Blip

poem by Laura Mucha | illustrated by Tohby Riddle

EN2-UARL-01 | AC9E3LA04

Learning Intention:

I am learning to discuss some literary devices used to enhance meaning and to shape the readers' reaction so that I can experiment with using a range of literary devices in my own work.

Success Criteria:

- I can discuss how the style of language used in texts helps with characterisation.

- I can discuss the types of language specific characters might use.

- I can experiment with using language to suit specific characters.

- I can compose a poem that features this language.

Essential knowledge:

View the video on Character from the English Textual Concepts. Ensure students note the following:

Characters drive the action in a narrative by setting out and trying to achieve a goal.

Goals and flaws allow us to connect with characters.

Inform students that when creating characters, authors consider many aspects of their personalities. Tell students that the language used also helps to create characters that are unique.

Ensure students are familiar with the term onomatopoeia. Briefly discuss examples, such as: crash, bang, squeak, gulp, swish.

Vocabulary

Display the following excerpts of dialogue and the list of characters and inform students that each line of dialogue is spoken by a different character:

Dialogue:

> "Oh, ha me hearties, time for scrubbin' those decks there. Best not miss a spot, or it will be walking the plank for you."

"Come here my little cherub and let me have a good look at you. My, haven't you grown."

"About turn, left, right, left, right, left right. Halt! At ease soldier."

Characters:

- A grandparent

- An army sergeant

- A pirate

Discuss which of the characters are most likely to say each of the lines (Line 1, a pirate, line 2 a grandparent and line 3 an army sergeant).

Discuss what students infer each of the characters' personalities may be like, for example:

- The grandparent (Warm, loving, caring)

- The army sergeant (Authoritative, direct, assertive)

- The pirate (Intimidating/threatening)

Emphasise that the vocabulary used in the dialogue assists authors with creating characters that are clear and that come alive on the page for readers.

Understanding text:

Prior to reading Blip, display the following version of the first stanza of the poem, with the uniqueness of the character's voice removed:

> Hello. Nice to meet you. My name is Blip. I am from Planet Zug. It is far away.
> I am very tired now. It was a long trip.
> If you drive by car it would be four gazillion miles.

Then, read the first stanza of Blip from the magazine or listen to the audio file. Discuss the differences between these two versions, using the following questions as a guide:

- What information is featured in both texts?

- What style of language is used in both texts (Consider the grammar, vocabulary, sentence structure)?

- Which version portrays Blip's character most clearly? (The poem in Countdown)

Use a Venn Diagram or a T-chart to organise responses. For example:

Similarities	Differences
• Both are about an alien. • Both feature similar information, such as the character's name and where they are from.	• The first example uses simple, grammatically accurate sentences. • The poem featured in Countdown uses specific language that suits the character, as they are from outer space. • The poem in Countdown uses language that matches the character.

Read the remainder of the poem from the magazine and discuss the following questions:

- What is the subject matter of both poems? (It is about an alien who has travelled to Earth and wishes to teleport a human child back with them)

- What style of language does Blip use in the poem featured in Countdown? Note: jot students' responses on the board (For example, in jumbled sentences that are grammatically inaccurate, with some repeated language such as 'quick, quick' and an example of onomatopoeia, for example 'click, click)

- How does the vocabulary enhance the meaning of the poem? (It enhances the idea that Blip is from a far-off galaxy)

- How engaging do you rate the poem? (Instruct students to score how engaging they found the poem from 1 to 5, with one being not very engaging and 5 being highly engaging)
  Note: Most likely students will provide Blip with a high rating for being engaging.

- How does vocabulary impact readers' engagement? (It creates a unique poem which is engaging to readers, and it helps create Blip's character as being from outer space)

Creating text:

Inform students that they will be composing a poem about a character that expresses themselves in a similarly unique way. Tell students that first you will be composing an example together.

Begin by discussing unusual characters, such as:

- A creature from under the sea

- A talking doll

- A talking dog

Select one of these (a creature from under the sea) and discuss how they might talk. Refer back to the list of unique ways Blip spoke on the board. For example:

- Using grammatically inaccurate sentence structure, such as, 'From the bottom of the sea, I be'

- Using repeated language, such as "Water, water, swim, swim'

- Using onomatopoeia, such as, 'Splish, splosh,'

Collaboratively compose a sample poem featuring the examples of unique language discussed, for example:

> Swimmin' in the blue,
>
> From the bottom of the sea, I be,
>
> Slish splash splosh,
>
> Try you swim with me!

Place students with a partner and instruct them to compose poems by completing the following steps:

- Select an unusual character

- Make notes on vocabulary they might use (jumbled sentences that are grammatically inaccurate, repeated language and onomatopoeia)

- Use this vocabulary in a brief poem, narrated by the character

Assessment for/as learning:

Once students have completed their poems, discuss criteria for assessing them and collaboratively construct a list, for example:

- Features an unusual character

- Uses unique vocabulary, such as jumbled sentences that are grammatically inaccurate, repeated language and onomatopoeia

- Includes ideas in a poem

Match pairs together and instruct them to peer-assess each other's work. Tell students to use the criteria discussed collaboratively to assess their work of their peers. Students can use the Two stars and a wish strategy to provide feedback.

The Webweaver and the Squid Squad

story part one of a serial by Geoffrey McSkimming | illustrated by Douglas Holgate

EN2-UARL-01 | AC9E3LE03

Learning Intention:

I am learning to explore how settings influence the mood of a narrative so that I can create settings that match the mood I wish to convey.

Success Criteria:

- I can identify the mood in a narrative.

- I can analyse how settings match the mood in a narrative.

- I can consider elements of settings that represent real-life.

- I can generate ideas for the next part in the story.

- I can create a setting to match the mood I wish to convey.

Essential knowledge:

View the video Understanding Narrative from the English Textual Concepts.

Inform students that one important element of narratives is the settings in which they take place. Tell students that crafting a setting that matches the mood and atmosphere of a narrative helps to create rich and engaging stories.

Vocabulary

Display the following descriptions of settings:

The bare branches of the trees scratched along the windowpane. The wind whistled, lifting crunchy leaves into the air. Above, an owl hooted before taking flight across a starless sky.

Bright sunshine streamed through the windows and the fragrance of roses floated in from the bushes outside. A table was laid with an assortment of treats and in the centre, a huge birthday cake frosted with swirly blue and yellow icing.

A lone leaf floated on the breeze, until it landed softly on the floor. Heavy clouds loomed above, desperate to shed their heavy cargo of raindrops. The empty house creaked, as if it were letting out one final sigh.

Display the following moods that might appear in stories and discuss which of the settings they might occur in:

- Longing/morose

- Spooky and chilling

- Cheerful and joyous

Briefly discuss any ideas for plots that might occur in each of these settings, using the Think-Pair-Share. Sample responses include:

- A story about a witch for the first setting

- A story about a joyful birthday party for the second setting

- A story about a house about to be demolished for the third setting

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Understanding text:

Read The Webweaver and the Squid Squad up to the end of page 11 or listen to the audio file. Do not read to the end of the story for now. Identify descriptions of the setting. For example:

> A day perfect for sailing
>
> THE SKY WAS A PERFECT BLUE, and the sun was shining brightly
>
> ...the clear waters of the Bolumfura Sea.
>
> Captain Ahab, that salty old sea-spider, steered the Webweaver gently along.
>
> Just enough breeze to fill the sail and propel the boat smoothly over the waves.
>
> 'Ooh, what a glorious day it be,' he muttered. 'I don't know of anywhere in the world I'd rather be, than here on the top deck of my favourite boat.

Discuss the mood these descriptions evoke (happy, relaxed, calm).

Draw students' attention to where the mood shifts in the story, with the lines:

> 'Not many folk know of Excelsior Island,' Ahab went on. 'That's why you haven't heard of it. Hardly anybody ever goes there.'
>
> 'I wonder why people don't go there,' Shasta said.
>
> 'I be wonderin' that too, Miss Shasta,' said Bob.

'Well,' said Ahab, 'as I said, not many folk know about it. And those who do know about it … well, I seem to remember reading about something that keeps intruders away from the island's shores.' He scratched his head with one of his feet. 'But I read about it a long time ago, and for the life of me, I can't remember the details …'

Continue reading to the end of the story or listen to the audio file (page 12). Discuss descriptions of the setting in this part of the story. Students should identify extracts such as:

In the outer reefs of the island, one hundred eyes were watching from under the water.

The eyes belonged to fifty creatures whose job it was to protect Excelsior Island from intruders and the outside world.

These fifty creatures stopped at nothing to protect trespassers coming anywhere near the crystal spring of the pure waters.

These fifty creatures enjoyed wrecking ships and boats to guard their territory. These were the very creatures that Captain Ahab had read about long ago, but he could not remember what they were.

Discuss the mood these descriptions evoke, ensuring students identify that these descriptions create an eerie, ominous mood where the reader is fearful of what might happen next.

Ensure students note that the characters are blissfully unaware of what awaits them on the island. Discuss the impact of having readers know more than the characters, ensuring students note that it makes readers fearful of what will happen, and it makes them wish they could tell the characters to turn back.

Inform students that authors might choose to base their stories in realistic settings or to adapt real life settings into fantasy locations. Refer back to the settings identified in The Webweaver and the Squid Squad, and discuss the following:

- Which of the settings in the story remind you of a real place? (The boat, at sail on the ocean)

- Which feel like they have been adapted/developed to be more like a fantasy setting? (The island with the eerie feature of the eyes watching out for unwanted visitors)

Refer back to the settings and discuss the focus question:

- How can we combine our own worlds with imaginative elements to compose a story?

Authors can draw on settings they have experienced in real life or that they have read or viewed in texts when constructing settings.

Creating text:

Draw students' attention to the fact that this is part one in the story and that another part will follow in next month's issue of Countdown. Discuss the following questions:

- What do you predict will happen next in the story? (For example, the characters will be attacked or captured by whoever is watching them as they approach the island)

- What type of mood should the setting evoke? (Eerie, scary, threatening)

- What might the weather be like? (Cloudy or rainy rather than blue skies and sunshine)

- What might the environment be like, for example, the landscape and the plants and trees? (Thick, thorny trees that stretch their branches as if they are trying to pull the characters in and trap them, dark, looming mountains, grey clouds that darken further as the characters approach)

  Note: Encourage students to draw on the settings they have experienced in real-life or in texts. Tell students to think back to the opening activity for inspiration.

Discuss places students have been or that they have read in texts that might assist with the creation of the setting for this next part of the story. Share examples such as, a dark cloudy evening, a stormy night, a forest that is thick with spiky and scratchy plants. Note students' responses on the board.

Inform students that they will be creating a setting to base this next part of the story in. Tell students that first, you will be creating an example collaboratively. Refer students back to the first illustration that accompanies the story (page 7) and to the final illustration (page 12). Discuss the following:

- Describe the setting in the first illustration. (It features a calm sea and a bright, smiling sun)

- What mood does this illustration evoke? (Warm, happy, peaceful)

- Describe the setting in the final illustration. (The sky is a deep shade of blue, the waves are larger, and the coral reef can be seen under the water)

- What mood does this illustration evoke? (Turbulence, a sense of foreboding, and the coral reef being visible implies more is happening out of sight of the characters)

Ensure students note that each of these illustrations match the mood of the story at each of the sections.

Select one of the predictions students made about what might happen next in the story (for example, that the characters will be captured). Discuss a setting that will match the mood

and feeling of the event and sketch it on the board. For example, dark looking mountains, spiky trees and thick clouds in the sky, and a campfire.

Tell students that once they have sketched their own setting that they will then be required to compose a brief description of it. Discuss how the setting you have sketched on the board might be described, by first discussing vocabulary that matches the mood, for example:

- Clawing

- Scratchy

- Overbearing

- Looming

- Spikey

- Foreboding

- Intimidating

Use the vocabulary discussed to jointly construct a paragraph describing the setting, for example:

> The dark clouds loomed above, threatening to release heavy raindrops at any moment. Scratchy trees bordered the clearing and clung to the creatures' clothes as they were shoved towards the campfire. Behind, dark mountains towered above the area, as if they were the walls of a prison.

Inform students that they should describe their prediction of what might happen next in the story under the descriptions of the setting.

Place students with a partner and instruct them to work together to compose their own settings to reflect mood by completing the following steps:

- Predict what will happen in the next part of the story

- Decide on a setting that matches the mood of the story

- Sketch the setting

- Identify vocabulary to describe the setting

- Compose a description of the setting using the vocabulary you identify

- Note your prediction of what might happen next in the story under the description of the setting

Provide students with coloured pencils and paper for sketching their settings. Alternatively, they can use design programs such as Microsoft Paint.

Assessment for/as learning:

Discuss criteria that might be used for students to self-assess their settings, for example:

- Sketch features elements that evoke a specific mood

- Uses descriptive vocabulary

- Includes the prediction of what might happen next

- Mood created in the prediction matches that evoked by the setting

Instruct students to view their illustrations and to re-read their work, using the criteria for self-assessment. Tell students to award one mark for each element of the criteria. Allow time for students to edit their work based on what they identify through the self-assessments.

Display the students' images alongside each of the edited descriptions. Students should conduct a gallery walk to view each other's work and to identify how ideas have been represented.

Captain Ahab's Weird Wide World: Exercise While You Eat?

article by Karen Jameyson | photos by Dreamstime

EN2-CWT-03 | AC9E3LY03

Learning Intention:

Success Criteria:

- I can identify vocabulary and information included in texts to express an author's position.

- I can compose an article.

- I can select information and vocabulary to express my position on a topic.

Essential knowledge:

View the video Argument from the English Textual Concepts. Ensure students note that arguments can take many forms and that they are useful when trying to persuade others.

Vocabulary

Display the following statements about mushrooms:

    a.   Mushrooms taste great on pizza.

    b.   Food containing mushrooms should be avoided.

    c.   Mushrooms are a healthy addition to any meal.

    d.   Mushrooms are mushy and slimy when cooked.

Tell students to imagine they are composing a text about mushrooms. Discuss which of the statements displayed they would choose if they wished to show mushrooms in a positive light (a and c).

Next, place students with a partner and use the Think, pair, share strategy for students to discuss which of the statements might be used if the author wished to show mushrooms in a negative light (b and d). Discuss responses.

Discuss specific vocabulary in each statement that allowed students to decide if the position of the author, for example:

- Taste great

- Avoided

- Healthy

- Mushy and slimy

Jot the examples of vocabulary students identify on the board or note them digitally in Google Jamboard for them to refer back to later.

Understanding text:

Prior to reading, Captain Ahab's Weird Wide World: Exercise While You Eat? discuss the following questions:

- Have you ever used chopsticks before?

- If so, did you find them easy to use or challenging?

- Would you recommend them to others?

Read Captain Ahab's Weird Wide World: Exercise While You Eat? or listen to the audio file. Use the following questions to guide discussion around the opinions the author puts forward in the text:

- How does the author feel about using chopsticks? (They think they are great for many reasons, including that using them uses more muscles than eating with a knife and fork, that users tend to eat more slowly and to eat smaller mouthfuls)

- Do they think it is something other people should try using chopsticks? (Yes, they suggest everyone should give them a try if they haven't already)

Emphasise that the title and the subject matter, focusing on why using chopsticks provides exercise and a workout while you eat also reveals the author's opinions about using chopsticks.

Place students with a partner. Instruct them to note any vocabulary in the text that reveals the author's opinion on post-it-notes. Alternatively, students can record their ideas digitally using Google Jamboard. Share responses and add them to the list on the board or the one that has been composed in digital format. Sample responses include: more muscles, little workout,

Refer back to students' comments on using chopsticks and discuss how the opinion in the article differs or is similar to students' own experiences.

Creating text:

Inform students that they will be constructing their own article that uses persuasive vocabulary and careful selection of what information to include to encourage readers to try a fictitious meal. Tell students that first they will be creating an example together.

To design a fictitious meal to include in your article, first discuss a list of meals that students enjoy, for example pasta, noodles, or desserts such as cake. Tell students that they should aim to make their fictitious meal as fun and wacky as possible. Discuss how you might combine meals or ingredients into new and unusual taste sensations, for example: chocolate lasagna or ice cream flavored noodles. Make notes of the flavours and ingredients included in the meal, such as:

- Honey

- Strawberries

- Banana

- Chicken

- Carrots

- Chocolate

- Hummus

- Noodles

- Rice

- Fish

- Ramen

- Pho

- Lentils

Conduct a text analysis, briefly summarising the information included in each paragraph of Captain Ahab's Weird Wide World: Exercise While You Eat? Ensure students note the following:

That the article features:

- Factual information about positives of eating with chopsticks (how this uses less muscles)

- How many people around the world eat with chopsticks

- Other reasons why using chopsticks is healthy

- A call to readers to try using chopsticks if they haven't done so already

Discuss vocabulary that might be included to encourage people to try the meal. Remind students of the vocabulary discussed when examining the examples featuring mushrooms. A thesaurus may also be useful for this. For example:

- Tasty

- Delicious

- Tantalizing

- Mouth-watering

- Sumptuous

- Enticing flavours

Jointly construct an article that describes the fictitious meal and that encourages readers to try it. Refer back to the list of persuasive vocabulary identified in the article. Tell students to include a title for their article. A sample response is:

> Chocolate hummus bread
>
> When first considering a dish that features hummus and chocolate you wouldn't be alone in thinking it might be disgusting. But take a risk and you'll discover not only is it a mouthwatering treat, it's also incredibly healthy for you as it contains many essential minerals and vitamins.
>
> The meal blends hummus and chocolate to make a sweet type of bread. The undertone of hummus mixed with the sugary flavor of chocolate creates a taste sensation.
>
> In fact, around the world it's becoming one of the most popular new types of bread.

Not only is it healthy, but it's also easy to transport and is great for lunchboxes.

So come on, try chocolate hummus bread today!

Place students with a partner and instruct them to complete the following steps:

- Discuss ideas for a fun and unusual meal (this can be delicious or disgusting)

- Note down the features and ingredients of the meal

- Construct an article describing the fictitious meal

- Include persuasive vocabulary

Assessment for/as learning:

Once students have completed their articles, match students with another pair. Tell the students that they will be peer-assessing each other's work. Discuss elements students should look for in the work of their peers, such as:

- A description of the meal

- Persuasive vocabulary

- A clear opinion expressed in the article

- Tell students to use the two-stars and a wish strategy to assess the work of their peers.

My Bed's a Boat

poem by Heather Kinser | illustrated by Cheryl Orsini

EN2-CWT-01 | AC9E3LA08

Learning Intention:

I am learning to identify verb tense and to analyse the impact of using present tense verbs so that I may create a desired impact with the texts I compose.

Success Criteria:

- I can identify suffixes that denote tense.

- I can analyse two versions of a poem and note differences.

- I can discuss the impact of using the present tense.

- I can compose a poem that features present tense verbs.

Essential knowledge:

View the video from the English Textual Concepts, Understanding Narrative.

Discuss the structural elements of narratives, ensuing students note that they usually feature:

- An orientation

- A complication

- A resolution

Vocabulary

Display the following list of verbs:

- Walking

- Running

- Ran

- Ate

- Swam

- Hopped

- Danced

- Eating

- Walked

- Swimming

- Hopping

Sort the verbs into past and present tense, either on the board or by noting the words on post-it-notes and grouping them according to tense. Discuss the suffixes that allow students to identify the tense, such as -ing, or -ed, and draw students' attention to any verbs that do not use these suffixes to denote the tense, such as ran, ate and swam.

Understanding text:

Prior to reading My Bed's a Boat, inform students that poems can be used to tell a story, just as a narrative does. Display the following edited version of the poem:

> The water spread rapidly.
> It filled up the floor.
> It's rushed down the hallway
> and it flowed through my door.
>
> I thought my bed was a boat
> 'cause I heard an awful thud.
> I floated through a moat
> 'cause my homes became a flood.
>
> I swished through a window
> and it wasn't because of rain.
> It was all because my mum forgot
> to pull the bathtub drain.

Read My Bed's a Boat and discuss the following questions:

- What are the main differences between the two poems? (The one displayed uses past tense verbs whereas the version in the magazine uses present tense verbs)

- In which version do the event described feel more immediate? (Most likely students will conclude that the version in the magazine feels more immediate and that the event is happening in real time)

- Which version feels more urgent? (Most likely students will conclude the version in the magazine feels more urgent, as if the floor is occurring now and that it needs immediate attention)

- What impact does changing the tense of the verbs have on readers? (Most likely students will conclude that using present tense verbs makes events feel more immediate and urgent whereas using past tense verbs creates the idea the events happened a while ago so in this case, the flood, does not require urgent attention)

  Note: Students may require more scaffolding here. Refer them back to the previous two questions and remind them the impact changing the verbs has on immediacy and urgency)

- Which version did you find more engaging? (Responses may vary)

Creating text:

Inform students that they will be composing their own poems that feature present tense verbs. Gradually release responsibility by collaborating on an example first. Discuss times

students may have had a mishap at home, for example when they have lost something, left the tap running or dropped a cup. Share an example from your own life, such as losing your car keys. Break down the process into the stages when you realise something is missing and you begin to look for it. Note the ideas on the board, for example:

- Reach for the keys on the kitchen counter and discover they are not there

- Look on the floor

- Check your bag

- Look at the clock and realise you will be late for school

- Check other rooms in your home, beginning to panic

- Finally find your keys under your bed

Discuss how you might feel at each stage, for example, nervous initially, panicked when you cannot find the keys after searching your home, relief when you finally find them. Discuss verbs you might use to describe this process and note them on the board, for example:

- Searching

- Hunting

- Panicking

- Quickly

- Desperately

Emphasise how often we can use real-life challenges and experiences when creating complications in narratives. Collaboratively compose a poem as if this process is happening in real time, for example:

Compose a poem to express this happening in real time.

For example:

Searching, searching everywhere,

But my door keys are just not there,

Where can they be,

I have to know,

Without my keys,

I cannot go.

Panic now bubbles in my chest,

Oh, how I wish to rest.

Not under the bed,

Where can they be,

Oh, this is futile,

I must find my key.

Desperate searching,

If only I knew

Perhaps in my bag,

Away they blew.

Place students with a partner and instruct them to compose their own poem by completing the following steps:

Note: students may work independently if they prefer

- Identify a time when you have encountered a mishap (If students prefer, they may use a fictional idea of their choosing)

- Discuss the steps involved

- Consider the emotions you felt/would feel as you encounter the mishap

- Note present tense verbs you might use to describe the process

- Compose a poem that features the ideas and the vocabulary

Assessment for/as learning:

Students should respond to the following exit ticket questions in their workbooks:

- What impact does changing the tense of the verbs have on a text? (It can increase urgency and make events feel like they are happening in real time)

- How might you use this knowledge when constructing your own texts, for example, when might you use the present tense, when might you use the past tense? (I will experiment with writing in the present tense if I wish to create a sense of urgency)

- How can we use real life challenges to create complications when crafting a narrative? (We can draw on real life challenges, such as mishaps we might encounter at home)

How to Wash an Elephant

story by Julie Bower | illustrated by Vivienne To

EN2-CWT-02 | AC9E3LY06

Learning Intention:

I am learning to analyse and experiment with the features of procedural texts so that I include key features in the texts I compose.

Success Criteria:

- I can analyse procedural texts and identify some of their features.

- I can experiment with writing instructions.

- I can adopt the correct style for instructions.

- I can create illustrations to accompany instructions.

- I can use the instructions and illustrations to create a procedural text.

Essential knowledge:

Ensure students are familiar with the term 'procedure'. Display the following procedure in the jumbled order:

To make a jam sandwich you will need:

- A plate

- A knife

- Butter

- Jam

- Bread

To make a jam sandwich you should complete the following steps:

1. Eat the sandwich.

2. Spread jam on two pieces of bread.

3. Place the two pieces of bread together to make a sandwich.

4. Spread butter on two pieces of bread.

5. Put the sandwich on a plate.

Discuss the following questions with students:

- How easy will it be to follow this procedure? (Students should conclude that it is challenging to follow currently)

- Why might it be challenging to follow this procedure? (The steps are not in the correct order)

- What changes need to be made to make this procedure easier to follow? (Rejig the order so it follows the steps in sequence)

- What conclusion can be drawn about procedures? (They include steps in sequenced order, they often include a list of items you require to complete the steps)

Vocabulary

Read How to Draw Elephants, found on pages 18 and 19 of this issue of Countdown. Discuss the style of text, ensuring students note that it is a procedural text. Identify further elements of procedural texts, using How to Wash and Elephant to guide responses. Ensure students note the following about procedural texts:

- Active verbs are used, such as 'draw', 'add', 'use'

- They can include illustrations

Understanding text:

Read How to Wash an Elephant or listen to the audio file of the story. Discuss the following:

- What does Zach need to write about? (How to wash an elephant)

- How does he try to approach his project? (By asking his parents for help)

Discuss the steps in the story that lead Zach to discover how to wash an elephant and note these on the board or record them digitally for students to refer to later. For example:

- Georgia, Zach's sister, spills shampoo

- Their washing machine jumps across the floor and water sprays from the hose that connects it to the water supply

- The water mixes with the foam to create a foamy mess on the kitchen floor

- Georgia slips in the foam and flails on the floor

- Zach and Georgia's mother lets go of the ladder, where Zach's father is balanced, and runs towards the laundry before slipping on her daughter's legs

- The cat climbs onto the father's head and Zach's father sways on the ladder

Draw students to the list of items that Zach noted required to wash an elephant:

- a ladder

- a large bottle of shampoo

- high-pressured water

- a bristly brush

- several enthusiastic helpers

Creating text:

Inform students that they will be composing their own procedural text, based on the process Zach identifies of how to wash an elephant. Tell students that while the events in the story are fictional, they'll be composing the procedure in the style of a factual text. Gradually release responsibility, by composing the first two steps collaboratively.

Discuss the first step in the process Zach identified (Georgia spilling shampoo). Discuss how this might be adapted to sound more like a procedure. Remind students to include active verbs. A sample idea is:

Shake a bottle of shampoo and spill it all over the floor.

Refer back to How to Draw Elephants and note that illustrations have been included along with the numbered steps. Discuss the types of illustration that might be included to accompany the first step, for example:

An illustration of someone shaking a bottle of shampoo with it spraying out onto the floor.

Make a quick sketch of this on the board and note the instruction underneath.

Repeat this process with the second step, composing an instruction and discussing an illustration that might accompany it before sketching it on the board. For example:

Instruction: Spray water from a high-pressure hose onto the foam.

Illustration: A hose, pouring out an abundance of water onto the floor.

Place students with a partner and instruct them to continue this process with the remaining steps in the procedure, composing instructions and creating illustrations to accompany them. Students can use coloured pencils and paper to compose their illustrations or digital programs such as Microsoft Paint.

Allow time for students to complete their sketches before displaying them around the classroom so students can conduct a gallery walk.

Assessment for/as learning:

While students conduct the gallery work, instruct them to select one of the work samples to peer assess. Ensure all work samples are peer assessed by someone.

Co-construct a sample criterion to guide students when assessing. For example:

- Features the steps in sequential order

- Uses active verbs

- Includes illustrations to accompany the instructions

Allow time for students to reflect on the work of their peers before instructing them to provide oral feedback to each other.

Artists at Work

poem by Jenny Erlanger | illustrated by Peter Sheehan

EN2-UARL-01| AC9E3LE05

Learning Intention:

I am learning to create imaginative texts by adapting ideas encountered in literary texts so that I can enhance my skills with using different approaches.

Success Criteria:

- I can identify language that reveals perspective.

- I can analyse a text to identify alternative perspectives.

- I can respond to artwork.

- I can compose a poem that represents my perspective.

- I can include an alternative perspective in my poem.

Essential knowledge:

View video Narrative from The English Textual Concepts. Discuss the ideas in the video, such as: narratives are the way that we organise events in the world, experienced by ourselves or others.

View the video Perspective from The School Magazine. Ensure students note that: perspectives may differ, and that they can be based on our past experiences and our values.

Oral language and communication

Prior to reading Artists at Work, inform students that often poems tell a story, just as a narrative would.

Discuss some of the differences and similarities between narratives and poems and record responses in a table.

Note: If more scaffolding is required, view the poem, My Bed's a Boat (page 14) and the narrative, How to Wash an Elephant (pages 15 to 17)

For example:

Narratives	Poems	Both
- The story is written as prose - Prose is organised in paragraphs	- The ideas are written in lines - The lines may or may not rhyme or follow a pattern - Lines are organised into stanzas	- Can include characters and settings - Can include fictitious events

Understanding text:

Without showing students a copy of the magazine, read the first two lines of the poem to them:

> He stands back, admiring his artwork.
> It's finished and ready to view.

Discuss students' predictions about who the artist might be. For example: a world-famous artist, a school student.

Discuss the different mediums artworks can be created on, such as canvas, paper, fabric.

Read the next two lines or listen to the audio file.

> My brother has obvious talent
> for someone who's not even two.

Discuss students' ideas about what the artwork might look like, drawing their attention to vocabulary such as 'talent'. Students will most likely conclude the artwork will be impressive.

Read the second stanza to the students and identify vocabulary that shows the artwork from the perspective of someone who admires it (divine, captured, creative design).

Continue reading to the end of the poem and discuss where the artist has chosen to create the artwork (on their Grannie's living room wall). Show students the accompanying

illustration and discuss the Grannie's perspective of it (she looks angry in the illustration and the poem describes her as not looking 'happy at all').

Discuss the impact of the ending, by using the following questions as a guide:

- Did the narrator's and the Grannie's perspective differ? (Yes, the narrator admired the artwork while instead it annoyed the Grannie as it was displayed on her wall)

- Did you find the ending surprising? (Yes, as it seemed the artwork would be admired by all)

- Do you find the poem humorous? If so, why? (The difference between the two perspectives makes the poem engaging and enjoyable)

Creating text:

View artworks by Jackson Pollock. Select one of the artworks, such as Number 18.

Inform students that their reactions to the painting may differ and that different perspectives are to be embraced. Discuss the artwork, using the following questions to guide the conversation:

Note: Record students' responses on the board or digitally in Google Jamboard for them to refer to later.

- What can you see? (Swirls, blobs and lines in colours such as red, black and yellow)

- How does it make you feel? (Student responses will vary, but may include, it makes me feel curious or it makes me feel bored).

- What do the elements in the image make you think? (For example, it makes me think of dancing, or it makes me think of a toddler's artwork)

- Do you like or dislike the artwork? Explain your reasons. (For example, yes, I think it is interesting and unique as it includes a variety of times of lines and shapes or no, I think it is pretty boring and that I could easily paint that myself)

Inform students that they will be composing a poem about the artwork, that shows their own perspective about it and that also includes an alternative perspective. Gradually release responsibility, by constructing a collaborative example first.

Collaboratively select two perspectives, such as from someone who loves the artwork and from someone who thinks it is boring and that it could be produced by a toddler.

Discuss positive and negative vocabulary that shows different perspectives and note students' ideas on the board. For example:

Positive vocabulary	Negative vocabulary
Stunning	Babyish
Unique	Boring
Unusual	Obvious
Texture	Waste of money
Variety	Easy to recreate
Deep	

Identify rhyming words for the vocabulary suggested, using a thesaurus or an online rhyming dictionary. Inform students that they can choose whether to make their poems rhyme or not.

Collaboratively create a poem, outlining both of the perspectives and incorporating some of the vocabulary identified. For example:

When I first saw the painting, I was shocked,

It's simply so wonderfully unique,

With its colourful swirls and patterns,

I could stare for at least a week.

My friend felt so very different,

Said it was such a bore,

Felt her brother could do the same,

And he's not even four.

Place students with a partner and instruct them to complete the following:

- Identify your perspective of the painting

- Consider an alternative perspective

- List vocabulary to include in the poem

- Identify rhyming words (if choosing to compose a rhyming poem)

- Construct a poem that shows two differing perspectives

Assessment for/as learning:

Match the pairs together to form groups of four. Instruct students to read their poems to each other. Instruct the pair who are listening to note any ideas they have for how the poems may be improved. Once both pairs have had the opportunity to share their poems, tell students to workshop each others' ideas, making suggestions of how the poems might be improved. Students can use the strategy Two Stars and a Wish for this activity.

Big Times: Elephants!

article by Karen Jameyson | illustrated by Fifi Colston | photos by Dreamstime

EN2-RECOM-01 | AC9E3LY05

Title of Close Reading Text: Big Times Elephants!

Learning Intention: I am learning to analyse the features of informative texts to comprehend their meaning so that I can understand what I read and make inferences about ideas.

Success Criteria:
- I can identify key information in a text
- I can examine how texts are organised
- I can consider why author's make choices about how to organise information

Reading	Text-Dependent Questions	Outcome:
1ˢᵗ Reading What it says. **Key ideas and details**	Read the title, what do you predict the article will be about? What is the subject of the article? What are three things you learnt about elephants from reading the article? Who is the article intended for?	EN2-RECOM-01 AC9E3LY05
2ⁿᵈ Reading How it says it. **Craft and Structure**	How has the information been organised? What is the purpose of the subheadings?	EN2-RECOM-01 AC9E3LA03

	Can you think of subheadings that could be used in place of those in the article and that summarise the information in each section?	
3ʳᵈ Reading What it means. **Language features, sentence structures, visual components, text cohesion, repetitions devices and language features.**	Why does the author compare the size and weight of elephants to the size and weight of an average-sized eight-year-old child? Why has the author used rhetorical questions, such as: • How big is big? • What do these guys eat to grow so big? • And just how many types of elephants are there? How do the photos and the illustrations support the ideas in the article? Can you find any words that have been repeated multiple times in the article? Why do you think those words have been repeated?	EN2-RECOM-01 AC9E3LA03
General follow up questions for each of the readings:		

Lucky Patch

story by Kathryn England | illustrated by Aśka

EN2-CWT-01 | AC9E3LA01

Learning Intention:

I am learning to understand that cooperation with others depends on shared understanding of social conventions so that I can improve my skills in group discussions.

Success Criteria:

- I can consider social conventions that support group discussions.

- I can select the rules I feel are most important for discussions.

- I can discuss ideas in groups.

- I can reflect on my performance in a group discussion.

- I can reflect on the social conventions and rules I chose and consider alternate rules I deem more important if necessary.

Essential knowledge:

Discuss expectations students are familiar with for when they work in groups, for example:

- That you listen respectfully to everyone's ideas

- That you take turns to talk

- That you can use majority voting to decide on areas where you cannot agree

Oral language and communication

Discuss times when students have worked in groups with others by using the following questions as a guide:

- What do you enjoy about working in groups? (I like having other people to share ideas with)

- What have you found challenging when working in groups previously? (Sometimes not everyone gets to speak or to share their ideas)

- What rules or expectations do you think would make working in groups more successful? (Making sure everyone has a chance to speak)

Understanding text:

Read the story, Lucky Patch, or listen to the audio file. Identify key decisions the character Tim makes throughout the story and jot these on the board. Ensure students note the following choices:

- To pick up the bird

- To carry the bird home

- To keep it in the garden shed

- To name the bird Lucky Patch

- To feed the bird seed

- To drag branches into the shed

- To set Lucky Patch free

- To take Lucky Patch to the creek

- To keep returning Lucky Patch back on the branch each time it flew back to him

- To clap his hands to scare Lucky Patch into flying away

Refer to the first decision Tim makes, whether or not to pick up the bird. Inform students that you will be discussing the merits of this choice collaboratively. Set a timer for two minutes and instruct students to jot down all the reasons why they might agree or disagree with the choice Tim makes. Share responses. Sample ideas include:

Agree: The bird is injured, it needs help, it could be attacked by a predator if Tim left it there

Disagree: The bird's mother may return to help it, it is advised not to interfere with nature, the bird might come to rely on Tim, and it won't be able to take care of itself.

Conduct a class discussion, instructing students to take turns to share their ideas.

Reflect on the discussion process by considering the following questions with students:

- What helped the discussion to run smoothly? (Everyone took turns)

- What didn't go so smoothly in the discussion? (Perhaps someone felt their ideas weren't heard)

- What rules might you make around discussions? (Taking turns to speak, listening respectfully)

Inform students that they will be discussing another decision Tim makes in groups. Tell them that prior to engaging in the discussion, they will decide on rules or expectations for their groups.

Place students in groups of three or four. Display the following list of potential guidelines for working in groups:

- It is important to listen to everyone's opinion.

- You should only listen to people who agree with you.

- You should suspend judgement until you have heard everyone's opinion.

- You should stick to your opinion no matter what.

- You should not interrupt.

- It's OK to interrupt if the person has been speaking for a while.

- You should give equal time to each group member.

- Someone should write down everyone's ideas.

- No one needs to write down ideas, everyone can remember them.

- Someone should lead the discussion and tell everyone when it is their turn to speak.

- No one needs to lead the group; everyone can organise taking turns themselves.

Instruct students to discuss with their group which of these rules they think they should follow. Tell students to select three that they decide are the most important and to note these in their workbooks. Students can identify three alternative rules if they have their own ideas for rules that might work best.

Instruct each group to select one of Tim's choices that were identified earlier, preferably one where there is some debate on the merits of the decision Tim made amongst their group. Tell students to jot down ideas about the choice Tim made before discussing the topic with the members of their group.

Instruct students to check back to the text to see if there is any reasoning included to explain Tim's choices. For example,

He decides to keep the bird in the garden shed as:

> It had a big window that looked out onto the backyard.

He follows Dad's suggestion to take Lucky Patch to the creek as:

> 'There are lots of birds around here,' he said. 'You won't be lonely.'

> 'There's fresh water right here.'

> 'There are plenty of grass seeds around,' he said. 'You'll never be hungry.'

Once students have had time to discuss the choice, instruct them to reflect on their group's performance in the discussion by considering the following:

- Did the group stick to the rules you identified?

- Were the rules adequate enough to ensure the discussion ran smoothly?

- Would you like to change any of the criteria you selected? (At this point, students can change their criteria if they wish)

Discuss students' reflections, drawing attention to any incidences where the group did not feel they stuck to the rules they chose or where they indicate they wish to change the rules they initially selected.

Instruct the students to select another of the choices Tim made and to discuss it with their group. Tell students to focus on whether their reflections enable them to conduct the discussion more easily.

Assessment for/as learning:

Once students have completed their discussions, reflect on which rules worked best. Create a class display of those that students identify to use as guidelines future class discussions.

Instruct students to respond to the following exit ticket sentence stems in their workbooks:

- Rules support discussions because… (They enable a discussion to run smoothly)

- The rules I think are most important are… (Student responses will vary)

- I found it easy/challenging to stick to the rules my group identified because… (Student responses will vary)

- In future, I will… (For example, wait for the person to finish speaking before I share my ideas)

In the Middle of the Mud

story by Beverley Boorer | illustrated by Kerry Millard

EN2-UARL-01 | AC9E3LA10

Learning Intention:

I am learning to identify each element of a narrative and to use subject specific vocabulary to describe them so that I can experiment with creating my own structurally sound narratives.

Success Criteria:

- I am learning to identify elements of a narrative.

- I can use subject-specific vocabulary to describe the elements.

- I can compose a narrative.

- I can include the structural elements in my own narrative.

Essential knowledge:

View the video Narrative from the English Textual Concepts. Ensure students note that following the structure of a narrative allows writers to communicate their ideas in a way that is easy for others to understand.

Oral language and communication

Discuss metalanguage for narratives that students are familiar with, for example, characters, settings, plot.

Display the following opening of a narrative:

> Brown Bear looked around his gloomy cave and sighed. Yet again, the table for dinner was set with only one knife, one fork, one plate and one bowl. Just once, it would be nice not to eat alone.

Discuss with students the following questions:

- What do we know about where the story takes place (ensure students know that this is called the setting, and that the setting refers to the place and time when the story takes place)? (The setting is a gloomy cave, at dinner time)

- What do we know about Brown Bear? (He lives alone)

- What challenge is Brown Bear facing? (He is lonely)

- What is his goal? (To find a companion)

- What do we call this part of a narrative? (An orientation or an opening)

Discuss the types of information that appears in an orientation. Refer students to the extract on the board and tell them to analyse this if they are unclear. Ensure students note that orientations usually include the setting, the main character and their challenge or goal.

Display the following extract:

> That's it, Brown Bear decided, I'm heading out into the woods to find a friend. Surely someone will have dinner with me. Off he trundled through the thick trees. But every time he got close to an animal, a beaver, a bird or even an ant, they scampered away as fast as they could.
>
> 'This is no use,' he wailed.
>
> He slumped down on a log, stubbing his toe in the process. A sob bubbled up his chest, and large tears clung to his fur.

Discuss the following questions:

- What does Brown Bear encounter in the woods? (None of the animals will stay and talk with him)

- What part of the narrative is this? (The complication)

Discuss elements of the complication, ensuring students note the following:

- It features increasingly challenging problems for the character in pursuit of their goal

- It puts pressure on the main character

- Often characters may feel that all is lost

Display the final extract:

> As Brown Bear sat on a log, head in his hands, he heard a rustling next to him. He looked up and he was met with eight shimmering eyes. A spider.
>
> "All other animals run away. Why are you still here?" Brown Bear asked.
>
> "Alas, I have the same problem, my friend. No one wants to hang out with me. They say I'm too creepy," the Spider said, wiggling his legs as if to prove the point.
>
> "It sure gets lonely, doesn't it? All I wanted was for someone to join me for dinner," Brown Bear said.
>
> "Dinner, you say, well that sounds swell. Can I join you?" Spider asked, his cheeks flaming red.
>
> "Why, of course you can. That would be marvelous," said Brown Bear, smiling widely.
>
> And off the pals went, for their first of many dinners they would spend together.

Discuss the following questions:

- What part of the narrative is this? (The ending/resolution)

- What often appears in this part of a narrative? (The character overcomes their challenges and achieves their story goal)

Understanding text:

Inform students that they will be examining a narrative to identify the structural elements.

Place students with a partner and provide them with copies of In the Middle of Mud from the magazine and three different coloured pencils. Place them with a partner and instruct them to highlight the orientation in one colour, the complication in another and the resolution in the third colour. Alternatively, students can use post-it-notes on the original copy of the story in the magazine to identify where each of the elements are.

Ensure students note the following sections:

The orientation:

> IT HAD RAINED for a whole week. Now the rain had stopped, and the water had drained away, leaving a lot of mud. Everyone was busy cleaning up.

And the information about each of the characters issues with the rain, including Billy Banger the butcher not being able to sell sausages, Les Loaf, the baker, not being able to deliver bread, Mrs. Sprout, the greengrocer needing to find customers before her onions start sprouting, Tommy not being able to play soccer.

The complication:

When Tommy slips in the mud, when Billy Banger slips too and hurts himself, Les Loaf and Mrs. Sprout slipping over too, Pom Pom dragging Miss Lally in the mud also and them all complaining.

The resolution:

When Tommy tells them to view the mud sliding as a competition and they all cheer up and change their perspective and decide to combine their products to have a sausage sizzle.

Creating text:

Tell students that often before composing a story, writers will plan each of the elements of narratives discussed. Display the following list of elements and discuss these with reference to the story displayed earlier:

- Character (Brown Bear)

- Goal (To find a companion to share dinner with)

- Setting (Bears gloomy cave and the woods)

- Complications (The animals kept running away from Brown Bear, he stubs his toe on a log)

- Resolution (A spider, who also the other animals avoid, becomes his friend)

Inform students that they will be composing their own narrative, that follows the structure examined in both the story displayed and In the Middle of Mud. Inform students that authors often use their own lives and surroundings to help them to draw inspiration for narratives. Discuss ideas students relate to, for example a misunderstanding on the playground between two friends and a situation where a student has the opportunity to cheat on a test but must decide whether to do so or not. Discuss students' ideas.

Place students with a partner and instruct them to discuss the following, reminding them to draw on their own experiences:

- Character

- Goal

- Setting

- Complications

- Resolution

Tell students to make notes about their ideas in their workbooks. Instruct students to use their ideas to compose a brief narrative. Students can choose whether to communicate their story as a written text, a comic strip (refer students to Frank Spook, page, 35, issue 1 of Countdown for ideas), or a digital, using programs such as Book Creator. Inform students that the goal is to construct a narrative that features each of the structural elements identified.

Assessment for/as learning:

Allow time for students to compose their narratives before instructing them to share them with their peers. Instruct students to identify each of the structural elements in the work of their peers.

Instruct students to complete the following exit ticket questions to reflect on the learning:

- What elements do narratives feature?

- Why is it important to include each of these elements?

- How do our own lives and surroundings help us draw inspiration for narratives?

Good Morning, Spring!

poem by Kate Rietema | illustrated by Shelley Knoll-Miller

EN2-RECOM-01 | AC9E3LA09

Learning Intention:

I am learning to analyse illustrations to examine how character gaze is used to direct a viewer's attention so that I may experiment with this in my own illustrations.

Success Criteria:

- I can analyse an illustration to identify how gaze is used to direct a viewer's attention.

- I can experiment with using character gaze in an illustration.

- I can compose a poem about the view a character's gaze is focused on.

Vocabulary

Ensure students are familiar with the following vocabulary:

- Gaze: The direction in which a character is looking within an image

- Composition: Where objects are placed within a frame

Understanding text

Read Good Morning, Spring! or listen to the audio file, without allowing students to view the accompanying illustrations.

Discuss the following questions with students:

- Where do you think the character is? (If students are unclear, prompt by asking them to think whether the character might be inside or outside)

- Where is the character's attention focused? (Outside their window)

- What clues in the poem helped you to identify this? (Good morning, sun, shining down on me, Coming in my window)

- Where do you think their gaze might be focused on in an accompanying illustration? (Outside)

View the accompanying illustration and identify where the character's gaze is focused (outside).

Those with a digital subscription can complete the interactive activity now.

Analyse the illustration further by discussing the following:

- Where is the eye drawn to first? (The view through the window)

- Why is the viewers eye drawn there? (The character's gaze is facing that way, the view through the window is lighter and brighter than the view inside the room)

- What can you see in the illustration, inside the room? (A bed with rails, a 'Get well soon' banner)

- What do the elements in the image make you think of? (That the character is in hospital, perhaps recovering from an illness or an operation)

- Why might the character be gazing out the window? (To think about what is outside their room)

Creating text:

Inform students that they will be experimenting with creating an illustration that shows a view through a window before composing a poem about that view. Inform students that they will be using a character's gaze to direct viewers' attention. Inform students that first you'll be experimenting with an example collaboratively.

Tell students to look out the classroom window and discuss anything they can see, for example, trees, classrooms, the playground. Sketch a rectangular frame on the board for the

window then sketch these elements inside. To the left of the window, sketch the students, gazing towards the window. Discuss how you might use colour to direct the viewer's gaze (the view through the window would be lighter and brighter than the scene inside the classroom).

Discuss key vocabulary to describe the view through the window and jot this on the board, for example: benches, asphalt, skipping ropes, classrooms, the canteen shutters, ibis, overflowing rubbish bins.

Refer back to the poem and discuss the style, ensuring students note that the phrase 'Good morning…' has been repeated throughout the poem. Discuss the rhyming structure, ensuring students note that it features rhyming couplets. Identify rhyming words for the vocabulary discussed, for example:

Benches: trenches

Skipping rope: hope

Classroom: broom

Canteen shutter: butter, gutter

Bins: tins

Collaboratively compose a poem to accompany the sketch on the board, using the vocabulary identified and the repeated phrase, 'Good morning'. For example:

> Good morning playground, so big and wide,
>
> So many places to play and hide.
>
> Good morning colourful skipping rope,
>
> Playing soon with friends I hope.
>
> Good morning canteen covered by shutters,
>
> Where I'll soon go and buy, bread and butters.
>
> Good morning birds, cawing and squawking,
>
> Looking for worms, quietly stalking.

Place students with a partner and instruct them to create their own illustrations that use character gaze to direct viewer's attention, and accompanying poems, by completing the following steps:

- Choose a view through a window, either real or fictional (Students may need further scaffolding for ideas, if so, discuss scenes that might be viewed through a window)

- Sketch the view, placing the scene on one side, framed by a window

- Sketch a character gazing out through the window

- Use colour to direct the viewer's attention

- Identify vocabulary to describe the view

- Note rhyming words

- Construct a poem about the scene through the window

Assessment for/as learning:

Instruct students to swap their illustrations and poems with another pair. Tell students to use the list of instructions to act as criteria they can use to assess the work of their peers. Instruct students to award one point for each of the criteria their peers successfully meet. Allow time for students to workshop the students' illustrations and poems, providing oral feedback and adapting their work where necessary.