective Feedback](#) has more information on the types of feedback.