

Now Ear This

story by David Hill | illustrated by [David Legge](#)

[EN3-UARL-01](#) | [AC9E6LE01](#)

Learning intention:

I am learning to connect to characters and the events they experience by considering times when I have experienced similar circumstances and events.

Success criteria:

- I can identify the narrative point of view
- I can connect with characters considering alternative reasons for their actions
- I can compose a brief extract of a narrative based on a character making a snap judgement that proves to be incorrect

Discuss narrative point of view, ensuring students know this refers to the person who is seeing, thinking and telling the story. View the video on [Point of View](#) from The School Magazine for more information on narrative point of view.

Provide an example by retelling a well-known story from an alternate point of view. Tell Little Red Riding Hood from the wolf's perspective. Describe the wolf's hunger and how desperate he is to hunt. Explain that his family is starving due to excessive logging in the forest, which has eliminated his food supply. Emphasise that it is his desperation that makes him pursue Little Red Riding Hood and her family.

Discuss students' perceptions of the story after it is told from an alternative point of view. Most likely students will have more empathy for the wolf than they would in the original version of the story. Ensure students identify that the point of view a story is told from influences the readers' opinions about characters and their actions.

Read up to the end of the first column on page four of Now Ear This. Ensure students do not read on for now. Identify the narrative point of view the story is told from (the boy who lives in the neighbourhood). Identify vocabulary he uses to describe the new boy, Jan ('snobby').

Discuss the conclusions the narrator has drawn about Jan. Ensure students correctly conclude that he has made a snap decision about Jan and Jan's reasons for not talking with the other boys. Reflect on how showing Jan through the narrator's point of view leads readers to assume Jan is in fact snobby and aloof.

Identify additional information the narrator discovers about Jan (that he cannot hear due to being in close proximity to an explosion in his native homeland of Poland). Discuss the ways

Jan challenges the narrator's initial opinion of him (he joins the boys in a game of cricket and helps them to win an important match).

Inform students that they will be considering the events from Jan's point of view to identify further reasons why he may appear unfriendly initially. Discuss how Jan might be feeling when he meets the other boys in the neighbourhood. Sample responses include: nervous about whether they will like him, apprehensive to play cricket as perhaps he has not played it previously, keen to fit in and be accepted, sad about moving away from Poland. Encourage students to consider times when they might have been new to a neighbourhood or an activity to assist them with considering the move from Jan's point of view.

Those with a digital subscription should complete the interactive task now.

Display a variety of images of students, some where the students are smiling and some where they are scowling. For example, view the images [Angry Children](#) and [Portrait of Childminder and Children by Sandpit](#), both from Alamy. Instruct students to identify which of the children featured in the photographs they think they could be friends with and those they think they would not get along with.

Discuss elements that may have influenced students' choices, for example clothing, facial expressions and age. Remind students that often snap judgements can often be incorrect.

Instruct students to select one of the images and write a brief extract of a story featuring two characters based on two of the people in the photo. Tell them the story should focus on one character making a snap judgement about the other that proves to be incorrect. Inform students that they'll be required to tell their story from the point of view of the character making the incorrect assumption. Tell students that they can draw on their personal experiences or that they can compose a narrative that is purely fiction.

A sample response has been provided below:

Sierra sidled up to the cluster of year 6 students and asked, "Hey, can I play with you?"

"Nah, go away new girl, I bet you don't know anything about Fortnite," Billy sneered. A few of the students sniggered. Billy was always suspicious of new students. What if they stole all his friends?

"In fact, I'm an expert," Sierra replied.

Billy thought about this. Perhaps she wasn't so bad after all.

The students in the cluster glanced from side to side nervously. Billy cleared his throat.

"OK, new girl, come show us."

Sierra stood up straighter and stalked over the group, slipping her device from her bag.

King Midas and the Whispering Grass

play by Ursula Dubosarsky | illustrated by [Douglas Holgate](#)

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

Learning intention:

I am learning to experiment with text structures and language features when creating literary texts.

Success criteria:

- I can reflect on why stage directions are important in plays
- I can analyse a play to examine the way in which stage directions are written
- I can write stage directions to accompany a brief script
- I can adopt the appropriate style when composing stage directions

Display the following dialogue and select two students to read the lines as you perform.

Character 1: Give me that.

Character 2: No, you give it to me.

Character 1: Ahh, I can't hold on to it.

Character 2: Why did you do that?

Character 1: I can't believe you did that.

Discuss students' interpretations of the action that accompanies the dialogue. Ensure students conclude that while they can establish the characters are having a disagreement, the context is ambiguous and therefore it is challenging to know exactly what is going on.

Select a student to assist you with a role play while the same two students reread the lines. Briefly explain the following to the student assisting you, ensuring the other students do not hear:

- mime a tussle between the two of you, over an object that eventually gets dropped

Perform the actions as students re-read the script. Discuss students' interpretations of the story now, steering students towards concluding that it is far easier to know what is going on when there is action to accompany the lines.

Inform students that when playwrights compose plays they include stage directions to ensure actors know how to perform the lines.

Read the play King Midas and the Whispering Grass noting the stage directions, for example:

KING MIDAS, wearing a crown, sits on a chair under a tree singing to himself quite out of tune.

(Enter PETRONELLA with a large pair of scissors.)

Discuss the formatting used for stage directions ensuring students note the following:

- the names of characters are written in capital letters
- stage directions are written in a brief and succinct way
- they are placed in brackets
- they are written using a different font (italics)

Discuss how to compose stage directions based on the actions composed collaboratively.

For example:

(The two characters mime tossing a vase back and forth, engaging in a tussle before the vase is dropped, it smashing to the ground.)

Model how to record the stage directions by placing them inside brackets. Tell students that when writing by hand they may find it challenging to write in italic style. Discuss alternate methods for differentiating the stage directions from the dialogue in the script. For example, students may prefer to write in block capitals or to use a different colour to when noting the stage directions.

Display the following lines:

Character 1: Wait, don't do it!

Character 2: Just you try and stop me.

Character 1: I have to, this is too serious. I cannot let you do it.

Character 2: Ha ha, too late!

Place students in groups. Instruct them to discuss with their groups actions that could accompany the lines. Tell students to note these as stage directions. After students have had time to record their stage directions, instruct them to rehearse performing the lines and the stage directions together.

Pair groups together and instruct students to perform their sections of the script to each other.

Extension:

Instruct students to write their own lines for a script. Tell students to swap with another group before writing stage directions to accompany their peers' script.

The Heron

poem by Beverly McLoughland | illustrated by Matt Ottley

EN3-CWT-01 | AC9E6LY06

Learning intention:

I am learning to re-read and edit my own work using agreed criteria.

Success criteria:

- I can analyse a poem and identify criteria
- I can compose a poem based on observations of fellow students
- I can use the agreed criteria to self-assess my poem
- I can edit my poem to include any missing criteria

Read The Heron and discuss the following questions:

- What punctuation can you see? (a colon at the end of line 7, a comma at the end of line 10 and 13 and a question mark at the end of line 15)
- How many lines in total feature punctuation at the end? (4 out of 15 lines)
- How many sentences are there in the poem (one)
- What is the subject matter of the poem? (a heron standing in a pond)
- Where are capital letters used in the poem? (at the beginning of the first line and after the colon)
- What examples of figurative language are used? (metaphor, describing the heron as a 'singular flower')

Emphasise that the poem features limited punctuation, that a capital letter has not been used at the beginning of each line and that it includes only one sentence. Inform students that this style of writing, where a sentence continues over more than one line, is called enjambment. View the video [What is Enjambment?](#) from the Oregon State University for further information.

Place students in groups and provide them with post-it-notes or small pieces of paper. Instruct students to note anything they have learnt about enjambment on the post-it-notes.

Discuss what students have identified, instructing them to add any they missed. Display the criteria for each group so they can use it later to self-assess the poems they compose.

Discuss the impact featuring only one sentence in a poem has on readers. Sample responses include, that it makes the poem quick and easy to read, it means it is easy to understand and that the minimal use of punctuation encourages readers to continue reading to reach the end.

Inform students that they will be composing and editing their own enjambed poems.

Discuss how students behave in their natural environment (the playground or the classroom). You may choose to do this by leading the students around the playground at recess time or by viewing a video such as: [Elementary School Pupils Running Into Playground](#) from DreamsTime.

Discuss vocabulary that could be used to describe the students in their natural habitat and note suggestions on the board. For example:

- running, skipping, watching, waiting, eagerly anticipating the canteen opening

Discuss how to incorporate the observations of students into a poem that features enjambment. A sample response has been provided:

She stands
watching
eyes trained on the shutters
never looking away:
until, the crunch of metal
the shutters lift
she sprints
money in hand
keen to make her purchase
after she turns
a smile on her face
as she eats her ice block.

Use the criteria on the post-it-notes to peer-review the poem composed collaboratively. Discuss which of the criteria the poem meets (e.g. featuring only one full stop, including only one sentence) and any which it does not meet (using descriptive adjectives).

Place students in pairs and instruct them to use their observations of their fellow students to compose a poem that features enjambment.

Once students have had time to compose their poems instruct them to use the criteria they created earlier to self-assess their poems. Discuss the number of criteria students managed to incorporate and any they are yet to include.

Allow time for students to edit their poems, striving to incorporate any missing criteria.

Molly's Magic Garden

story by Paul Malone | illustrated by [Anna Bron](#)

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

Learning intention:

I am learning to make inferences about the mood of a story based on connotations the vocabulary evokes.

Success criteria:

- I can identify vocabulary that inspires positive connotations
- I can analyse an extract from a narrative to identify words with negative connotations
- I can write a brief narrative
- I can select vocabulary to include in my narrative based on the connotations it inspires

Prior to reading Molly's Magic Garden, view the video [Connotation, Imagery and Symbol](#) from The School Magazine, from the beginning up to 1 minute and 50 seconds. Ensure students observe that 'connotation' means the feeling inspired by a word in an individual.

Play a brief game of 'Name that Connotation' similar to that played in the video. Place students in groups and instruct them to discuss connotations (what the word makes them feel) for the following words:

- Rain (some students may suggest the word inspires feelings of misery as it causes people to be stuck inside while others may identify that it inspires feelings of hope with the promise of new life or as if the world is being washed clean)
- Flower (some may feel it inspires happiness while others may think of melancholy due to the fact flowers are used to commemorate somber events such as a funerals)

Inform students that connotations associated with specific words help to create the mood of a story and that they can provide an insight into the way characters are feeling. Tell students that words can have positive connotations (e.g. sunshine, love, warmth) or negative connotations (e.g. lightning, hatred, freezing). Remind students that the connotations evoked by particular words are subjective and that responses may differ between individuals.

Read the first page of Molly's Magic Garden (page 15). Instruct students to identify vocabulary in the extract, used to describe Molly and her home, that has positive

connotations. Tell them to discuss the feelings each word evokes with their partner using the **think-pair-share** strategy. Sample responses include:

- she sings out (implying joy)
- Molly's Magic Garden (providing connotations of mystery and magic)
- potter (with connotations of ambling at leisure)
- amazement (evoking feelings of wonder)
- bright beam (inspiring connotations of light, joy and sunshine)
- safe (evoking feelings of comfort)

Discuss the impressions readers have of Molly and her home based on the connotations of the vocabulary used (that Molly is warm and happy and that her home is a comforting, joyful place). Note how vocabulary that inspires positive connotations has been included in variety of story elements, such as the detailing of the main character's actions and in the description of the setting.

Continue reading to the end of page 16 drawing students' attention to the three stars at the end of the text on page 15. Highlight that the stars note that time period has changed in the following section (page 16).

Tell students that they will be identifying vocabulary that has particular connotations. Instruct students to work with the same partner as before. Tell them to work together to identify vocabulary on page 16 that inspires negative connotations. Sample responses include:

gazing wistfully
she was like a weary seabird
drizzle
eyes downcast
flaky paintwork
her mantle of rust

Discuss how this changes the mood of the narrative, emphasizing that the mood changes to melancholy and the setting feels less homely and comforting.

Read the remainder of the story. Inform students that they will be using their new-found knowledge about connotations to construct a brief extract of a narrative that creates a clear mood. Tell students that they can choose whether to make their narrative feel positive or negative. Instruct students to use the vocabulary they have identified through each of the earlier activities to create the mood.

Tell students to include the vocabulary they select to describe the following elements in their story:

- A journey to a new place
- A character who reflects the mood provided in the narrative
- A brief description of their surroundings

Allow time for students to compose their narratives. Match groups together and instruct the students to share their stories. Instruct the pair not sharing at the current time to identify the mood of their peers' narrative based on the connotations of the vocabulary they have used in their stories.

The First Lighthouse

article by Penny Garnsworthy | illustrated by photos courtesy of Supreme Council of Antiquities, Egypt and Alamy

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

Learning intention:

I am learning to identify the meanings of words with Greek origins.

Success criteria:

- I can identify vocabulary that features root words with Greek origins
- I can discuss possible meanings for the root words based on the context
- I can write a summary of the meaning I have identified

Display the following list of root words with origins in Ancient Greece (at this stage don't inform students what the root words mean):

- ologi
- arch
- circa
- photo
- graph

Select the first root word from the list (olog) and scan the article for words that it features in ('pharologist', 'archaeological', 'archaeologist', 'Egyptologists', 'archaeological').

Discuss the following questions:

- Can you think of other words that include this root? (e.g. sociologist, psychologist)
- Read the sentence in the article that the word appears in. What do you think is the meaning of the word? (i.e. the sentence is, 'And why do we call people who study lighthouses pharologists?' as the sentence has the word 'study' in it I assume 'pharologists' study something)
- What might be the meaning of the root word? (i.e. based on the context, it might mean 'to study')

The First Lighthouse

Some of the vocabulary used in The First Lighthouse includes root words (parts of words without prefixes or suffixes attached) that originate from Greece. These root words have been included in the table below. Use this table to record your responses as you analyse these words. An example has been completed for you.

Root word	Can you think of other words that include this root?	Identify a word in the text this root appears in. Read the rest of the sentence. Use the context (the rest of the sentence) to predict what the word might mean. Write your prediction here.	What do you think is the meaning of the root word?
1. ologi	sociologist, psychologist, biologist	the sentence is, 'And why do we call people who study lighthouses pharologists?' As the sentence has the word 'study' in it I assume 'pharologists' study something.	Based on the context, it might mean 'to study'.
2. arch			
3. circa			
4. photo			
5. graph			

Compose a dictionary entry with the Etymology (the word origin) for each of the root words above. For example:

1. 'ology' (from the ancient Greek) meaning to study
- 2.
- 3.
- 4.
- 5.

Inform students that dictionary entries that define vocabulary often also include the Etymology for the word (its origin). View an example, such as that for the word [nap](#) on the Merriam Webster online dictionary.

Collaboratively compose a dictionary entry for the first root word based on responses to the discussion questions. For example:

'ology' (from the ancient Greek) meaning to study

Refer students to Worksheet 1. Draw students attention to how the responses for the first word have been recorded in the table on the worksheet. Place students in pairs and instruct them to work through the remaining words from the list on their worksheet, recording their responses in the table on Worksheet 1 before composing diary entries that feature the Etymology for the word.

Share responses before checking students interpretations against the real meanings using the article, [Boost Your English Vocabulary With These 50 Greek and Latin Root Words](#), from Thought.co.

The Missing Persons Case

story by Richard Brookton | illustrated by illustrator [Tohby Riddle](#)

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

Learning intention:

I can create a story that combines aspects of texts I have experienced in innovative ways.

Success criteria:

- I can discuss ideas about an event
- I can analyse a story to identify key features of the genre
- I can compose a story featuring a crime
- I can incorporate multimedia elements in a presentation of my story

Prior to the lesson, set up the following 'clues' by placing objects around the room:

- a feather or a picture of one printed or displayed digitally
- some bird seed or a picture of some
- the lid of a pen scattered by the door

In addition to this, leave a window wide open in full view of the students.

Inform students that the following crime has been committed: your pencil case has gone missing.

Collaboratively examine the clues and discuss who might have come into the classroom and stolen your pencil case. Allow time for students to make suggestions of what may have happened and who the potential culprit might be. Suggested ideas might include:

- a bird has flown in the window looking for birdseed and has stolen the pencil case
- an animal has entered through the window and has eaten the pencil case
- the pencil case has grown legs and has climbed out the window
- a student has snuck through the open window and stolen it

Inform students that stories that focus on solving crimes are known as 'detective stories' and that they are an incredibly popular genre.

Read The Missing Persons Case. Discuss elements included in the story and note them on the board, including the following:

- there is a victim of a crime or someone who has been wronged (Mrs. Lasky)
- there is a suspect (Mr. Bracken) that turns out to be innocent
- someone is investigating the crime (Dan Barlow)
- the story features a misunderstanding about who is the true owner of the cat
- there are clues that helps the characters solve the case (the sighting of the black and white cat in Mr. Bracken's window, he has been keeping the cat inside due to it being unwell)

Discuss images and sounds that could be added to this story if it was converted to a multimedia presentation. For example: sounds of a cat meowing, a suspenseful tune when Dan and Alex begin the search, dramatic music when they spot the cat in Mr. Bracken's window, fireworks or some celebratory images when they solve the case.

Tell students that they will be composing their own detective story.

Place students in pairs and instruct them to discuss their own ideas about who is responsible for the missing pencil. Instruct students to orally compose a brief story where a crime is believed to be committed. Tell students to use the list of elements on the board of what is featured in The Missing Persons Case to guide them with what to include in their own stories. Remind them to include the clues that were left around the classroom in their story.

Allow students access to digital technology and instruct them to create a multi-media presentation, using programs such as PowerPoint, to tell their story. Instruct students to insert images of the clues and sounds to create the mood into their presentation. Students can use audio search engines such as [FindSounds](#) to locate sound effects they can insert into their presentations.

Feeding the Eels

poem by Melanie Koster | illustrated by illustrator [Marjorie Crosby-Fairall](#)

[EN3-VOCAB-01](#) | [AC9E6LA06](#)

Learning intention:

I am learning to use adverbial groups to compose clear and cohesive texts.

Success criteria:

- I can identify adverbial groups in a text
- I can compose adverbial groups
- I can include adverbial groups in a poem

Display a copy of the poem without allowing students to view the accompanying illustration or to read the title at this stage. Alternatively, read the poem aloud without revealing either the title or showing students the illustration.

Place students in small groups and instruct them to discuss what the subject matter of the poem might be. Instruct students to identify vocabulary from Feeding the Eels they used when making their predictions. Share students responses.

Sample responses might include:

- A lizard, due to phrases such as 'twisting and turning about the rocks' and 'afterwards, melting into murky shadows like thieves'
- A jellyfish, due to phrases such as 'an ebony tangle dances like Medusa's locks' (ensure students are aware that [Medusa](#) is a figure from ancient Greek mythology, whose hair was a tangle of snakes)

Highlight that there is no main noun in the poem, which makes the subject matter unclear. Discuss the grammatical name for type of phrases included in the poem (mostly adverbial phrases with some adjectival).

Focus students' attention solely on the adverbial phrases/groups. Identify examples of these, such as:

twisting and turning about the rocks

fang-like feelers search out food

an ebony tangle dances like Medusa's locks

afterwards, melting into murky shadows like thieves

Emphasise that is unusual to see adverbial phrases without a main noun/subject.

View the video [Baby Foxes Playing](#) on YouTube.

Discuss what the foxes are doing and compose adverbial phrases that could be used to describe them. For example:

crouching and pouncing on imaginary opponents
watching and waiting like sentinel soldiers
flicking a foot for a leisurely scratch

Collaboratively compose these into a brief poem featuring adverbial phrases but no main subject. View [Feeding the Eels](#) for inspiration on structure. Note the lack of punctuation in [Feeding the Eels](#). A sample response for a poem has been provided below:

Bright black eyes, gazing with interest,
Watching, waiting, like sentinel soldiers,
Flicking a foot for a leisurely scratch

Chasing
and frolicking with their sibling
sniffing the air for scraps

a red tail floats
as bushy as a toilet brush

afterwards
flopping like jelly
exhausted from fun

Place students in pairs. Instruct them to select a video from the [National Geographic Kids Video](#) section to view.

Tell students to compose their own adverbial groups/phrases based on the animals featured in their chosen video. Once students have composed adverbial groups/phrases, instruct them to use these in their own poem. Remind students to avoid including the name of the animal in the poem.

Allow time for students to complete their poems before matching them with another pair. Instruct students to not allow the other pair to know the subject of their poem just yet.

Instruct students to work with their partner to strive to use the adverbial groups/phrases in the poem to identify the animal their peers have written about. Remind them to identify the

vocabulary that led them to conclude which animal the poem is based upon. Share responses, reflecting on any predictions that were correct and those that were incorrect.

Dossier of Discovery: Art of Stone

article by [Anne Renaud](#) | photos courtesy of Nizar Ali Badr

[EN3-OLC-01](#) | [AC9E6LY02](#)

Learning intention:

I am learning to vary conventions of spoken interactions based on the degree of formality required.

Success criteria:

- I can discuss ideas with my peers
- I can compose sentences featuring formal and impersonal language
- I can present my ideas to another group using formal language

After reading Dossier of Discovery: Art of Stone, view a video of a read aloud version of the book mentioned in the article, [Stepping Stones: A Refugee Family's Journey](#), on YouTube.

Pause the video when the first photograph is on screen (the photo that shows clusters of rocks assembled as people, holding heart shaped rocks). On the video, this appears from 42 to 52 seconds.

Discuss what the elements in the image might represent. Encourage students to share how the image makes them feel and what it makes them think of.

Encourage students to use sentence strings, such as, 'it makes me feel...' 'it makes me think...'

Provide an example of your own, such as:

The photo makes me think of all the people around the world contributing to create peace. It makes me feel warm, thinking a huge part of humanity is working towards the same goal.

Tell students that once they have discussed their ideas, they'll be composing a formal presentation about their views of the images.

Ensure students are clear that formal presentations require the use of formal language. Inform students that when using **formal and impersonal language** writers strive to make their writing impersonal, avoiding personal pronouns, such as 'I', 'me', 'my'.

Re-read the article, Dossier of Discovery: Art of Stone, searching for examples of personal language. Ensure students identify that there are none and that instead formal, impersonal language has been used.

Collaboratively edit the sentence discussed in the example to make it impersonal. For example:

The photo generates thoughts of all the people around the world contributing to create peace. It inspires feelings of warmth, as though a huge part of humanity is working towards the same goal.

Continue viewing the video. Pause again at the image showing two larger and two smaller figures huddled together under a tree (shown in the video from 1 minute 12 seconds to 1 minute 32 seconds).

Place students in groups. Inform them that they will be experimenting with using formal language. Instruct students to discuss their thoughts and feelings about the image. Once they have had time to discuss their ideas, instruct students to compose a brief presentation about their group's thoughts and feelings surrounding the images. Remind students to use formal and impersonal language.

Allow time for students to prepare their presentations before instructing them to present to another group.

Instruct students to complete a brief **exit-ticket** responding to the following:

- What are some of the features of formal language?
- Provide an example of what to avoid when writing impersonally.
- Edit this sentence to make it more impersonal: 'I love swimming at the beach on sunny day. I especially enjoy feeling the sun on my face as I swim.'