

Going Up in the World (Interactive)

story by Simon Cook | illustrated by [Greg Holfield](#)

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

Collaborate with peers to design and present a survival plan, based on the events in the narrative.

Read the story up until the line on page 7:

He was never seen again.

Divide students into pairs and explain their task. They are to imagine that they are the narrator and Uncle Max trapped in the old quarry. They need to decide on their survival and escape plan and present it to the class.

First, instruct students to reread an extract on page 5 and 6 carefully:

The coordinates on the scrap paper ... 'I should have told someone where I was going.

Ask students to locate and list the reasons why the narrator and Uncle Max are stuck in the quarry. Some answers include: the bridge has disintegrated, the quarry is surrounded by three cliffs and a gorge and Uncle Max has already made a distressed message out of rocks but no plane has seen it in a month.

Second, draw students' attention to the quotation:

An old track sloped steeply down into the quarry, and levelled out over an area littered with broken machinery.

Provide students with images of a range of objects that could be found in an abandoned mine. Instruct students to choose three of these objects to use as part of their escape plan. These objects could include:

- Rope
- Shovels
- Lamps
- Miner's hat
- Hammer
- Chisel
- Pickaxe
- Pan
- Carts

If you have a digital subscription, students can complete this step as an interactive by visiting

When choosing their objects, students should be as creative as possible. The object does not need to be used for its intended purpose, for example a rope and pickaxe could become an

armoured lasso for rock climbing. Remind students that they can also utilise the flying rock as part of their escape plan.

Finally, working together, the students need to write a short presentation on their escape plan. It should be written in the format of a procedure, with an equipment list and then a series of steps.

After students designed their escape plans, they should present to their peers / the whole class. After a range of escape plans have been discussed, read the story's conclusion (the narrator uses an old cart like a skateboard). Allow students to vote for their favourite escape plan from the range presented, including the original plan in the story. Reveal the winner of the best plan to escape the quarry.

Alfred Nobel: Merchant of Death, Man of Peace

article by Linda Barnard | photos by Alamy

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

Compose a diary entry as Alfred Nobel on the day that he read his obituary.

Read the article. After reading, contrast the introductory paragraph (from 'Alfred Nobel bolted...' to '...try to help people') with the text that appears in the rest of the article underneath the subheadings. Ask students:

What is different about the introductory paragraph?

Students may recognise that it sounds more like a narrative than an article. This is because it contains many imagined descriptions of his actions and feelings and does not contain a lot of facts and details about his life.

Introduce students to the concept of subjective and objective writing:

- Subjective writing: when an author shows things in a positive or negative light and shares feelings and opinions
- Objective writing: when an author tries to remain neutral and just give facts about a topic

Instruct students to skim read the article again, highlighting examples of objective and subjective writing in two different colours. Alternatively, provide them with a list of quotations from the article (example below) which they need to cut and paste into an Objective/Subjective T-chart:

- He shuddered as he read the list of his life's accomplishments. (Subjective: Nobel's feelings.)
- Nobel was born in 1833 near Stockholm, Sweden and, as a young man he worked in his father's laboratory. (Objective)
- Nobel felt responsible for each death. (Objective)
- [He] was appalled to see it become popular with armies. (Objective)
- When not working in his laboratory Nobel corresponded with friends and associates around the world. (Objective)
- Nobel decided to leave his massive fortune to benefit humanity. (Subjective: author's opinion.)
- Because of the awarding of the Nobel Peace Prize, many hardworking, deserving persons are recognized yearly ... (Subjective: author's opinion.)

Next, use a [Graphic Organiser: Cause and Effect](#) to summarise Nobel's achievements (positive and negative), as described in the article. Add a third column, where students imagine what Nobel was feeling or his opinion about this invention. For example,

Cause	Effect	Feelings/Opinions
Use nitroglycerine for mining, road building and tunnel making.	Nobel was unaware of its power and there were many explosive accidents and deaths (including his brother).	Nobel might have been angry at himself for underestimating the power of his invention. Also he would have felt a lot of grief and responsibility for all the deaths caused.

After completing this graphic organiser, students should identify what they think were the three most significant effects of his inventions (for example: the death of brother, smokeless gunpowder used in war, leaving his fortune to create the Nobel prize). Instruct students to write a diary entry about these three events, using subjective language.

The Boy Who Cried Alf

play by [Geoffrey McSkimming](#) | illustrated by [Tohby Riddle](#)

Worksheet: [Make Some Connections](#)

EN3-CWT-01 | AC9E6LE05

Explore how intertextuality can be used to add humour to a text and **experiment** with using intertextuality in creative writing.

To explore the concept of intertextuality deeper review and discuss the Textual Concepts video on The School Magazine website. Click on the link:

<https://theschoolmagazine.com.au/resources/intertextuality>

Read the play as a class. After reading, you may want to complete a quick summarising activity (suggested resource: [Summarizing Stories with Somebody, Wanted, But, So, Then](#)).

Students should recognise that the main character is Dagbert, a shepherd-boy, who finds the job so boring that he repeatedly lies about the appearance of Alfred Nobel. When Alfred Nobel finally appears no one in the village believes him, forcing him to take Nobel to the village himself. This leaves the sheep unsupervised, and they are blown sky high when they uncover his esky full of dynamite.

Once students confidently understand the narrative, ask them to scan the text while they go on a 'pun hunt' (the definition can be found in the NESA Curriculum [Glossary](#)). Particular attention should be paid to pages 14 and 15. Some puns include:

She pulls the wool over their eyes all the time

They wanted to watch the seven o'clock ewes bulletin

Rambo ... A Star is Shorn, Wool You Were Sleeping, Strictly Baleroom...

Introduce students to the concept of intertextuality: the association or connections between one text and other texts. (The full definition can also be found in the NESA Curriculum [Glossary](#) and further information, including stage statements, can be found at the English Textual Concept's page on [Intertextuality](#)). Then divide the puns into two categories: puns that are a simple play on words and puns that are both a play on words and a play on other texts. For example:

Play on words	Play on words and texts
<ul style="list-style-type: none"> • She pulls the wool over their eyes all the time • They wanted to watch the seven o'clock ewes bulletin 	<ul style="list-style-type: none"> • Rambo • A Star is Shorn • Wool You Were Sleeping • Strictly Baleroom

Then explain that the play also contains three intertextual references to other fairy tales / fables. Challenge students to find these references (The Boy Who Cried Wolf, Little Red Riding Hood and Snow White and the Seven Dwarfs). Students may also make the connection that this play has intertextual references with the article 'Alfred Nobel: Merchant of Death, Man of Peace' (this issue).

Ask students why an author might use intertextuality. Acknowledge answers that make the following points:

- Puns made about famous texts can be clever and very funny
- There is pleasure in making connections between texts
- Intertextuality can make us see the original text in a new way, for example, what would The Boy Who Cried Wolf be like in a modern context?

Ask students to choose a fairy tale or fable that they know well. Students complete the worksheet: [Make Some Connections](#) to plan an intertextual adaptation of this text.

Make some connections

1. Choose a fairy tale or fable that you know well. For example:

- Little Red Riding Hood
- Snow White and the Seven Dwarfs
- Sleeping Beauty
- The Tortoise and the Hare
- The Princess and the Pea

2. Can you think of any characters in other stories who could show up in your fairy tale or fable? For example, could Little Red Riding Hood be rescued by a Marvel Superhero? Or could Snorlax from Pokemon appear in your version of Sleeping Beauty?

3. Summarise the narrative of your fairy tale or fable in the middle column:

Narrative Structure	Original Story	Intertextual Additions
Orientation		
Complication		
Climax		
Resolution		

4. Now think about where you could add your references to other stories and characters. Add these to the third column in the table above.

5. Finally, can you come up with any puns or jokes in your story that link to texts in our modern world? For example, Sleeping Beauty could appear on a TV show: 'Married When I First Woke Up'.

Storm

poem by Lorraine Marwood | illustrated by Jasmine Seymour

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

Present the poem in a multimodal format.

Read the poem to the class without the illustration. Draw students' attention to any unfamiliar vocabulary (slick down, mosaic) and to the use of simile and metaphor in the poem:

his body as glistened and oiled / as a folded down umbrella

in a mosaic of water reflection

Explain to students that they will create and deliver a multimodal presentation of this poem. It will require them to highlight key words to emphasise in their reading of the poem, accompanied by illustrations of each line and (advanced) a use of sound effects or music to create mood.

Show students an example of an illustrated poem (suggested resource: [Miller's End by Charles Causely](#)). Explain that given the length of 'Storm' students should have an illustration for each line of the poem.

Provide students with a copy of the text of the poem. Ask them to reread the poem carefully, highlighting the words that they will illustrate and underlining the words that they will emphasise in their reading. For example:

Absolutely no-one out
in this slick down rain,
except a black crow

Then distribute a seven cell storyboard template. Students quickly draft their sequence of images onto this storyboard. Encourage students to be creative and interpretive, especially with figurative language. Ask them how they would represent a crow that looks like a folded down umbrella, or raindrops that hit puddles like a mosaic?

Give students the option of how they create their illustrations and publish their work. For example, students could use a mixture of collage and drawing, such as the image of a crow and then choose colours for the background. Alternatively, they could draw their illustrations on a digital platform such as [Microsoft Paint 3D](#). Students can experiment with turning key words into images, or emphasising them using size or shape. You may also want students to incorporate sound effects or soundscapes using a creative commons search tool like [Freesound](#).

Finally, once students have created their seven illustrations, they should compile them into a presentation document (Google Slides, Microsoft PowerPoint or [Canva](#)). Students then have



the option of prerecording their reading of the poem and embedding it into the presentation (for guidance, see the Canva instruction page: [Capture every move with our free online video recorder](#)). As an alternative, they can read the poem aloud while launching their presentation.

Dossier of Discovery: Music in a Different Key

article by [Anne Renaud](#) | photo courtesy of the Boston Typewriter Orchestra

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

Success Criteria:

- I can recognise and explain why adverbials and adverbial phrases are used
- I can choose specific verbs that accurately describe how to play a non-conventional instrument
- I can independently select adverbials and form adverbial phrases to add precision to their writing

Carefully select interesting verbs and adverbials to add precision to writing about non-conventional instruments.

Read the article as a class. After reading, identify all the verbs used to describe playing a typewriter like an instrument (pound, hammer, strokes, spinning, sliding, thumping, attack).

Compare these verbs to the verb in the expression about the piano:

To tickle the ivories.

Students should recognise that unlike the verb 'tickle', the verbs used to describe playing a typewriter are fast, hard and powerful. This highlights the comparative difficulty in making music on a non-conventional instrument.

Play the Ripley's Believe It or Not! clip: [Boston Typewriter Orchestra](#). Draw students' attention to the list of ways that a typewriter is played (performers mash keys, slide carriages, spin rollers, tap bells, thump housings). Explain that these simple sentences use specific verbs to capture the unique way to play an instrument. The sentences could be enhanced by using adverbials to add precision.

Provide students with the definition of adverbials and adverbial phrases using the NESACurriculum [Glossary](#). Remind students that adverbials add precision to a sentence by answering the how, the when, the where or the why. Then model how to turn a simple sentence into a sentence with an adverbial phrase:

The performers mash keys in synch. (How)

With astonishing speed, the performers spin rollers. (How)

The performers slide cartridges precisely and rhythmically to make a pleasing sound.
(How and why)

Students then add their own adverbial phrases to the remaining sentences to increase their precision.

Next, brainstorm a list of classroom items that could also be used as a non-conventional instrument (for example: opening and shutting squeaky windows, stacking books quickly and slowly, tapping whiteboard markers on a variety of surfaces). Give students time to experiment with these instruments. Ask them to pay attention to the actions required to make sound and the types of sound that are made.

After students have had time to play their non-conventional instrument, ask them to complete the following table:

Verbs The action you take to make the sound	Onomatopoeia What sound does the instrument make	Adverbials Adverbs and phrases to provide more information

Students then write a range of precise sentences about their non-conventional instrument.

The Art of Conversation

story by [Kathryn England](#) | illustrated by Queenie Chan

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

Success Criteria:

- I can accurately identify the genre of science fiction and the subgenre of dystopia
- I can locate and analyse dystopian features in a text
- I can create dystopian scenarios based on their own context

Understand the genre of dystopia and make a dystopian prediction about the future.

Before reading the text, provide students with the definition of genre: how texts are distinguished and categorised based on their subject matter (see the [NESA Curriculum Glossary](#)). As a class, brainstorm a range of genres (e.g. detective fiction, romance, science fiction, fantasy fiction).

Read and project the first paragraph of 'The Art of Conversation' up to the line:

the even more outdated smartphone.

Ask students to predict the genre of this text, based on its opening. Direct them to find specific evidence. Students should recognise that this text is science fiction, referring to the futuristic terms used (blackout, handheld communication device/HCD, technophone) and a reference to time (that smartphones are historical devices).

Before continuing with the story, provide students with a list of typical features of a science fiction text:

- Exploring a time that is different from ours, usually in the future
- Describes a very different society from our own
- The inclusion of non-human characters
- The plot centres around new or different science and technology
- Characters often go on a journey or use time travel
- They are often set in a dystopia, a society with great social problems, injustice or suffering

Read the story. After reading, provide students with a checklist that contains the typical features of science fiction and asks them to find evidence in the story. For example:

Feature of Science Fiction	In the text?	Example
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Exploring a time that is different from ours, usually in the future	✓	Students attend school at home, view each other through a screen and communicate through a range of symbols to shorten sentences.
Describes a very different society from our own	✓	Conversation (people talking to each other) has been replaced by text communication. Conversation is taught on the history curriculum.
The inclusion of non-human characters	✗	All characters in this text are human.

After students have completed their table, draw their attention to the term dystopia. Conduct a class poll on how many students thought that this text was set in a dystopia and record the response. At this stage, students' opinions will vary.

Expand on the definition of dystopia: an imagined future universe in which there is the image of a perfect and functioning society, however, underneath peoples' lives are controlled or limited. Dystopias, through an exaggerated worst-case scenario, make a criticism about a current trend or a societal norm. (For more information, view the ReadWriteThink document [Dystopias: Definition and Characteristics](#).) At this stage you may want to list some dystopian texts that students are familiar with, such as *The Hunger Games*, *The Maze Runner* and *Divergent*.

Instruct students to complete a second table that locates and analyses dystopian elements in the story. This table can be completed as a class, or through gradual release of responsibility. Alternatively, you may wish to provide students with a range of dystopian elements and then let them interpret the criticism they make about our society. For example:

Dystopian Element	Criticism of our society
Students need to keep their devices near and in sight; devices are said to be as 'comforting as a mother's hug'.	People (especially teenagers) are becoming too emotionally reliant on their technology.
Students don't go to school in classrooms, they work from a computer at home.	That students need to be around and learn from each other; that long periods of learning from home might be damaging to society.

Finally, to apply knowledge about dystopias, create a class list of criticisms about our current society. This could include: climate change, fast fashion or animal extinction. Ask students to come up with a future scenario in which this problem is exaggerated and the impact it has had on society. For example:

People have to wear a new outfit every day and at the end of the day burn their clothes in a public incinerator.

What to Call a Dragon

poem by Sandi Leibowitz | illustrated by Andrew Cranna

Worksheet: [Dragon Word Web](#)

EN3-SPELL-01 | AC9E6LY09

Success Criteria:

- I understand and can define the terms etymology and word origin
- I can make linkages between words based on their etymology
- I can discuss some of the links Latin, Greek and French had on the formation of the English language.

Investigate the etymology of the various names for a dragon, **identifying** links between root words and how the names have changed over time.

Read the poem with the class. Ask students to identify the ten different terms in the poem for dragon (Serpent, Wurm, Gargouille, Lung, Wuivre, Wyvern, Hydra, Drake, Draco, Naga). You can provide the hint that all these names are proper nouns with capital letters.

Explain the word etymology to students: the source and history of a word (see 'word origin' in the NES Curriculum [Glossary](#)).

Read the Etymonline page on [Dragon](#). Highlight for students that the term comes from Old French (*dragon*) which came directly from the Latin (*draco*) and Greek (*drakon*). These terms referred to a serpent, a giant seafish and a creature with great eyesight and a deadly glance. Finally, explain to students that many words in Modern English have roots in Latin, Greek and French.

Next, either provide students with the table (below) on the word origin of the dragon terms, or ask students to research their word origins independently. Please note that the website [Etymonline](#) has the etymology of some of these terms, however it may be harder for students to research terms such as Wuivre (more commonly spelt givre), and Gargouille.

Term	Word Origin	Meaning
Serpent	Middle English from the Latin word <i>serpēnt</i>	A limbless reptile
Wurm	Old English	Limbless, wingless dragon
Gargouille	Old French	Grotesque water spout
Lung	Chinese	Legendary mythological creature
Wuivre	Old French from the Latin word <i>vipera</i>	Snake
Wyvern	Middle English, linked to wuivre	Winged dragon with an eagle's feet and a serpent's tale

Hydra	Classical Greek with the prefix hydr- (water)	Water snake
Drake	Old German from the Latin word Draco	A type of fire breathing dragon, with or without wings.
Draco	Latin	A large and fearsome reptile
Naga	Sanskrit from Classical India	Word for snake

Optional activity: after students have read or completed this table independently, instruct them to find and label a relevant illustration of each of these types of dragons using Google Images and restricting their search terms using Boolean Operators. For example:

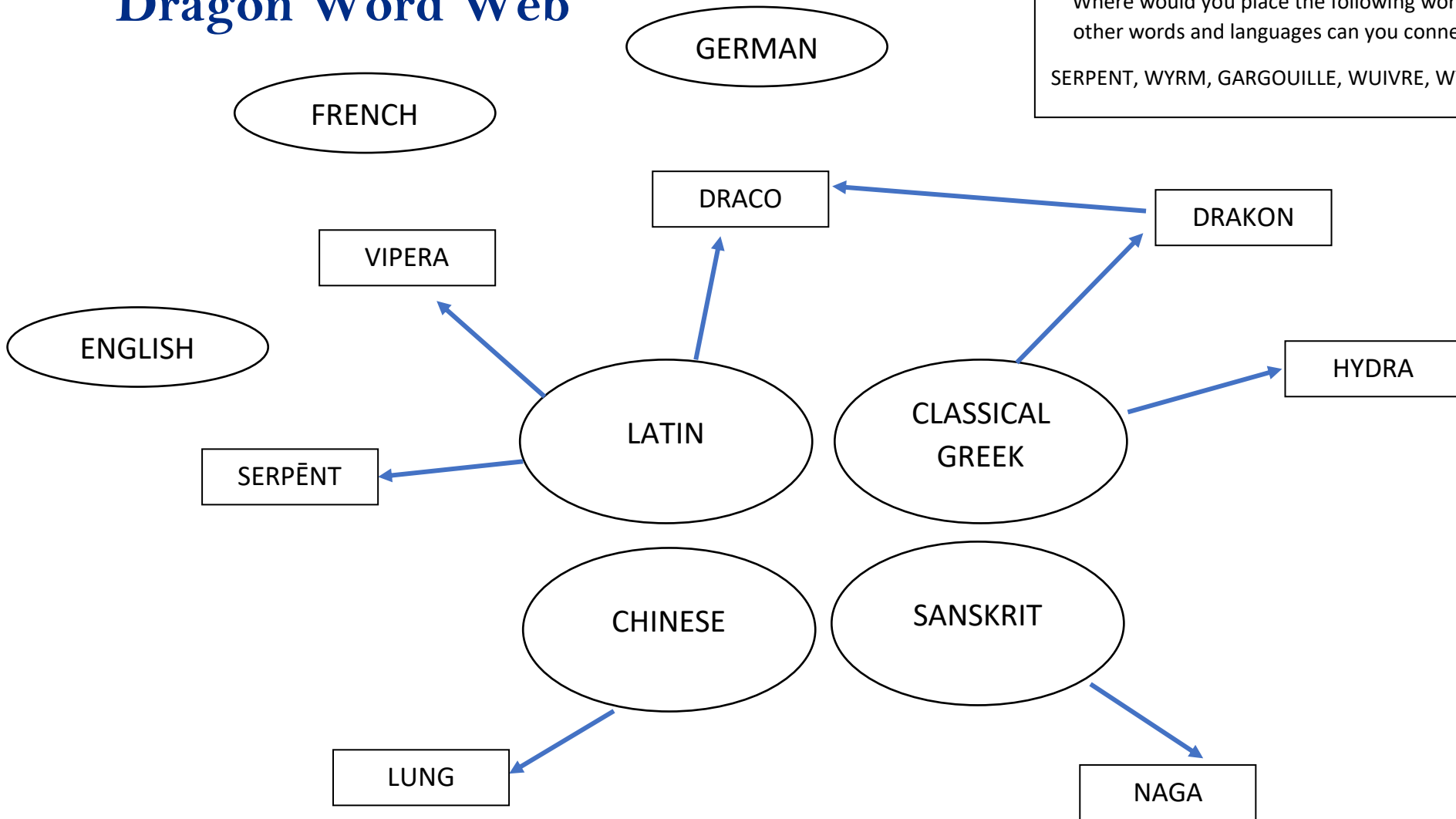
Serpent AND Dragon AND Middle English

Naga AND Dragon AND Sanskrit

Finally, create a word web highlighting the interconnections between these terms using the worksheet [Dragon Word Web](#). You may want to show students an example of a word web, visit the Visuword's page for [Dragon](#). (Note: if you double click on the outer circles, such as dragon/firedrake or Draco-genus-Draco, more linkages will appear.) After students have matched the dragon terms to their word origin and their Latin or Greek roots, highlight that while most English terms for dragons have European origins, dragons are a global mythological creature.

Dragon Word Web

Where would you place the following words and what other words and languages can you connect them to?
SERPENT, WYRM, GARGOUILLE, WUIVRE, WYVERN, DRAKE



Stone the Crows

story by Karen Collum | illustrated by Gabriel Evans

EN3-RECOM-01 | AC9E6LY05

Success Criteria:

- I can retell the story in first person
- I can retell the story through the eyes of the crow
- I can include key events from the original story
- I can use my imagination to add additional events
- I can use a wide range of vocabulary to describe what the crow sees, hears and feels.

Rewrite a section from the text from the point of view of a crow.

Prior to reading the text, introduce/revise the concept of point of view: the viewpoint expressed by an individual in a text, for example the author, narrator or a character. (For more information and Stage Statements visit the ETA Textual Concept's Page on [Point of View](#).)

After reading the text, ask students to identify the point of view that the story is told from. Students should identify that an omniscient narrator is telling the story. Hint that because the story is told in third person it suggests that it is not a character in the story. Then ask which character's actions, emotions and thoughts the narrator focuses on (Arabella).

As a class, list the other characters in the story: the Grandmother, the Mother, the murder of crows and the village people. Discuss how the story could also be told from the point of view of any of these characters. Ask:

If the story was told from the Mother's point of view, would it change our opinion of her?

Acknowledge answers that mention: we might be more sympathetic to her concerns about food, we might see the crows as more of a threat to the crops, we might see how much she cares about Arabella.

Then, explain to students that they are going to rewrite a section of the text from the point of view of a crow through the following steps:

Provide students with a six cell storyboard. Tell students to imagine that they are seeing the world through a crow's eyes. How would they illustrate the following events in the story?

- The murder of crows descends upon the village during the autumn.
- They receive crumbs from a young girl and respond with their creaky, croaking voices. They then are yelled at by her mother.
- A few years later, the mother snatches bread from the daughter and threatens to stone the crows.

- The little girl provides crumbs to the crows in the moonlight and the birds bring gifts to her as thanks.
- The villagers standing in the fields on the first day of the harvest ready to attack the crows.
- The little girl starts to be pelted with stones, so the birds pick her up and fly her to safety.

After students have illustrated the story through the eyes of a crow, instruct them to choose their favourite event. Explain that they will rewrite this event in first person, through the crow's perspective. Ask them to reread the relevant passage before they write their interpretation.

Transformation

poem by [Jenny Blackford](#) | illustrated by [Anna Bron](#)

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

Success Criteria:

- I understand the term juxtaposition and can explain its usage in a specific text and illustration in my own words.
- I can use my knowledge of juxtaposition in my own creative writing.

Experiment with juxtaposition in short texts and images.

Read the poem to the class and ask the following questions:

- How does the cat change in this poem? (From agitated and alert, to relaxed and sleepy.)
- What are the two phrases used to describe the cat's moods? (Banshee cat and furry purr factory.)
- Which images correspond to which mood? (The two images in the bottom left show the cat relaxed, the remaining three images show the cat agitated.)

Provide students with the example of juxtaposition, taken from the NES Curriculum

Glossary:

The placement of two or more ideas, characters, actions, settings, phrases or words side-by-side for a particular purpose, for example to highlight contrast or for rhetorical effect.

Discuss how juxtaposition has been used in this poem. Acknowledge responses that address: the brevity of the poem, allowing us to quickly contrast the cat's changing mood; the use of a new single line stanza at the poem's conclusion, which further emphasises a mood change; the sequence of images which offers a visual contrast in the change of mood.

As a class, brainstorm a list of animals and people who have sudden mood changes. Identify the types of moods that they switch between. Suggestions include:

- Toddlers: from playful to having a tantrum
- Teenage brothers/sisters: from sleepy to extremely hungry
- A pet dog: from sleepy to extremely excited to see its owner.

Instruct students to write a short poem that juxtaposes the moods of their chosen animal or person. You can extend students by challenging them to find a metaphor to describe both moods, such as 'banshee cat' and 'furry purr factory'. For example:

My sister, the sloth
who lays in bed
cocooned in a doona

rolls over with wild eyes, screeching
'Mum! What's for breakfast?'

Finally, students should draw at least two illustrations that juxtapose the two moods of their character. For example, to illustrate the poem (above) the first image could show a ball on a bed with zzzz floating above it. The second image could show a girl with wild eyes with food in a thought bubble.