

The Rememberator

story by Melanie Koster | illustrated by Jake A Minton

AC9E4LE05 EN2-CWT-01

Learning Intention:

I am learning to compose a text with a range of sentence types so that I can enhance my narrative writing.

Success Criteria:

- I can explain how sentence length affects a narrative.
- I can use adverbial clauses/phrases, compound sentences, complex sentences and conjunctions to enhance a text.
- I can compose a narrative based on a text I already know.

Essential knowledge:

Adverbial Clauses

Adverbial Phrases

Compound Sentences

Complex Sentences

Conjunctions

Oral language and communication

Display [Gary Provost's website](#) and read aloud the quote titled Vary Sentence Length and Create Music. Keep the display up and give students two minutes to write down anything they notice about the quote. Sample answers may include:

- There is one sentence that is only one word
- The sentence with one word uses repetition of the word "music"
- The longest sentence is at the end
- There are short, medium and long sentences
- The first half of the quote only uses sentences that are five words long
- The second half of the quote is more interesting
- The author compares changing sentence length to music

Understanding text:

As a class, read The Rememberator or if you have a digital subscription, listen to the audio recording. As students listen to the narrative, ask them to note interesting sections that play with sentence length. For example, the first paragraph:

Jeremy Sprockett forgot a lot. The Sprocketts were a forgetful family. The house was

full of music, art, dance, books and wonderful inventiveness. But with so much creativity crammed into each day, and so many exciting things to think about, some ordinary but rather important things were hard to remember.

Invite students to share their interesting sections and discuss sentence lengths. Ask what sort of techniques the author used in each section. As with the paragraph above, some sample answers would include:

- the use of repetition of the word forgetful
- the use of a list in the third sentence
- the long sentence at the end with various clauses and conjunctions

Remind students of different sentence types, such as [Compound Sentences](#) and [Complex Sentences](#). Go through the difference between [Adverbial Clauses](#) and [Adverbial Phrases](#) and ask them to list [conjunctions](#) that can be used to expand sentences. If you have a digital subscription, complete the activity Sentence Variety to consolidate learning.

Ask students to find examples of these five features in the text.

Sample answers:

1. Compound sentence:

The door unlocked and swung open.

2. Complex sentence:

As the Sprockett Family went to leave, the Rememberator scanned their bags.

3. Adverbial clause:

When bags were packed with the required items

4. Adverbial phrase:

On Wednesday

5. Conjunction:

But

Issue students with a number from one to five and have them write a definition and several examples for the corresponding grammatical feature above. So, students who were issued with the number one will write a definition and several examples for compound sentences, students who were issued with the number two do the same for complex sentences and so on. Students can complete the task as a poster or on index cards. These definitions and examples can be used for the following task.

Creating text:

Tell students to choose a section of the story that can be expanded into a short story, for example, when Jeremy has to play air-cello in the orchestra. Explain that students will need to use a variety of sentences to make their story more interesting and include at least one of each of the grammatical features listed above. Encourage them to think of other narrative techniques explored in this lesson, such as one-word sentences and repetition. Return to the quote by Gary Provost and the full text of *The Rememberator* for more examples.

To start them off, read the following prompt aloud:

It was a bad week. The worst week. And it was only Tuesday! Jeremy stood outside the music room, sore, sorry and miserable as he shivered in the cold. How could he have forgotten his cello? What would the music teacher say?

Assessment for/as learning:

Students can use the following self-evaluation checklist during and after writing:

- I have included varying sentence lengths
- I have included at least one adverbial clause
- I have included at least one adverbial phrase
- I have included at least one compound sentence
- I have included at least one complex sentence
- I have used conjunctions

A [marking rubric for imaginative texts](#) can also be found on The School Magazine website. Students can use this rubric to inform their writing, and it can be used for peer and teacher assessment.

Puppy For Sale!

poem by Katrina Swenson | illustrated by [Christopher Nielsen](#)

AC9E4LY01 EN2-UARL-01

Learning Intention:

I am learning to identify persuasive devices from different time periods so that I can create my own persuasive text.

Success Criteria:

- I can identify persuasive devices in texts from different time periods.
- I can describe how a sales pitch demonstrates authority.
- I can create a trade card using persuasive devices.

Essential knowledge:

For more information about the conventions of persuasion, see The School Magazine's video on [Argument](#).

For more information about the roles of the composer and the responder, see The School Magazine's video on [Authority](#).

A comprehensive exploration of trade cards can be found on the Weill Cornell Medicine Samuel J Wood Library's webpage [The History of Drug Advertising](#).

Oral language and communication

Introduce the song 'With a Flair' (from Bed knobs and Broomsticks) to the class. If you have access to the video, view it with the class. If not, read the [lyrics](#). Pose the following questions to students:

- What do you think the song is about?
- Do you think the person singing the song is an honest person?
- What is the singer trying to do?
- What era do you think this song is set?

Ensure students understand that the song is about an olden-day salesman who is trying to trick people into buying his useless product. Ask students if they've ever come across a similar sales technique, either in real life or in books, movies or television. If the topic arises, discuss scams, such as email scams.

Understanding text:

Without showing the illustration, read Puppy for Sale! aloud to the class. Use different voices for the two characters. Ask students afterwards what is happening in the poem. Ensure

students understand that the salesperson is trying to sell a crocodile as a dog. Allow students to view the illustration. Ask students what similarities they notice about this poem and the song *With a Flair* (such as showmanship, lies, confidence of the seller).

Return to the line from *With a Flair*:

First, I rattle off a ready stock of gibberish and poppycock.

Explain that this means the salesman says a bunch of nonsense that sounds real in order to portray authority over the subject. Ask students what part of *Puppy for Sale!* gives some authority to the salesperson (answer: he's a hairless variety. He's registered, groomed, and his nails have been clipped. He'll never get lost, 'cause he's also been chipped.) Explain that this seemingly authentic language makes it seem like the sales pitch is genuine.

Read aloud the following extract from Weill Cornwell Medicine Samuel J Wood Library's webpage [The History of Drug Advertising](#):

During the 19th century, the cost of seeing a physician was more than many people could afford. Additionally, many feared the typical treatments provided by physicians of that time. Patent medication manufacturers jumped on the chance to provide alternative treatments for the American public. To sell their goods, these manufacturers developed advertisements based upon bold claims and flashy appeal. **Drug makers used bright colours, creative language, and eye-catching designs to convince the public to buy, buy, buy!**

Explain that these advertisements were often printed on trade cards, which were like little postcards with colourful illustrations and text. Ensure students understand that at this time in US history, anyone could sell anything, with no laws determining whether what they said was truthful. Read the next paragraph from the webpage (you can omit the names of the harmful drugs):

Typically, it was claimed that these medications contained some particularly effective secret or unusual ingredient. Perhaps it was a rare herb only known to Native Americans, or a highly purified component produced in a state-of-the-art laboratory. Many patent medications were claimed to be "cure-alls" or to cure multiple illnesses. However, **in reality most of these medications contained nothing more than common substances** such as alcohol, herbs, and plant oils. ***Some even contained ingredients we now know to be harmful.***

The UCLA Library has a wide collection of digitised [trade cards](#) to explore. Click on the heading to see both front and back. Display an appropriate card for the class to analyse, such as [Carter's Little Nerve Pills](#). Read through the text with the class, asking the following questions:

- What is the product? (Carter's Little Nerve Pills)
- What is the advertisement claiming the product can do? (Give you a good night's rest)

- What phrase gives the sense that these pills are legitimate i.e. the seller's so-called authority? (Sold by druggists everywhere)
- What are some phrases and sentences that are trying to persuade the reader to buy this product? (Sample answers include refreshing sleep, do not affect the bowels in any manner whatever, really handsome, good taste, cannot fail to benefit you)
- Would you buy these pills? What part of the text has or has not convinced you of this?

Creating text:

Explain that students will be creating their own trade cards for the "puppy" in Puppy for Sale! They can use information from the poem as well as their own creative additions. Ensure they include the following on their trade cards:

- An illustration
- Persuasive language
- Proof of authority
- Information from the poem

Students can refer to the Carter's trade card, or other trade cards from the UCLA Library collection, for inspiration.

Assessment for/as learning:

After the lesson, do a [gallery walk](#) so students can see everyone else's trade cards. Have a class vote on which trade card seemed most convincing and discuss what persuasive techniques worked best for that card.

Gulls Are Great

article by Cheryl Bullock | photos by Alamy

AC9E4LE02 EN2-UARL-01

Learning Intention:

I am learning to describe text structures and language features so that I can use metalanguage to share my opinions of a text.

Success Criteria:

- I can describe the features of different text structures.
- I can use metalanguage when evaluating the language features of a text.
- I can use a graphic organiser to organise and display my evaluations of a text.

Essential knowledge:

For more information about the conventions of persuasion, see The School Magazine's video on [Argument](#).

For more information about the roles of the composer and the responder, see The School Magazine's video on [Authority](#).

Oral language and communication

Read aloud the title Gulls are Great. Ask students to write in their workbooks answers to the following questions:

1. What do you predict this text will be about?
2. How do you expect this text to be structured? (i.e. Will it have a conflict and resolution? Will it use subheadings? Will it have persuasive writing?)
3. Do you think you'll like this text?

Invite willing students to share their answers with the class.

Understanding text: (Reading fluency, reading comprehension, UARL)

As a class, read through Gulls are Great, or if you have a digital subscription, listen to the audio recording.

Ask students to share whether any of their predictions were correct, including whether they liked the text. All students can hold up their fingers to show their rating out of ten for their evaluation of the text. Encourage students to consider what specific parts of the text they liked and didn't like. Discuss the following as a class:

- What structural features suggest this text is an article? (Subheadings, facts, statistics)

- What do you think of the subheadings for this text? (Answers will vary – perhaps some students will find them clever while others may consider them lacking)
- What structural features suggest this text is a persuasive text? (Persuasive language, high modality words like “need”, rhetorical questioning)
- What is the argument being put forward by the text? (That gulls are great)
- Find vocabulary in the text that supports the argument “Gulls are Great”. (Incredible, resourceful, impressive, crafty, misunderstood, smart, amazing etc)
- What rhetorical question is used to support the argument “Gulls are Great”? (In fairness to the gulls, aren’t they just doing what any parent would do ... protecting their young?)
- How does the text’s structure impact your opinion of the text? Does it make you like it more or less?

Have students write their answers to these questions in their workbooks.

Working in small groups, have students hunt through the text for the following language features:

1. **Alliteration** (words starting with the same sound)

Answers include: feathered forages, bright birds, soaring sea birds

2. **Metaphor** (saying one thing is another thing)

Answers include: mob of angry gulls, fall for that trick

3. **Idiom** (an expression)

Answers include: fat chance, bad rap

4. **Personification** (giving an animal or thing human attributes)

Answers include: crafty, the fun begins

Ensure students make note of their findings, then share answers with the class.

Creating text:

Explain that students will be making a graphic organiser, evaluating both the text structure and language features using the metalanguage from the previous section of the lesson. This means the graphic organiser needs to include the features of the text structure, a summary of some of the language features and an opinion on each point.

An example answer:

Subheadings

The subheadings for Gulls are Great use alliteration, exclamations and questions. I think they are creative and give enough information for me to quickly find specific information in the text.

The graphic organiser should also include a final rating out of ten.

Examples of types of graphic organisers students can use:

- A lift the flap poster (A [Lift the Flap](#) how-to video can be found on the British Library's YouTube channel)
- A [Concept Map](#)
- A poster version or digital [Accordion](#) (If you have a digital subscription to The School Magazine, display the interactive accordion My Evaluation of Gulls are Great to give a full example of the task)
- A design on [Canva](#)
- Creating [QR codes](#) with links to evaluations on a poster
- A [PowerPoint](#) (Extension: capable students can use internal hyperlinks to link the text feature to a different page in the PowerPoint with their opinion)

Assessment for/as learning:

Students can use the following checklist during and after the activity:

Have I –

- included the structural features of the text?
- listed some of the language features used in the text?
- given my opinion on both the structural features and language features of the text?
- given the text a final rating out of ten?

It

poem by [Lisa Varchol Perron](#) | illustrated by Ross Morgan

[AC9E4LA11 EN2-VOCAB-01](#)

Learning Intention:

I am learning to experiment with words and their connotations so that I can expand my vocabulary.

Success Criteria:

- I can describe how connotations for synonyms differ despite their similar meanings.
- I can explain why an author might have chosen specific vocabulary in a text.
- I can alter words in a text to change the connotations.

Essential knowledge: (Shared understanding of Textual Concepts, UARL)

For more information about shades of meaning behind words, view The School Magazine's video on [Connotation, Imagery and Symbol](#).

Vocabulary

Explain to the class that you will be giving them a description of the same bedroom. Secretly (either by physically separating the class or by passing out slips of paper), give half the class the sentence "The room is cramped" and the other half the class the sentence "The room is cosy". Have students write down how they would feel if this was their bedroom. Ensure no one sees the different sentences.

Invite students to share their answers with the class. The students who received the sentence "The room is cramped" may have answers such as uncomfortable, hot, sad or claustrophobic. The students who received the sentence "The room is cosy" may have sentences such as happy, settled, warm, comfortable.

Ask the class why they think their answers were so different. Remind them each sentence described the same bedroom.

Reveal that the bedroom you were describing was small, but you used two different words as adjectives – cramped and cosy. Explain that, depending on which synonym you used, students felt differently about the room, and these different feelings are called connotations. Tell the class that authors, especially poets, select their words with care in order to evoke a certain feeling in the reader.

As a class, view The School Magazine's video on [Connotation, Imagery and Symbol](#), stopping at 1 minute 50 seconds.

Understanding text: (Reading fluency, reading comprehension, UARL)

Read aloud it or, if you have a digital subscription, listen to the audio recording. Provide a display or photocopies of the words for students to refer to. As they listen, have them write down interesting words from the poem. Students might note words such as slinks, delicate, quickens and thunderous.

In small groups, students share their interesting words then discuss why they thought the author chose these particular words. They may use a dictionary or online dictionary if they wish. Encourage them to look at the context (surrounding words) when forming their ideas, as well as considering the connotations. For example, ask:

- What do you think of when you hear the word "slinks"? A cat? A slinky toy? A spy in the shadows?
- How might a storm be like a cat? (Metaphor)
- How does the word sound when it's read in the context of "It slinks in the shadows"? (Alliteration)

Display the Merriam-Webster page on [quicken](#), guiding students to the intransitive verb definitions, specifically:

2 : to come to life *especially* : to enter into a phase of active growth and development, seeds *quicken*ing in the soil

and

3 : to reach the stage of gestation at which foetal motion is felt

and

5 : to become more rapid, her pulse *quicken*ed at the sight

Ask students why "quicken" was such an interesting word for the poet to use when describing the formation of a storm. Remind them of the video on Connotation when considering their answer. Students might notice that there are lots of different meanings of the word quicken, so readers will have lots of different interpretations depending on their personal context. For example, a soon-to-be mother might read the word quicken in the poem and think of the storm as a baby growing, while a gardener might read the word quicken and think of the storm like flowers blooming to life.

Give groups time to discuss their thoughts about other interesting words then share their main points with the whole class.

Creating text:

Explain that students will be altering at least four words of the poem, replacing them with words that give different connotations. Ask students what sort of words they could change to alter the reader's perception of the storm. As an example, ask students what happens

when they change the word “shivers” to “thrills”. Have them consider the connotations of the word shivers as opposed to thrills, and how this changes the anticipation of the brewing storm.

To guide students, ask them to first consider how they want the reader to perceive the coming storm. Ask them whether they want their readers to be scared, excited, nervous, happy, mournful or something else. It might be helpful for students to brainstorm words associated with their chosen feeling before attempting the task.

Students can use a dictionary or thesaurus for inspiration. Pair up those who need extra assistance.

Assessment for/as learning:

In their small groups again, students reread the poem with their altered words. Peers discuss what connotations the new words give, how it’s changed from the original text and how the new poem makes them feel about the coming storm.

For self-assessment, students answer the following questions:

1. Did my peers understand what feeling I was trying to evoke with my new words?
2. Did I make the best vocabulary choices when changing the poem?
3. How happy am I with my new poem?

Finding Out

story by David Hill | illustrated by [Sylvia Morris](#)

[AC9E4LE03 EN2-UARL-01](#)

Learning Intention:

I am learning to analyse the development of a character in a text so that I can persuade others to read the text.

Success Criteria:

- I can map my changing responses to a character in a text.
- I can describe the techniques the author used to develop that character.
- I can write a blurb persuading people to read the text.

Essential knowledge:

For more information about the conventions of persuasion, see The School Magazine's video on [Argument](#).

For more information about the roles of the composer and the responder, see The School Magazine's video on [Authority](#).

For more information about characters in a text, see The School Magazine's video on [Character](#).

Oral language and communication

With the class, view the following blurbs from Penguin Random House's website:

[An A to Z of Dreaming Differently](#)
[Charlotte's Web](#)
[The Stone Bird](#)
[Fantastic Mr Fox](#)

Ask students to describe the purpose of a blurb (to persuade people to read the book). Have students find examples of persuasive devices in each of the above blurbs.

Ensure students note the blurbs include:

- The use of powerful and positive adjectives to describe the book and creators (e.g. beautifully illustrated, award-winning, timeless classic, magical, stunning, luminary, much-loved)
- A short summary of the events of the text
- A short description of the characters
- A quote from the text

- A hook to intrigue readers to want to know more

Understanding text: (Reading fluency, reading comprehension, UARL)

Tell students that they will be writing their own blurb for the story they're about to read. Explain that to persuade others to read the text, they need to map their own responses to the characters and their journey through the narrative. Remind students that being aware of how the author purposefully develops character and plot will give them a better understanding of the text.

Have each student divide a piece of paper into four and label the quadrants A-D.

Read the first page of Finding Out (page 16), up to:

One time when we were driving back home, my mother asked what Uncle Fred and I had been talking about.

Pause and ask the following questions:

- What does the narrator think of Uncle Fred? (He's boring)
- Do you think Uncle Fred will be boring?
- Why not?

Explain that, even though the narrator thinks Uncle Fred is boring, the author is setting the reader up with different expectations. Tell students that the author is relying on their knowledge of story structure and giving hints (foreshadowing) in the form of the narrator's mother's dialogue, which clues readers into the fact that there will be more to Uncle Fred than what has been revealed so far.

Have students write what they think of Uncle Fred in quadrant A of their paper and any questions they might have about the character so far (such as why his shoulder is bent). Explain that including the bent shoulder gives the character of Uncle Fred a bit of mystery and encourages the reader to continue reading to find out what happened to him.

Read the next page (page 17). Ask students:

- What do you think about Uncle Fred now?
- Why do you think the author included the fact that Uncle Fred thought war was wrong? (It shows his strong morals)
- Why do you think the author included the fact that Uncle Fred lied about his age? (It shows his bravery and determination)
- How has your view of Uncle Fred changed since the last page?
- Do you think your opinion of Uncle Fred will change again before the end of the story?

Have students write their answers in quadrant B.

Finish the story and ask the following questions:

- Why do you think Uncle Fred didn't tell anyone about his brave acts? (He was humble)
- Why do you think the author included the fact he threw away his medal? (It shows how sad he was)
- What does it say about Uncle Fred's character that he sacrificed so much – and went against his anti-war beliefs – to protect future generations? (He's selfless)
- How do you think the narrator feels about Uncle Fred now? (Admires him)
- How do you feel about Uncle Fred now?

Have students write their thoughts in quadrant C.

Creating text: (spelling, creating written text, handwriting, UARL)

Return to the blurbs from the beginning of the lesson and remind students that they will be writing a blurb for this story, persuading people to read it. On the board, brainstorm a list of adjectives to describe the book, such as powerful, bittersweet and thought-provoking.

Remind students that a blurb should have a short summary of the characters and the plot, but not give away too much. They should also include some techniques the author used to develop the character of Uncle Fred. Encourage them to look at the blurbs provided or other blurbs on classroom novels for inspiration.

Students write their blurbs in quadrant D of their paper.

A sample answer:

Finding Out is a powerful story about a man named Fred, who at first seems boring and strange. As the narrative continues, the author uses foreshadowing and intrigue to suggest there's more to Fred than the reader initially realised. It is a thought-provoking read that will be tugging at your heartstrings by the end.

Assessment for/as learning:

Students swap blurbs with a partner and give feedback in the form of **two stars and a wish**.

Booted

poem by [Rebecca Gardyn Levington](#) | illustrated by [Shelley Knoll-Miller](#)

[AC9E4LE04 EN2-UARL-01](#)

Note 1: Prior to the lesson, find outline templates of single shoes online (such as [Free Printable Running Shoe Template](#)) and print one shoe per student. (Flip each picture to make pairs of shoes that will match up later.) Different types of shoes are useful but not necessary.

Note 2: This activity has a table to print and cut up.

Learning Intention:

I am learning to analyse word play in poetry so that I can explain how it shapes meaning.

Success Criteria:

- I can identify instances of word play in a poem.
- I can explain the multiple meanings of word play to better understand a text.

Vocabulary

Select several jokes from the Reader's Digest [30 Pun-derfully Funny Puns for Kids](#) and tell them to the class. Some good examples include:

4. I'm great friends with 25 letters of the alphabet. I don't know Y.

6. Where do T-rexes shop?

At dino stores.

9. What do astronauts do before throwing a party in space?

They planet.

26. I wish I could be a doctor, but I don't have the patients.

Then tell this joke:

How do you know if there's an elephant under your bed? Your head hits the ceiling!

Ask students what's different about the last joke to the others. If they're not sure, guide them to the answer that the first jokes play on words, while the last joke is just a silly situation. Explain that the sort of word play in the first examples is called a pun, and that puns:

1. Replace words that sound like other words (e.g. planet versus plan it, as in joke number 9)
2. Play with the same word that has two or more different meanings (an example of this could be: A hard-boiled egg is hard to beat)

Ask students where they might find puns and word play. Answers may include in joke books, in news articles, in stories and in poems.

Understanding text:

Explain that the poem students are about to hear has multiple instances of word play and puns. If students are unsure whether something is a play on words, ask them to consider whether the words and phrases have more than one meaning. If they can't, it's not word play. Display a copy of *Booted* on the board for students to refer to.

Read the poem aloud to the class or, if you have a digital subscription, listen to the audio recording. Ensure the class hears the poem a few times so they can identify as many instances of word play as possible. Do not discuss answers at this point.

Creating text:

This activity will have students matching the two meanings for each instance of word play in the poem.

Print and cut out the individual cells for the following table, with as many copies as needed for the class. If the number of cells doesn't fit evenly with the number of students, ensure each literal meaning (on the left) has a match for its metaphorical meaning (on the right) and discard any leftovers. In the case of an uneven number of students, give yourself a cell.

We've been through rain and thunder.	We've gotten through difficult times.
They don't have as solid a structure as I do.	They won't take care of you like I have.
The bottom of their frame is flimsy.	They do not have strong character.
Those thongs aren't as big as us.	Those thongs can't compete with us.

Shuffle the cells and give one to each student. Explain that students need to find who has one that matches theirs. Explain that there will be double ups in some instances, but students are not looking for their exact duplicates, rather, they need to find the two cells that give meaning to a single instance of word play in the poem.

To assist students, keep the poem displayed on the board so they can refer to the words when considering the matching meanings.

Once students have found their partner, hand out matching shoe templates to each pair and have them copy one phrase onto each shoe. When pairs can identify which line from the poem matches their twin meanings, they can make a long shoelace with a strip of paper to connect the two shoes together, writing the line on the strip. Alternatively, the strips with the answers are below for you to print and cut:

We weathered every storm.
They won't support you like we did.
Their soles are weak. No heart!

those thongs can't fill our shoes.

Assessment for/as learning:

For self-evaluation, students can answer the following questions:

1. I completely understand the two meanings of the phrase and how it enhances the text.

Strongly disagree Disagree Not Sure Agree Strongly Agree

2. I can define word play.

Strongly disagree Disagree Not Sure Agree Strongly Agree

As an exit slip, ask students to describe one of two ways that puns work.

(1. Replace words that sound like other words.

2. Play with the same word that has two or more different meaning.)

A Snail's Pace

poem by Cindy Breedlove | photo by Dreamstime

AC9E4LA03 EN2-RECOM-01

Learning Intention:

I am learning to describe the features of different texts so that I can compare text types.

Success Criteria:

- I can describe the structural and language features of an article.
- I can describe the structural and language features of a fiction text.
- I can compare the features of different text types.

Essential knowledge: (Shared understanding of Textual Concepts, UARL)

For more information about text structures, view The School Magazine's video on [Code and Convention](#).

For more information about text types, view The School Magazine's video on [Genre](#) and the English Textual Concepts' page on [Genre](#).

A comprehensive list of the features of various text types can be found on the National Literary Trust's PDF [A Guide to Text Types: Narrative, Non-fiction and Poetry](#).

Oral language and communication

Do a think, pair, share asking students how they can tell what type of text they're reading, whether it be a story or news article etc. Ask them to consider:

- What structural features help you differentiate?
- What language features give you hints?

Ensure students can list a variety of features, such as subheadings, statistics, metaphors, facts, beginning-middle-end plot structure, rhyme, rhythm, glossary.

Understanding text: (Reading fluency, reading comprehension, UARL)

Read A Snail's Pace, or if you have a digital subscription, listen to the audio recording.

Display the Britannica Kids' webpage on [snail and slug](#) for students to read. Point out the photograph, caption, hyperlinked glossary for the words shell and molluscs, and the Did You Know? box.

Read the narrative The Flying Snail from this issue of Blast Off (pages 21-25). If you have a digital subscription, you can opt to listen to the audio recording. (You can omit this third text if the class is not ready to compare more than two text types.)

Ask students the following questions:

- Why do you think these specific texts were chosen for comparison? (They are all about snails)
- What are each of the text types? (Poem, narrative, article)
- The poem has an accompanying photograph instead of an illustration, the same as the article. It also has facts about snails. Does this mean it's a non-fiction text? (No, it is considered a poem that describes)
- Can you find other similarities between any of the texts?
- Can you think of other texts that share the features of these texts?

General questions for clarification:

- Why do you think that?
- How do you know?

General questions that probe assumptions:

- What else could we assume?
- What would happen if there was more than one answer?
- Why do you agree/disagree with that answer?

Creating text:

Draw a large three-circle Venn diagram on the board. Hand out sticky notes or strips of paper with Blu Tack on the back and have students name a feature from one, two or all of the texts. They can write their answer on their paper then stick it in the correct space of the Venn diagram. Each student should be able to name a different feature. Give the class a chance to agree or disagree with where the student has placed their feature.

Assessment for/as learning:

As an exit slip, have students name a typical feature of a specific text type e.g. Articles contain facts.

Just One Match

story by Karen Jameyson | illustrated by [Anna Bron](#)

[AC9E4LA07 EN2-VOCAB-01](#)

Learning Intention:

I am learning to use quoted and indirect speech so that I can create context and authority over a narrative.

Success Criteria:

- I can use appropriate punctuation for direct speech.
- I can rewrite indirect speech as quoted speech.
- I can select appropriate dialogue according to a character's personality to create context and authority.

Essential knowledge:

For more information about quotation marks, refer to the NSW Department of Education's [Style Guide](#).

For more information about the roles of the composer and the responder, see The School Magazine's video on [Authority](#).

For more information about giving context in a narrative, see The School Magazine's video on [Context](#).

For more information about creating characters, see The School Magazine's video on [Character](#).

Oral language and communication

Ask students to read through Just One Match independently. If students require it, you can read it aloud or they can listen to the audio recording if you have a digital subscription. As they're reading, ask students what's missing from the narrative.

Some students may notice the answer to the puzzle is missing from the text. This is correct. Encourage them to think about what else is missing. Prompt them to look at other narratives in this issue of Blast Off, such as The Flying Snail (pp 21-25) or Finding Out (pp 16-19). If they need help, guide them to the answer that direct speech (dialogue) is missing from Just One Match.

Ask students what dialogue looks like in a text. Ensure students know that:

- Dialogue is a word-for-word report of what a character is saying.
- Dialogue requires speech marks around the direct quote.
- Dialogue often has dialogue tags, such as "he said," "she whispered", "they cried."

- Dialogue has special rules for punctuation, such as requiring the comma, question mark or exclamation mark to be contained within the speech marks.

Ask students to make a statement, exclamation or question and write their dialogue on the board with correct punctuation. For example:

"It's cold today," said Mikayla.

"Where's my pencil?" asked Sam.

"I'm hungry!" moaned Oliver.

Understanding text:

Ask students to read through Just One Match again and write some possible quoted speech for the text in their workbooks. Give them examples such as:

"It's s-s-so c-c-cold," whispered the farmer.

"Come in, come in, let's try to get warm," said the mayor.

"I found a match!" cried the mayor's daughter.

Encourage students to write as many lines of dialogue as they can, using different dialogue tags to vary their vocabulary.

Creating text:

Explain that students will be rewriting the story using dialogue, but to do so, first they need to figure out a bit more about their characters. Explain that each character's dialogue will change based on the context and what kind of personality the character has.

For example, ask the class what sort of dialogue they might hear if the mayor's daughter, who had to crawl into an old cupboard, is brave ("I'll climb through here and see what I can find!" she declared) versus her dialogue if she's selfish and scared ("Why do I have to do it?" she whined). Explain that making this choice and writing the appropriate dialogue gives them authority over the text.

Instruct students to write out the story, or a portion of the story, using quoted speech. Invite them to give the characters names for this task.

Assessment for/as learning:

A [marking rubric for imaginative texts](#) can be found on The School Magazine website. Students can use this rubric to inform their writing, and it can be used for peer and teacher assessment.

Students can also swap their stories with a partner. The partner should:

- check that appropriate punctuation has been used for quoted speech
- guess each character's personality based on their dialogue

Will Wonders Never Cease?

The Perfect Pair

article by Mina | photo by Wiki Commons

[AC9E4LY07 EN2-OLC-01](#)

Note: This lesson works best when following the learning resource for *Puppy for Sale!*

Learning Intention:

I am learning to rehearse and receive feedback on a persuasive speech with subjective language so that I can use appropriate tone, pace, pitch and volume for the audience.

Success Criteria:

- I can use subjective language to persuade my audience.
- I can receive and give feedback on oral presentations based on tone, pace, pitch and volume.
- I can modify my tone, pace, pitch and volume according to feedback.

Essential knowledge:

For more information about the conventions of persuasion, see The School Magazine's video on [Argument](#).

For more information about the roles of the composer and the responder, see The School Magazine's video on [Authority](#).

Oral language and communication

As a class, read through *Puppy for Sale!* on page 9 from this issue of *Blast Off* or listen to the audio recording if you have a digital subscription. Ensure they understand that the poem is written as a sales pitch. Ask students to find language in the poem that is an opinion (subjective) and language that is a fact (objective). Remind students that facts can be checked, whereas opinions will vary based on someone's point of view.

Sample answers:

Subjective language – strangest I've seen; one of a kind; The perfect companion; you'll love him.

Objective language – why is he green? He's long, and so scaly; he's registered, groomed and his nails have been clipped; he's also been chipped

Understanding text:

Explain that students will be writing their own sales pitch to be presented orally to the class on the following topic. Tell students that they should be confident and creative, bending the truth with subjective language to suit their sales pitch, so they should pay careful attention to the details of the product, as well as the subjective language used in the article itself.

As a class, read through *The Perfect Pair* or listen to the audio recording if you have a digital subscription. Ask students to discuss the following questions:

- What is the product?
- How will people benefit from the product?
- What is some subjective language used in the text? (marvellous moustache, beloved beards, colourful designs, tea-tastic invention)
- How can they sell the product to the people who'll benefit from it?

BONUS:

- How can they sell the product to people who *won't* benefit from it? (Ensure students understand that selling products to people who don't necessarily need it is much the point of marketing)

Creating text:

Tell students to imagine the moustache mug inventors have hired them as a salesperson for their product. As a salesperson, students will have to pretend to be standing in the street, attracting potential customers with confident speech and sparkling words. As with the *Puppy for Sale!* lesson plan, show them the video 'With a Flair' (from *Bed knobs and Broomsticks*) if you have access to it. Encourage students to be creative with their pitch – for example, they could do a song, rap, poem or acrobatics trick as they're pitching. Give students time to write out a draft of their presentation. Remind them to use subjective language, such as: "They're the most beautiful mugs in the world!" and "Your lipstick will remain unsmudged throughout every business meeting!"

Once they've drafted their pitch, students get into small groups of three or four. Assign each student in the group the letter A, B, C or D. Students will then leave their group and rehearse with all others in the class that have the same letter as them. So, all A students will get together, all B students will get together somewhere else, and so on. Explain that these secondary groups are to give feedback on tone, pace, pitch and volume for each member's rehearsal. Provide questions such as the following on a feedback form:

1. Tone

Did the salesperson sound cheerful, confident, genuine? What could they do to improve?

2. Pace

Did the salesperson talk fast enough to catch people on the street, but not so fast you couldn't understand them? What could they do to improve?

3. Pitch

Did the salesperson speak too high or too low? What could they do to improve?

4. Volume

Did the salesperson speak at a loud enough volume to be heard on a busy street? What could they do to improve?

5. Overall

Do you think the salesperson has done enough to attract potential customers? What could they do to improve?

Once everyone in the secondary group has presented and received their feedback, students return to their original small groups and present as if pitching on the street.

Assessment for/as learning:

Original groups can fill out a feedback form:

Tone /5

Pace /5

Pitch /5

Volume /5

Overall /5

Other comments:

Additionally, a [marking rubric for persuasive texts](#) can be found on The School Magazine website. Students can use this rubric to inform their writing, and it can be used for peer and teacher assessment.