

On a Stormy Pier

poem by [Claire Saxby](#) | illustrated by [Matt Ottley](#)

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

Learning intention:

I am learning to investigate how vocabulary choices, including evaluative language can express shades of meaning, feeling and opinion so that I can include evaluative language in my own writing.

Success criteria:

- I can sort sentences into those that feature information that is factual and those that focus on opinion and feeling.
- I can identify evaluative language in statements of feeling and opinion.
- I can discuss evaluative language in a poem, suggesting ideas for alternative ways for characters to be feeling.
- I can compose sentences that feature evaluative language.
- I can include evaluative language in a poem.

Essential knowledge:

Ensure students are aware that the term '[evaluative language](#)' refers to positive or negative language used to express opinions and feelings when making a judgment about something.

Ensure students understand evaluative language reveals the writer's opinion about a topic. Discuss the difference between language used to express opinions and feelings (often evaluative language) with factual statements. Ensure students conclude factual statements are provable whereas opinions and feelings are personal and relate to how people think and feel.

Learning resource:

Provide students with a list of sentences. Inform students that they will be sorting them into sentences relating to factual statements and those relating to feelings and opinions. Discuss the first few together and sort them into groups of those that are purely factual and those that express feelings and opinions.

- Australia is a country in the South Pacific. (factual statement as it can be verified by multiple sources)
- Australia is the friendliest country in the world. (expresses an opinion, using evaluative language, such as the abstract noun 'friendliest' to communicate a judgement)

- Bananas are the most delicious fruit. (expresses an opinion, using evaluative language 'most delicious')
- Bananas grow on trees. (factual statement as it can be verified by multiple sources)
- Bananas are disgusting. (expresses an opinion, using evaluative language 'disgusting')
- I find bananas creepy (expresses a feeling, using evaluative language 'creepy')
- Australia's beaches are the best in the world. (expresses an opinion, using evaluative language 'best')
- Australia is home to many famous beaches. (factual statement as it can be verified by multiple sources)

For each example discuss language that reveals whether the information is factual or whether it is based on feelings/opinions. Ensure students identify evaluative language in each statement. Responses to this question have been provided above.

Inform students that they will now be using what they have learnt to analyse the poem, *On a Stormy Pier*, and the illustration that accompanies it.

First, refer students to the illustration. Analyse the image using the following questions to guide discussions:

- What can be seen? (a pier, waves, spray from the ocean, seagulls, footprints)
- What do the seagulls appear to be doing? (looking out to the ocean, away from the pier)
- How might the actions of the seagulls be interpreted? (viewers might infer the seagulls are looking out to sea, perhaps watching the weather or looking for food)

Read the poem, *On a Stormy Pier*. Discuss examples of opinions in the poem. Sample responses include:

We scuttle sideways

Seagulls hunker.

Only seals smile.

Discuss which word in the first example enables readers to infer how the narrator is feeling in the storm (scuttle). Discuss what this word reveals (that the narrator was moving carefully to battle against the weather).

Draw student's attention to the examples relating to the seagulls and the seals. Discuss the evaluative language used in reference to each of these creatures. Ensure students note that the poet has made a judgment about how both the seagulls and the seals are feeling. Highlight that the poet does this through the use of language such as 'hunker' to describe the seagulls which causes readers to infer they are sheltering from the weather and 'smile' to describe the seals which implies they are feeling happy.

Inform students that these evaluations are based on the poet's opinions of how the creatures might be feeling and that they could just as easily be feeling something completely different. Discuss alternate ways each of the creatures might be feeling. For example, the seagulls might be delighted at the abundance of fish brought to the surface in the stormy weather while the seals might be finding swimming in the waves exhausting.

Those with a digital subscription can complete the interactive activity, that allows students to hover over the image and examine examples of ideas, before constructing sentences featuring evaluative language.

Inform students that they will be experimenting with composing a poem which features examples of evaluative language.

View an image of a pier on a sunny day, for example the photo [Beautiful Cat Resting on the Pier of the Lake at Sunset](#).

Discuss how the cat in the photo might be feeling. Provide examples such as 'relaxed' or 'calm'.

Place students in pairs or small groups and instruct them to discuss their opinions about how each of the cats might be feeling.

Once students have had time to share their ideas, discuss responses. Collaboratively compose statements featuring evaluative language using the students' ideas. Sample ideas have been provided below.

The cat is in a contemplative mood as it watches the waves lap softly against the pier.

The cat is feeling peaceful enjoying the last of the sun's rays as it rests after a busy day of catching mice.

After compiling the statements, collaboratively include these in a poem about the pier at sunset. Discuss ideas for a title, for example The Pier at Sunset. Refer back to On a Stormy Pier to emphasise that the poet chose not to use rhyme in the poem. Inform students that the focus here is on including evaluative language. For example:

At sunset the water is at rest,

It laps softly against the pier.

A cat watches on,

As it soaks up the last of the sun's rays.

After a day of work the cat is at rest,

Contemplating a night spent relaxing on laps,

Once their owner returns home.

Instruct students to work in their pairs/small groups, composing statements about the image of the pier at sunset that feature evaluative language. Once students have composed their statements ask them to include these in a brief poem.

Allow time for students to work on their poems before sharing them with another pair/group.

Lost

story by [Jenny Blackford](#) | illustrated by [Gabriel Evans](#)

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

Learning intention:

I am learning to make connections between my own experiences and those of characters and events represented in texts drawn from different historical, social and cultural contexts so that I can consider the impacts these issues have on the texts I read.

Success criteria:

- I can identify elements about the setting of a story.
- I can connect with elements of a story, discussing features I am familiar with from my own life.
- I can identify elements in a story that are different from my own life and reflect on what these tell me about the historical context in which the story is set.
- I can compose questions to ask a character from the story.
- I can compose a script for a role-play between myself and a fictitious character.

Essential knowledge:

View the video [Context](#) produced by The School Magazine for background information on context in fiction texts.

Learning resource:

Read *Lost* or listen to the audio recording if you have a digital subscription. Inform students that historical fiction is a type of fiction which is set in the past and that often features customs and cultural elements common to the time. Tell students that while *Lost* is a fictional story it reveals elements of the culture and customs of Ancient Greece. Display the following questions surrounding the setting and discuss them with students:

- Where is the story set? (Greece, in the countryside)

- What time period is the story set in? (**Ancient Greece**, inform students that this is a period that spans from around the 12th to 9th Centuries BC up to AD600)
- What in the story reminds you of your life or that you are familiar with? (for example, Apollonia has a pet cat, her mother sets her household chores, Apollonia enjoys listening to stories, some students might also relate to picking their own herbs)
- What elements of culture included in the story are unfamiliar? (for example, Apollonia has to spin her own wool for her mother to use to make clothes, instead of going to the shops for goods Apollonia collects herbs from out in the hills, Apollonia's father had bought Diokleia to help her mother around the house)
- What does the story reveal about the customs and culture of the time? (people could be sold as domestic slaves, pirates would capture people, children would work around the home rather than attending school)

Tell students to imagine they are taking part in a cultural exchange with people from Ancient Greece. Inform students that they will be considering how their lives differ from those of children in Ancient Greece to assist them with constructing dialogue between the character Apollonia and themselves.

Discuss ways students' lives are different, providing suggestions such as, when they need goods they go to the shops, they don't have anyone working for them in their family, particularly someone who is trapped there, they go to school rather than undertaking chores.

Discuss questions students may like to discuss with Apollonia if they were to meet her. Suggested ideas might include:

- Whether Apollonia feels nervous when she heads into the countryside
- If she minds completing so many chores for her mother
- Whether she goes to school

Select a student to take part in a role-play with the teacher. Instruct the student to act in character as Apollonia while the teacher acts as someone from modern-day Australia. Using the ideas students shared, take part in a brief role-play between the two characters. A sample script has been provided below:

Student: Hello, who are you?

Apollonia: I am Apollonia, from Ancient Greece.

Student: It's very nice to meet you. I've always wondered what it's like to stay home instead of going to school. Do you get bored at home?

Apollonia: My mother keeps me busy with chores. I would love to learn though. I so enjoy the stories my father reads to us. Do you go to school?

Student: Yes, I do. I go to school five days a week, except during school holidays. How about having slaves in your home. Do you feel sad that they are away from their family?

Apollonia: Wow, you go to school five days a week. That sounds so blissful. Yes, I do feel very sad for the people who were bought by my father. I often hear Diokleia crying at night and I wish she could return to her family. Who does the work around your home?

Student: We all pitch in. I love how you collect your food from the countryside. We go to the shops when we need groceries. Do you get nervous when you head out into the countryside without an adult with you?

Apollonia: Shops sound so exotic. Sometimes, I am very grateful to have one of the farm dogs with me when I go to the hills, just in case I need protection.

Place students in pairs. Instruct them to compose their own role-play with one student acting as Apollonia while the other acts as a student from modern-day Australia. Allow time for both students to have a turn in each of the roles.

Once students have rehearsed their dialogue, instruct them to record it using audio recording software such as Voice Memos for IOS or [Rev Voice Recorder](#) for android. Alternatively, students can note the dialogue as a script.

Baobab: Giant of the Savanna

article by [Anne Renaud](#) | photos by Alamy

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

Learning intention:

I am learning to plan, rehearse and deliver presentations, by selecting and sequencing appropriate content and multimodal elements so that I can develop my presentation skills to suit my audience.

Success criteria:

- I can analyse an article to identify how information has been sequenced.
- I can conduct research.
- I can make decisions on how best to sequence information.
- I can prepare a presentation with logically sequenced information.
- I can present my presentation to peers confidentially.

Discuss what the writer has decided to include in the article. Ensure students identify the article includes:

- details about an African myth based on the tree
- general information about the Baobab (for example, how large they grow, how long they live)
- interesting facts about the Baobab (for example, how they store water, when they flower, how they are pollinated, animals that live inside them, animals that eat Baobabs)

Discuss how this information has been sequenced. Ensure students note that information has been grouped based on the subject matter.

Inform students that while this information has been included in an article the same process can be followed when deciding how to sequence information in a presentation. Tell students that they will be conducting research before logically sequencing the information to compose a presentation.

Inform students that there are many myths from a variety of cultures that centre around trees. View the webpage, [Myths and stories behind trees from all over the world](#). Skim the page, noting key sub-headings and illustrations. At this stage it is not necessary to read the information included under each sub-heading. Collaboratively select one of the trees for example, the yew tree. View the appropriate section and read the information.

Collaboratively summarise the myth, paraphrasing key points. For example:

- the great yew tree, Yggdrasil, is known as The World Tree in Norse mythology
- it is believed its roots sprang from the centre of the Earth
- as it rose up its branches reached over the whole universe and connected the nine worlds
- an eagle perches on top of the tree with a hawk sitting between its eyes
- news was delivered to the eagle by a squirrel while serpents coiled around the tree's trunk
- the tree was the symbol of knowledge and wisdom, and it was believed that it sought to hold the universe together

Remind students that the article Baobab: Giant of the Savanna also included factual information about Baobab trees. View the webpage [Yew](#), on Britannica Kids, and read the information. Jot key points on the board. Strive to obtain similar information about yew trees as was included in the article Baobab: Giant of the Savanna (general information and interesting facts). Sample responses include:

- Yews are evergreen trees and bushes

- They grow in the northern hemisphere
- Some may grow as tall as 25 metres in height
- They have dark pointy leaves
- Yew seeds are very poisonous
- They take a long time to grow
- Many yew trees are very old (some are more than 1,200 years old)
- Some people trim yew trees for landscaping to decorate outdoor spaces
- Yew tree's wood is very hard which makes it useful for woodcarving

Collaboratively compose a multimedia presentation based on the research. Inform students that they should include elements such as video, music and images and provide the following suggestions for how students might compile these:

- Images can be located through internet search engines.
- Videos could be created by compiling a slide show of images using programs such as Google Slides.
- Music can be found on sites such as [MusicRadar](#).

Model selecting the elements and placing them into a slide show program such as PowerPoint.

Place students in pairs or small groups. Instruct them to select one of the trees from the webpage [Myths and stories behind trees from all over the world](#). Students can use the following webpages from Kids Britannica to research their chosen tree:

- [Olive](#)
- [Apple](#)
- [Hawthorn](#)
- [Banyan tree](#)

Allow time for students to prepare their presentations. Discuss criteria students should use to ensure information has been logically sequenced. For example:

- the presentation features a myth that focuses on the tree
- general factual information is grouped together
- interesting facts appear towards the end of the presentation

Pair groups with another and instruct students to share their presentation with the other group.

Moon Dance

poem by [Jackie Hosking](#) | illustrated by [Christopher Nielsen](#)

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

Learning intention:

I am learning to use prior knowledge and textual information to interpret and analyse information so that I can make inferences when I read.

Success criteria:

- I can look for textual clues to assist with making inferences.
- I can discuss ideas and connect information to exclude ideas that are incorrect.
- I can identify clues that would allow readers to make inferences about a creature's identity.
- I can use these clues when composing a poem.

Read the poem Moon Dance to students, taking care to ensure they cannot view the accompanying illustration. Those with a digital subscription might prefer to listen to the audio version of the poem instead. Emphasise that the poem does not mention who or what creature the narrator is describing in the poem. Tell students not to share any ideas they might have for now about what the subject matter of the poem.

Inform students that when making inferences about information in texts readers use a combination of textual clues and their own knowledge.

Tell students that they will be striving to make inferences about the subject matter of the poem.

Discuss clues in Moon Dance, that might provide insight into who the poem is about. List these on the board. For example:

- They dance when the moon is full (bats, wolves, human party goers)
- They are described as being 'in violet lace and blushing tulle' (party streamers, balloons)
- The poem describes them rising from the sea and walking on land (turtles, seabirds)
- They leave no trace when they return except for the pink and purple lace

- Once discarded they can no longer dance and their remnants are strewn across the shore
- Their tulle and lace is tattered and ragged and they look like weeds

Next to the first clue, list people/creatures that possess these attributes. Discuss students' ideas instructing students to provide reasons for any ideas they exclude. Provide an example such as, 'not a bat, as they do not look like they are wearing pink and purple lace'.

Place students in pairs and instruct them to repeat this process with the remaining clues. Once students have had time to discuss their ideas, discuss students' inferences and predictions before revealing the subject matter by sharing the accompanying illustration.

Tell students that they will be composing their own clues about a creature that allow others to make inferences. Collaboratively select an animal, for example a dog. List commonly held ideas and well-known facts students have about dogs. Sample responses might include:

- physical attributes such as they possess four legs and a tail
- they are loyal
- they make good guards
- they like catching balls

Discuss how these ideas might be included in a poem, without explicitly stating what the creature is. Refer back to Moon Dance to identify the rhyming pattern (rhyming couplets). Collaboratively compose a poem featuring rhyming couplets about an animal, providing clues about the animal's identity without explicitly stating what it is. Use a rhyming dictionary such as [RhymeZone](#) to assist with identifying rhyming words. A sample response might be:

They run like the wind to catch a ball that might hide,
But a stranger approaches and they're by your side,
They have four legs to run around,
They'll be the best friend you've ever found.

Instruct students to work with the partner as previously or in a small group to collaboratively select an animal before identifying well-known facts about the creature. Tell students that they should use this information to compose a brief poem, providing clues that would allow readers to make inferences about what the creature might be, without explicitly stating it.

Once students have had time to compose their poems, pair groups with another. Instruct them to use the clues in the poem their peers have composed to make inferences about the creature's identity in their peer's poem.

Goth Girl

story by Wendy Graham | illustrated by [Queenie Chan](#)

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

Learning intention:

I am learning to plan, draft and publish imaginative texts, using surprise techniques to make the ending of a story unique and unexpected, so that I can develop my skills when composing.

Success criteria:

- I can analyse a text to discuss elements that make the ending unique and surprising.
- I can discuss ideas for surprising endings to well-known stories.
- I can incorporate my ideas into a brief new ending for story.

Read *Goth Girl* or listen to the audio recording if you have a digital subscription. Pause at the end of page 19 to discuss students' predictions about what is going on in the house, ensuring they note that Daniel heard multiple voices inside the home in spite of the fact that no one saw anyone apart from Goth Girl enter. Some suggestions for ideas include:

- that people live inside the home and don't leave
- that Goth Girl has frequent video calls with multiple people
- that Goth Girl is watching television
- that Daniel is imagining the voices

Continue reading to the end and discuss the ending, drawing students' attention to the fact the multiple voices Daniel heard were due to the fact that Goth Girl is a ventriloquist. Ensure students note that it is surprising and unexpected. Discuss the impact this type of ending has on readers (it provides a surprise, it feels unique and unexpected). Discuss students' opinions of the ending and their reasons for their opinions. Most likely students will conclude that having a surprising ending is fun and unexpected.

Inform students that they will be experimenting with constructing surprise endings to familiar stories. Discuss how the majority of fairy stories end (happily ever after). Identify a well-known story such as *Little Red Riding Hood* and discuss the ending (the woodcutter saves Little Red Riding Hood and Granny). Students may like to read or view the story [Little Red Riding Hood](#). Tell students that the new version of the story needs to end differently. Discuss ideas for surprising and unexpected endings:

- The wolf takes over the house
- The wolf eats Little Red Riding Hood

- Granny possesses superhuman strength and saves herself and Little Red Riding Hood

Collaboratively compose a new ending for Little Red Riding Hood using the students' ideas. Include dialogue, ensuring students can confidently punctuate quoted speech. A sample response is:

When Little Red Riding Hood realised it was the wolf dressed in her grandmother's clothes she began to scream.

"Stop screaming," the wolf hissed.

"Never, I won't let you eat me," Little Red Riding Hood screeched.

The wolf edged closer and Little Red Riding Hood backed away.

"How about you and I make a deal?" the wolf said slyly.

"Anything, anything, just please don't eat me," Little Red Riding Hood begged.

"How about we work as a team," but before he could finish his sentence his teeth fell out onto the floor. Little Red Riding Hood screamed. As her fear started to abate, the truth of the situation overcame her and bubbles of laughter started to escape from her mouth. The wolf appeared horrified because his masquerade had been discovered. He had been breaking into homes for years, stealing old people's dentures, trying to find a pair that would fit him.

"Right, so now you know the truth," whispered the wolf, "I have an offer that you won't be able to resist."

"Sure, anything," Little Red Riding Hood pounced on the opportunity.

"If you are able to act as a decoy at each house, I can search the house for any dentures that might be suitable, and in return I will let you eat all of the cakes and cookies you can find." The wolf paused hopefully. "Deal?" inquired the wolf. "Deal!" exclaimed Little Red Riding Hood with delight.

The pair shook hands and that was how the greatest denture crime syndicate of all time was formed.

Place students in pairs or small groups. Instruct them to select a well-known story before discussing surprising ways it could end. Direct students to the webpage [Examples of Fairy Tales: 17 Famous Stories to Know](#) for summaries of well-known fairy tales if they need support with selecting a story to focus on.

Instruct students to work with their group, discussing alternative ways to end the story before deciding on one to incorporate into a brief ending. Inform students that the first time they write their ending it will be a draft. Tell them that they will need to edit their work, specifically searching for ways to make their ending more unique and surprising before editing their stories.

Collaboratively edit the ending composed as a class. For example, add in more description of the setting. Tell students to have fun with their ideas, providing suggestions such as making the grandmother's house a modern-day palace or making the wolf old and unthreatening.

Dossier of Discovery: Night of the Radishes

article by [Anne Renaud](#) | photo by Tara Lowry

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

Learning intention:

I am learning to identify, describe, and discuss similarities and differences between texts by the same author so that I can apply this knowledge when analysing the style of other writers.

Success criteria:

- I can identify elements that relate to a writer's style.
- I can examine two texts searching for similarities and differences based on specific elements.
- I can draw conclusions about a writer's style.
- I can share my ideas with my peers.

Essential knowledge:

View the video [Style](#) produced by The School Magazine. Discuss elements that make individual writer's styles unique that are outlined in the video. The teacher should provide examples of each, such as:

- the words writers choose (e.g. lots of adjectives/adverbs, emotive vocabulary, modal verbs)
- the way they phrase sentences (e.g. short and snappy sentences, long complex sentences, featuring the dependent clause before the main clause)
- the dialogue (e.g. the length of lines of dialogue, the way it moves the story on)
- an individual writer's use of punctuation (e.g. exclamation marks, rhetorical questions, colons, semi-colons)

Learning resource:

Refer students to Dossier of Discovery: Night of the Radishes. Inform students that both this and the article Baobab: Giant of the Savanna, also featured in this issue of Touchdown, are written by the same person, Anne Renaud.

Tell students that they will be comparing the two articles to identify similarities and differences between them. Inform students that they will also be evaluating characteristics that define the writer's individual style. Discuss the elements identified from the video Style, that students might look for when analysing a writer's style, referring to the list of examples above.

Inform students that as the articles are both non-fiction, dialogue hasn't been included.

Read both articles. Inform students that they will be examining similarities and differences between the two articles. Discuss further ideas for elements students might use when comparing and contrasting based on what they have read in the articles and add these to the list. Sample ideas include:

- whether a writer includes lots of background information
- if a writer writes in a formal or conversational tone

Note: ensure students are aware that tone means the attitude the writer expresses towards a topic, for example, objective or subjective, and that tone can be positive or negative, formal or informal. For more information on tone, read the section on [tone](#).

Display the following headings:

- vocabulary
- the way the writer phrases sentences
- punctuation
- types of information
- tone - formal (like a textbook) or informal (which sounds like a conversation)

Select the first heading 'vocabulary' and collaboratively examine both articles, 'Dossier of Discovery: Night of the Radishes' and 'Baobab: Giant of the Savanna Place'. Discuss observations about vocabulary. Demonstrate scanning the first article, 'Dossier of Discovery: Night of the Radishes', and use the strategy think-aloud to explicitly express your thoughts. Sample responses include:

- they have used adjectives such as 'colourful balls', 'sparkling lights' and 'impressive sizes'
- words like 'so', for example 'so popular' to express the degree of popularity are used
- they have included complex vocabulary such as 'gamut' as in 'they run the gamut of imagination'

Repeat this process with the next article, Baobab: Giant of the Savanna. For example:

- includes adjectives such as 'countless' as in 'countless insects and creatures', 'Africa's widespread' as in, 'baobabs can be found throughout Africa's widespread savannas' and spectacular, nocturnal as in 'spectacular, nocturnal flowers'
- uses words like 'most astonishing' to express degree, as in 'One of the most astonishing things'
- have included complex vocabulary, such as fibrous as in 'fibrous sponge-like trunks'
- Features emotive vocabulary such as 'disgusting' as in 'Disgusted with his draw'

Discuss similarities and differences between the writer's style in both articles, for example similarities such as, in both articles they have used adjectives, words to express degree and complex vocabulary, and differences such as in Baobab: Giant of the Savanna the writer also used emotive language.

Place students in pairs or small groups. Allocate each group one of the elements from above.

Sample responses have been provided:

- the way the writer phrases sentences – students may need to be reminded of the different types of sentences by viewing the webpage [Sentence Structure](#) (the writer uses a variety of complex sentences, compound sentences, both articles begin with a complex sentence, where the dependent clause appears first, e.g. 'Centuries ago in Oaxaca, Mexico, merchants carved radishes to attract buyers at the Christmas market,' from 'Dossier of Discovery: Night of the Radishes' and 'According to African folklore, the Great Spirit gave every animal a tree to plant', from 'Baobab: Giant of the Savanna')
- punctuation (the writer uses exclamation marks and rhetorical questions in both articles)
- types of information (both articles include information about ideas and customs from other cultures, they both include factual information, such as the date of the festival and the weight of the radishes in 'Dossier of Discovery: Night of the Radishes' and the diameter and height of the Baobab trees' trunks and the lifespan of the tree in 'Baobab: Giant of the Savanna')
- tone – (in 'Dossier of Discovery: Night of the Radishes' the writer adopts a more conversational tone, such as, 'They decorate trees with colourful balls and sparkling lights, hang wreaths and mistletoe, send cards, bake gingerbread cookies, sing carols, carve radishes ... Wait, what?' and 'Who knew that radishes could be so versatile!' whereas 'Dossier of Discovery: Night of the Radishes' is a more formal in tone)

Once students have had time to investigate their allocated focus area, discuss students findings.

Extension:

Inform students that they will be using the same headings to analyse an author who specialises in fiction. Instruct students to select an author they are familiar with and analyse at least two of their texts using the same headings as were used earlier. If you have a digital subscription you will be able to search for a specific author through The School Magazine Library.

The Diving Tower

story by A P Byatt | illustrated by [David Legge](#)

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

Learning intention:

I am learning to identify how imagery builds emotional connection and engagement so that I can include emotionally engaging imagery that results in readers connecting with my work in my own writing.

Success criteria:

- I can identify examples of imagery in a story.
- I can discuss how imagery impacts readers' emotional connection and engagement with a story.
- I can experiment with composing examples of imagery.
- I can include imagery in a descriptive paragraph.

Essential knowledge

Ensure students are aware that [imagery](#) means the ability of language to conjure up visual images, through evoking the senses.

Learning resource:

Read or listen to the audio recording (digital subscription) of The Diving Tower, up to the end of page 20.

Discuss examples of language in The Diving Tower, that assist students with forming a clear picture of summer in their minds. Sample responses include:

Summer was the flavour of Zooper Doopers and watermelon and fairy bread and red cordial from the jug in the fridge. (senses evoked are smell and taste of the different types of food)

It was a sunburnt nose and shoulders each time he went to the pool, no matter how much sunscreen he put on. (senses evoked, sight of the sunburn and touch for how it feels)

He loved the coolness of the water when he plunged into the shallow end of the Olympic-size swimming pool. (senses evoked, touch through the coolness of the water and sight, through the description of the pool)

Discuss the senses evoked by each example. Note these next to each example. These can be noted using a visual code, for example a sketch of an eye for visual, an image of an ear for hearing, a tongue for taste, a hand for touch and a nose for smell. Sample responses have been provided alongside the examples above.

Provide students with paper and instruct them to sketch a quick drawing of summer as it is described in the story. Students can add labels to their sketches if they wish. For example, they might sketch a hot sun, above a swimming pool and a child sitting on the side eating a Zooper Dooper with a bottle of sunscreen beside them.

Engage students in a discussion about which examples of imagery they relate to and that also remind them of summer. Provide examples such as, sunburnt skin and the smell of watermelon. Reflect on how the inclusion of imagery students relate to impacts their enjoyment and engagement with the story. Most likely students will conclude reading imagery that they relate to causes them to be engaged readers.

Read the remainder of the story. Place students in pairs or small groups and instruct them to identify further examples of imagery before noting which of the senses each example evokes. Sample responses include:

Their squeals sounded excited to Zeke but it made his hands all sweaty, and his stomach felt like a washing machine on full cycle. (senses evoked, sound of the squeals and touch of the sweaty hands and spinning stomach)

... while he looked at the dripping wet feet of the person in the line above him (sense evoked, sight of the dripping wet feet)

Discuss students' responses.

Inform students that they will be experimenting with composing their own examples of evocative imagery.

Discuss features that come to mind when students think of their school. For ideas, students may like to go on a brief walk around the school. Ideas include:

- the smell of toasting bread coming from the canteen
- the thwack of handballs on the asphalt
- the taste of cheese sandwiches
- the crunch of chip packets

- the fresh paper smell of new books
- the smell of play-dough

Discuss how the first of these ideas could be brought to life through evocative imagery. For example:

The yeasty smell coming from the canteen of bread toasting, a slight nutty edge to its scent, reveals it is about to burn.

The thwacking sound of handballs bouncing on asphalt, mingling with the excited squeals of players as they race for the balls, rings in my ears as I approach the playground.

Place students in pairs. Instruct them to select one of the ideas of what school means to them and compose an evocative example of imagery.

Allow time for students to construct their imagery. Share responses. Collaboratively select two or three of the examples, to include in a brief paragraph describing the school. A sample response is:

I wander around school, the nerves of a new day making butterflies squabble for space inside my stomach. As I skulk through the playground, keen to avoid too much attention, the yeasty smell of bread toasting floats from the canteen. It has a slight nutty edge to its scent, that reveals it was about to burn. My belly rumbles and I realise I haven't eaten anything since crunch and sip. I'll need to find a shady spot to eat my lunch. I search for a place to sit and accidentally find myself in the middle of a handball game. The thwacking sound of handballs bouncing on asphalt, mingles with the excited squeals of players as they race for the balls. The sound rings in my ears and I search desperately for a friendly face. Spying a friend, I retreat under the cool umbrella of a shady tree and eat my slightly sweaty cheese sandwiches, the bread sticking to the roof of my mouth as I eat.

Instruct students to work with their partner to compose a paragraph that features multiple examples of evocative imagery about school.

Allow time for students to compose their paragraphs before sharing them with another group. Once each group have shared their paragraphs, instruct the students to identify examples of imagery that they relate to in the paragraphs their peers have composed.

Complete an exit slip, outlining students' thoughts on the best way to engage readers through the use of imagery. Students should aim to conclude that featuring relatable imagery engages readers.

Extension:

Instruct students to refer back to a text they have constructed previously and use what they have learnt to add in examples of evocative imagery. Alternatively, students could select a text from this issue of Touchdown and add their own examples of imagery to the text.

Planet of the Ballythwackers

play by Belinda Lees | illustrated by [Tohby Riddle](#)

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

Learning intention:

I am learning to use interaction skills, such as varying the volume of my voice so that I can be a more engaging performer.

Success criteria:

- I can perform the lines of a character from a play.
- I can reflect on how volume impacts audience engagement.
- I can experiment with voice projection.
- I can perform my lines using appropriate voice projection.

Separate students into at least two groups and allocate them roles from the play, Planet of the Ballythwackers. Instruct students to briefly read through their individual lines to themselves. If you need to differentiate and provide a higher level of support for some children, then access the audio recording to support decoding and Tier 2 vocabulary.

Once students have had time to read their lines independently, select one of the groups to conduct a read-through of the play. Place these students at one side of the room. It is not necessary for students to read through the whole play, merely a brief section from each scene so each student has the opportunity to perform some of their lines. Position the audience at the other end of the room, as far away from the performers as possible. Tell students the goal is for the performers to project their voices so the audience can hear them clearly.

Once the first group of performers have read through the play 'Planet of the Ballythwackers', instruct the students to swap so the audience become the performers. Again, students need only read a section from each scene, as long as all students have the opportunity to perform some lines. While this group perform, the other group should become the audience.

Inform students that they will be reflecting on the performances from the point of view of the audience. Tell students that the goal is not to target individual students' performance rather it is to reflect on the performances in general. Tell the students to discuss the following questions:

- How easy did you find it to understand the words students were performing? (e.g. were there any lines that were too quiet to hear)
- How engaged were you with the performance? (e.g. was it difficult to remain engaged when you were unable to hear specific lines)

- What could have made the performance more engaging? (e.g. more expression, performers projecting their voices more loudly)

Inform students that they will be playing a drama game to assist them with voice projection. Play or model the following drama game. Place half the students on one side of the room and the other on the other side. Tell the first student on the right to whisper a word. Instruct the person opposite them, on the other side of the room, to share what the word is if they can hear it. If the person opposite did not hear the word, instruct the person who spoke to increase the volume they speak at and repeat the word. Again, discuss whether the person opposite heard the word. Keep repeating this process until the person clearly hears the word. Move along the line, highlighting the volume required for the audience to hear the performers voice. Swap sides, ensuring all students have a turn at saying a word. Inform students that the volume necessary for the person opposite them to hear their voice is their performing voice.

Place students in small groups and instruct them to rehearse their lines, while standing at opposite ends of the room. For this task, students don't need to be paired with any other particular characters. The goal is for them to rehearse their individual lines at the necessary volume for an audience to hear them.

Once students have had a chance to rehearse projecting their voices, place them back in their original groups. Instruct students to perform the play again, this time using what they have learnt about voice projection to ensure the audience hears them clearly. Tell the other students to be the audience and stand on the other side of the room. Inform the audience that again they will be listening to how the performers project their voices and how this impacts audience engagement. Allow time for all students to have a turn at performing some of their lines before swapping over so the audience can perform.

Once all students have had the opportunity to perform some of their lines, refer back to the same questions as before. Discuss the impact of voice projection on audience engagement. *Most likely students will conclude when performers project their voices audiences are more engaged.*

Dark Night

poem by Neal Levin | illustrated by Amy Golbach

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

Learning intention:

I am learning to experiment with language features and their effects in creating texts so that I can make the texts I compose engaging.

Success criteria:

- I can identify language that expresses the contrast in the bat's behavior at differing times of day.
- I can discuss how the contrast in the setting mirrors the contrast in the bat's behaviour.
- I can identify vocabulary to describe a diurnal animal at different times of day.
- I can compose a poem, including the vocabulary identified to describe the selected animal.

Discuss the contrasting settings featured in the poem, day and night, and how the bat is described as behaving in each environment. Identify language used in the poem to communicate the bat's behaviour in both the day and the night. For example:

- Day: 'fear', 'when daylight dazzles'
- Night: 'bravely', 'open skies', 'darkness swoops in'

Discuss the difference between the type of language used to describe the bat at each of the different times of day and what this communicates. Draw student's attention to vocabulary such as 'fear' to describe the day which contrasts with vocabulary such as 'bravely' to describe the night. Emphasise that this is because bats do not enjoy the day while they love the nighttime. Emphasise that this is often the reverse of how most people think about the night, as often it is seen as a time that is spooky or threatening. Inform students that juxtaposition has been used here by contrasting the way the bat feels about nighttime with how most humans feel about night.

Discuss animals that are diurnal (not nocturnal). For example: dogs, songbirds, elephants, meerkats, honeybees, deer, hawks and squirrels. Select one of these animals to model the process with the class.

View the video, [Happy World Elephant Day](#). Provide students with whiteboards and instruct them to draw a line to separate their whiteboard into two sections. Tell students to list any words they think of to describe the elephants and its behaviour during the day. Use [think-pair-share](#) for students to think about their ideas, to discuss them with a partner and finally to share them with the main group. Sample responses include:

- frolicking
- playing
- dipping
- diving

Once students have identified vocabulary for elephants during the day, view the video, [Elephants in Thailand Sleeping at Night](#) (begin the video from 50 seconds in). Instruct students to record vocabulary to describe elephants at night using the other section of their whiteboards. Use [think-pair-share](#) for students to formulate ideas before discussing them with the class. Sample responses include:

- lolling on the floor
- eyes squinting
- tongue dropped out
- open-mouthed

Collaboratively compose a poem, featuring some of the vocabulary discussed. Refer back to *Dark Night*, to identify the rhyming structure. Ensure students note the poem features mostly rhyming couplets for lines one and two, and lines four and five, while lines three and six rhyme with each other. Note the order the descriptions appear in. In *Dark Night*, the environment the bat is least comfortable in appears first, and the environment they come alive in appears next. Tell students to strive to include the same rhyming pattern structure as in *Dark Night* in the collaborative poem. A sample response is:

An elephant lolls,
As nighttime tolls,
Open-mouthed and slack jawed,
When daylight comes,
Frolicking for fun,
In the water like a lord.

Place students in pairs or small groups. Instruct them to use the vocabulary they identified to describe the elephants during the day and at night in their own poem. Students can use rhyming dictionaries such as [RhymeZone](#) useful for identifying rhyming words.