

# Election Hiccups

story by [Kylie Fornasier](#) | illustrated by [Queenie Chan](#)

[EN3-VOCAB-01](#) | [AC9E6LA02](#)

## Learning intention:

I am learning to write from the point of view of different characters so that I can further understand the different ways people perceive things.

## Success criteria:

- I can identify the feelings of the main character in a story.
- I can consider what the feelings of other characters may be.
- I can write a story that tells the experience of a different character from the original text.

## Essential knowledge:

Information about identifying different points of view in a text can be found in the English Textual Concepts video [Point of View](#).

After reading the story, discuss whose point of view it is written from (Chris') and how he was feeling about running for school captain (e.g. stressed, anxious, trapped). Ask students to find textual evidence of this, or if you have a digital subscription, you may wish to have the students take notes as they listen to the story audio.

Answers may include:

'I flop onto the lounge and bury my head under a pillow. I imagine myself being attacked by razor-sharp palm cards whizzing through the air.'

'I should have commando-rolled under the coffee table and out the door.'

'I'm caught in an election nightmare.'

'My heart rate reaches 200 beats per minute, and I jolt awake as if shocked by electricity.'

Discuss Charlotte's involvement in Chris' campaign and how the author lets the reader know that she is more interested in his campaign than he is, asking students for examples from the text. Answers may include:

'Chris, I need an answer now. Do you want your slogan to be "Chris Carter Cares" or "Chris Carter Can"?'

'Charlotte stamps her feet. 'Dad, make Chris take this seriously!''

'Charlotte's intention is to make the school a better place but she tends to annoy people in the process.'

'If Charlotte were more popular, she'd be running for school captain. Instead, she's transferred all her energy into ensuring I get elected.'

Ask students to consider how Charlotte would feel watching her uninterested brother run for a position that she would care about and perform well in (e.g. frustrated, jealous, annoyed). They should then write a retelling of the election campaign from Charlotte's perspective. In doing this, they should take different aspects of the story into consideration, such as:

- The attention and pressure Chris is getting from their dad about the campaign.
- The effort Charlotte is putting into helping her brother win the election.
- The turn of events when Chris gets the hiccups.
- Charlotte's attempts to get rid of Chris' hiccups.
- The feeling in the crowded hall when everyone is gathering to hear the speeches.'
- Chris explaining that he thinks Charlotte should take his place.
- Mrs Pearce announcing that Charlotte can now run for school captain, as long as she does a speech.

# Dossier of Discovery: Got the Hiccups?

article by Cheryl Bullock | illustrated by [Michael Streich](#)

EN3-RECOM-01 | AC9E6LY05

## Learning Intention:

I am learning to interpret information from different sources so that I can accurately use it in creating my own informative texts.

## Success Criteria:

- I can accurately recall information I learn from texts.
- I can cross check information from different texts.
- I can accurately present the information I have learnt by creating my own informative text.

## Essential knowledge:

Information about identifying reliable sources of information can be found in the English Textual Concepts video [Authority](#).

After reading the article, students should watch the SciShow video [World's Most Asked Questions: How Can I Get Rid of the Hiccups?](#)

Ask students to recall the different methods explained in the article and video, including:

- Holding your breath for ten seconds
- Breathing into a paper bag
- Drinking a glass of water
- Swallowing a teaspoon of sugar
- Getting someone to jump out and scare you

Discuss the scientific reason that these methods are used and how they help stop the hiccups. This should include:

- It distracts the vagus nerve running down our neck from the base of our brain, causing it to focus on our throat instead of our diaphragm (remind students that our diaphragm is the sheet of muscle under our lungs).
- It stops your intake of oxygen and increases your internal CO<sub>2</sub> concentration which signals the diaphragm to fix the problem.

Instruct students to choose one of the methods to stop the hiccups and make an instructional poster about it. Their poster should include step by step instructions using written explanations and pictures, as well as diagrams to show how this method affects the body in a way that (hopefully!) causes the hiccups to stop.

Students should also be encouraged to think of another way that they can stop the hiccups based on the science in the text and video, and should be free to use that for their poster.

# Call Centre Confusion

play by [Annaleise Byrd](#) | illustrated by [Tohby Riddle](#)

EN3-UARL-01 | AC9E6LA03

## Learning Intention:

I am learning to recognise comedy devices so that I can incorporate different techniques for humour in my writing.

## Success Criteria:

I can recognise the way a particular comedy device is applied to a range of scenarios in different stories.

I can come up with my own story ideas using this technique.

I can apply this technique in my own short story.

## Essential Knowledge:

Information about identifying the genre of a text can be found in the English Textual Concepts video [Genre](#).

Assign roles to students and act out the play. Ask students what they believe the genre of the play is (comedy) and why. Their answer should centre around the absurdity that comes with the call centre operators accidentally taking the wrong calls and mistaking the other company's customer for their own, leading to them giving very wrong advice.

Explain that the use of 'mistaken identity' is a popular comedy device that has been used in comedic writing for centuries, and was commonly used by William Shakespeare. In modern times, it has often been central to the plots of plays, movies and even sitcom episodes, with the mistaken identity sometimes being accidental, and sometimes being an intentional trick by the characters. Some video examples that can be used to demonstrate this to students include:

[The Parent Trap \(trailer – 2:25\)](#) - adapted from the German book Lisa and Lottie and a remake of a 1961 movie, this film tells the story of identical twin girls who were separated

when their parents broke up and each took full custody of one of the girls. The sisters don't remember each other but reunite at summer camp and take on each other's identity so they can trick their parents with the intention of getting them back together.

[Galaxy Quest \(trailer – 2:04\)](#) – An old sci-fi show is mistaken by a group of aliens to be real, leading them to taking the show's captain into space to help fight their alien enemy. When the mission is unsuccessful, the rest of the show's cast are brought on board to help but they don't realise the aliens are real and think they are simply taking on an acting job.

[School of Rock \(trailer – 2:34\)](#) - Dewey Finn is a guitarist who is fired from his band and needs a job. When he answers a phone call intended for his roommate, who is a school teacher, he pretends to be him and takes a position teaching at a local school.

[Video Wanted - Mr Bean \(full episode – 11:20\)](#). Video can be stopped at 4:15 if time constraints are an issue) – Mr Bean is arrested and sent to prison after being mistaken for a wanted criminal who looks just like him.

Discuss the different scenarios and uses of the 'mistaken identity' device in the examples given as well as any others that students know of.

Instruct students to write their own short story based on the concept of mistaken identity. Remind students to first create a plan using a table or mind map to help them establish:

- Characters
- Setting
- Complication
- Resolution

Students should have the text on hand to refer back to should they wish to revise how a mistaken identity scenario can unfold.

# Sir Sunny

poem by [Rebecca Gardyn Levington](#) | illustrated by [Christopher Nielsen](#)

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

## Learning Intention:

I am learning how to apply my own ideas and interpretations to existing texts so that I can experiment with different storytelling mediums.

## Success Criteria:

- I can come up with ideas for sounds to accompany a text.
- I can use my immediate environment to create sound effects.
- I can use my imagination to illustrate an existing text.
- I can put together a presentation that combines words, pictures and sound to form a narrative.

After reading the poem, reread it one stanza at a time, or If you have a digital subscription, you may wish to play the audio recording. While students are listening, ask them to imagine what sounds should be included, and where they should go, then discuss their ideas. These may include:

- Waves breaking on the shore
- Seagulls squawking
- People splashing and playing
- Sir Sunny's armour squeaking
- A dragon roaring
- Horses galloping
- The sound of Sir Sunny's voice should as he says his lines out loud

Tell students that they are going to work in groups to make the poem as a slideshow with sound using a program such as PowerPoint. Each slide should contain the text of one stanza of the poem along with an illustration - either digital, or hand drawn and photographed. Students should then add audio to each slide by reading the stanza out loud and incorporating sound effects and character voice for Sir Sunny.

Students should use themselves and their environment creatively for sound effects. For example, they may tap whiteboard markers together rhythmically as a horse's gallop, use a squeaky door to replicate the sound of armour moving or use their voices to make a whooshing sound of water. Instructions for adding audio to the slides can be found in the video [How to Add Audio to PowerPoint Presentation](#).



# The Day Ralph Samuelson Conquered a Lake

article by [Anne Renaud](#)

[EN2-UARL-01](#) | [AC9E6LA07](#)

## Learning Intention:

I am learning to use a combination of informative tools so that I can develop strategies to communicate my ideas.

## Success Criteria:

- I can use the theme and topic of a text to inspire my own ideas.
- I can write a detailed explanation of my idea.
- I can use a diagram to visually demonstrate my idea.

After reading the story, discuss the way that Ralph Samuelson created a new sport when he was a teenager by combining elements of aquaplaning and snow skiing. Ask students to recall the methods Ralph tried, and the ways he made changes and tested them until he succeeded. Answers may include:

- He first tried gliding on his snow skis on the lake's surface while being towed from a rope tied to a boat.
- He tried making skis with wooden slats from a barrel.
- He used two large planks of wood to better stay afloat by giving his skis more water surface area, and created harnesses for his feet from scrap leather.
- He bent the tips of the skis up using steam, clamps and braces.
- He sat back in the water and kept the tips of his skis slanted upwards out of the water.
- He held a brass ring for better grasp.

Further discuss how Ralph evolved his new sport by incorporating other aspects such as slalom (a winding course), acrobatics and ramp jumping.

Inform the students that they are each going to create their own new sport by combining two existing sports of their choice. They can make the combination as sensible or silly as they like.

Once they have decided on their idea, they should write a draft plan of how it would work, including:

- How the rules of the two sports would combine.
- How any equipment would be redesigned.
- Which aspects of each sport would be used.
- Any challenges that may be faced in establishing their new sport and how they would attempt to overcome them.

Students should then write a paragraph explaining how their new sport would work and draw a diagram that demonstrates this by creating an illustration of the relevant aspects (e.g. field, court, equipment) and clearly labelling it.

# Summer's End

poem by [Lisa Varchol Perron](#) | illustrated by Amy Golbach

EN3-UARL-01 | AC9E6LE04

## Learning intention:

I am learning to use sensory language so that I can use more effective descriptions in my writing.

## Success Criteria:

- I can identify the sensory language used in a text.
- I can write my own descriptions using sensory language.
- I can create a visual collage using my own words and pictures.

## Essential knowledge:

Information about using imagery in our writing can be found in the English Textual Concepts video [Connotation, Imagery and Symbol](#).

After reading the poem, discuss the idea of sensory language, explaining to students that this is when we use words to give a feeling of sight, sound smell, touch and taste. Reread the poem, or if you have a digital subscription, listen to the audio recording and pause after each stanza. As you do this, ask students to identify sensory language and discuss the feelings the following lines evoke for them:

- My belly still bobs as if riding the waves (e.g. weightlessness, movement)
- With salt on my skin (e.g. skin feels tight and rough)
- Sand in my hair (e.g. hair feels coarse and stringy)
- I carry the scent of the ocean (e.g. the beach smell gives a feeling of holidays and relaxation)
- As summer surrenders to autumn (e.g. feeling cooler and calmer)

Read or listen to the last stanza:

But memories lodge  
in my body and brain  
They'll fade, but they won't be forgotten

Discuss the meaning of this idea and ask students to think about memories lodged in their own brain and body that transports them to a certain time and place, as the poem does with the beach and summer.

Instruct students to think about how they can use sensory language to describe their thoughts. Model suggestions such as:

The smell of the hot road after the rain  
The air is so cold I can see the fog of my breath  
The leaves crunch beneath my feet  
The cool water glides along my skin

Ask students to write their own sensory descriptions on strips of paper and draw an illustration for each one on a small square of paper. They should then arrange their words and pictures into a collage and stick them down onto an A4 piece of cardboard. Collages can then be displayed in the classroom.

# The Voice

story by John O'Brien | illustrated by [Sylvia Morris](#)

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

## Learning Intention:

I am learning how to use effective imagery so that I can give a more vivid sense of place in my writing.

## Success Criteria:

I can recognise where an author has used imagery to establish a sense of place.

I can understand and relate to the importance of place from the stories of others.

I can write a descriptive paragraph using imagery about a place that is important to me.

## Essential knowledge:

Information about using imagery in our writing can be found in the English Textual Concepts video [Connotation, Imagery and Symbol](#).

Read the text to the class, or if you have a digital subscription, listen to the audio recording.

Ask students to visualise the location described by the author as they listen to the story.

Discuss the sense of place that the author provides with his descriptive writing and ask students to find examples of imagery in the text. These may include:

'A winding road leading through bush-covered hills.'

'Just two hundred metres from the sea.'

'The bitumen ended and it became a corrugated and winding gravel track.'

'[The sheep] shone like ghostly images in the beams of the headlights.'

'We were surrounded by an intense blackness, broken only by headlights.'

'Even the sky looked like black velvet. Not a single star could be seen.'

'We wound around tight bends, splashed through fast flowing streams, climbed our way up steep slopes.'

'The trees edging the road curved overhead, trapping us in narrow tunnels of darkness.'

'My uncertain feet dancing over the grass.'

'Gazing out at the wild coast.'

'High sloping meadow, some distance above the sea. The meadow ended in a cliff, a sudden drop of a hundred metres or more.'

'The rocky shoreline far below.'

The video [Adventures in the South Wairarapa](#) can be viewed to provide visual context to the descriptions, and if you have a digital subscription, you can use the Virtual Tour activity to explore the area with descriptions from the story. Ask students for their opinions on the voice that called out to Thomas in the story and if they agree with his different ideas about where it came from, or whether they have their own ideas. Discuss the connection that Thomas felt to the South Wairarapa coast from spending such a happy time there and bonding with other people.

Watch the video [Who We Are: Country/Place](#) and discuss the connection to country that the young Aboriginal and Torres Strait Islander people talk about when telling their stories. Highlight the feelings they talk about from being on country (e.g. calm, reflective, safe, energised).

Ask students to think of a place that they feel connected to and reflect on the feelings that it gives them. This may be a lake, a park, a farm or a grandparent's home. Have them close their eyes and imagine walking through that place, observing the sights and sounds and the feeling beneath their feet. Instruct students that they are to write a descriptive paragraph of their place using imagery. Remind them to write it in a way that vividly describes the features of their place enough that their reader can picture it in their mind.

# The Beast

poem by [Carolyn Endridge-Alfonzetti](#) | illustrated by [Matt Ottley](#)

[EN3-VOCAB-01](#) | [AC9E6LA02](#)

## Learning Intention:

I am learning to discuss ideas about texts with others so that I can consider different viewpoints to develop a more informed opinion.

## Success Criteria:

- I can identify and interpret personification in a text.
- I can respectfully discuss ideas with others and listen to alternate points of view.
- I can creatively express my opinions through a character's perspective.

## Essential knowledge:

Information about identifying reliable sources of information can be found in the English Textual Concepts video [Perspective](#).

Read the poem together and discuss what the beast may be (e.g. a strong wind storm, such as a cyclone). If you have a digital subscription, you may wish to listen to the audio recording to give students clues by listening for tone and emphasis.

Ask students to identify the personification in the poem, reminding them that this means applying human characteristics to other things. These should include:

- Bounds across
- Howls loudly
- Lifts high

- Licks away
- Shakes the quaking palm trees
- Rakes dune grasses
- Having done all it had planned
- Slams a beach house door
- Panting
- Slinks away to rest
- Mounts another onslaught

To further personify the windstorm, students are to conduct a mock interview with it. To prepare, discuss its 'personality' and why it may be behaving the way it is. Ask students to reflect on their own anger and frustration and feelings of wanting lash out at times, and to consider what the wind's reasons may be for its destructive outburst. For example, perhaps it has been blamed for something it didn't do or maybe it is sick of everyone celebrating the sunshine but being unhappy with the wind.

Discuss different ideas and encourage students to respectfully debate points of view. They should then work with a partner to brainstorm and decide what their take will be on the wind's personality and behavior. This should influence the questions they would ask it.

To conduct the interviews, they should take turns in each role – both asking questions as the interviewer and answering questions as the windstorm.

If time allows, students may like to act out their interviews for the class.



# Ju and Grandmama

story by [Janeen Brian](#) | illustrated by [Anna Bron](#)

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

## Learning Intention:

I am learning to connect stories to my own ideas, so that I can further relate to the experiences of others.

## Success Criteria:

- I can link the character's experiences to my own.
- I can use the character's ideas and actions to inspire my own.
- I can make a creative plan for my idea, explaining my choices and reasoning.

After reading the text, discuss Ju's desire to buy the expensive silk for her dying grandmother and how hard she worked to afford it. Ask students if they have ever worked hard to give something to somebody else and if they are willing to share their stories. Like Ju, this may include saving to buy someone a gift they'd love.

Further discuss Ju's idea in using the scraps instead, and how her creative thinking meant that she ended up making something far more meaningful for her grandmother.

Instruct students to think about a way that they could make something for someone they care about by using discarded materials or repurposing items.

- Discuss some ideas to give the students inspiration, such as:
- A bookmark made from cardboard and pressed flowers
- A blanket made from pieces of old clothing that have been sewn together
- A photo frame made from scrap wood and shells

Once students have decided on their idea, they should draw a design of their creation in their books and write a paragraph about its construction and purpose. This should include:

- What materials they would use
- How they would make their creation
- If it has any special meaning
- Who it is for
- Why they have chosen to make that particular item for the person of their choice

Students should be encouraged to follow through with their creations at home, where possible.