

Aliens at the Window

story by Katie Aaron | illustrated by [Queenie Chan](#)

[AC9E6LE02](#) | [EN3-UARL-01](#)

Learning Intention:

I am learning about the way visual features can enhance texts and align with audience expectations based on genre and text type so that I can consider how to create the most effective illustrations for my stories.

Success Criteria:

- I can analyse and compare illustrations from fiction texts
- I can compose a short story using a prompt
- I can create illustrations that effectively enhance my story.

Understanding text:

Prior to reading the story, show students the illustrations on pages 4 and 5, but cover the title. Ask them to guess what kind of story this will be, based on the illustrations. Write students' answers on the board, which may include suggestions such as scary, suspenseful, shocking, sci-fi or mystery. Ask students to give reasons for their suggestions based on their prior knowledge of different genres and stories. For example, they may answer:

- In the picture on page 4, the girl is looking out the window and there is a big light in the sky, which suggests there might be a UFO and her home might be under attack.
- In the picture on page 5, she has her hands on her ears and there seems to be some sort of flashing light behind her. People look to be panicking and yelling.
- Her body language in both pictures suggests she is confused and frightened.

Read the title of the story and ask students if this matches their expectations based on the illustrations and discussion. Read the story as a class, or if you have a digital subscription you may wish to play the digital audio.

Following the story, draw students' attention to the illustrations on pages 6 and 7 and discuss how effectively these visually represent sections of the story (e.g. the motorbike almost filling her room and her shock at finding it, Pappy laughing at the writing on the wall, further confusing Ella). Ask for students' thoughts on how the illustrations of a story impact their enjoyment and understanding of a story.

Have students turn to page 30 of the magazine and take a few moments to scan the illustrations of the text 'From the Pen of the Lovely Large Wolf'. Discuss the way that these illustrations also enhance the text through the visual representation of dramatic events and character facial expressions.

Creating text:

Explain to students that they are going to create their own illustrations for a dramatic mystery. Have them fold a piece of paper in half both ways to create four panels, then read them the following story prompt:

Two friends are walking home from school and come across a house in their neighbourhood that they've never seen before, despite walking down that same street every day. They are completely baffled and a little frightened, but can't help going inside...

Students should then create one illustration based on the story prompt to help visually enhance it for the reader. Remind them to focus on the mystery and reactions of the characters. Students should then use this prompt to compose the rest of the story and create three illustrations to accompany it. The School Magazine's [imaginative text assessment rubric](#) may be used to guide students.

Assessment for/as learning:

Provide students with the following questions and ask them to reflect on them independently:

- 1) Review the Learning Intention and ask yourself whether you feel like you have achieved your learning goal.
- 2) If you are still working towards this learning goal, what will help you achieve this goal?
- 3) What do you need help with?
- 4) What did I find successful?
- 5) What is really making you think?

Chess Nut

poem by [Charles Ghigna](#) | illustrated by [Dante Hookey](#)

AC9E6LE04 | EN3-UARL-01

Learning Intention:

I am learning how visual representations of poetry can deepen readers' understanding of the themes so that I can consider how to visually represent abstract ideas from texts.

Success Criteria:

- I can share my visual ideas of a poem's theme with a partner
- I can select a poem that matches my choice of theme
- I can create an illustration that visually represents the poem and theme I have selected.

Essential knowledge:

Prior to reading the text, watch the video [What is Chess](#) to ensure all students have a basic understanding of what the game of chess is and what pieces are involved. The School Magazine's video [Theme](#) may be used for guidance on identifying the themes in a text.

Vocabulary:

Without showing students the magazine, read the poem *Chess Nut* aloud. Write the words 'night' and 'knight' on the board and ask students which one they think is used in the last line. They may initially assume that it is 'night' due to the way 'day' is used in the same line, however they should conclude with context clues that it is actually 'knight' and refers to the chess playing piece. Students should determine that this line implies that it can take a long time to move one piece on the chessboard.

Discuss what this implication tells the reader about chess. Answers may include:

- It is a complex game

- There may be many strategic options for players to consider
- Players may need to assess which piece is best to use
- Players are able to take their time to consider their next move while their opponent waits.

Ask students what kind of imagery this poem creates for them. Answers are likely to revolve around chess boards and knights. Ask students to examine the text further so that they can identify that overall, the author is referring to the patience required to actually play chess.

Understanding text:

Discuss the difficulty in demonstrating concepts such as time and patience through illustration. Reread the poem and give students time to sketch what they visualise when they listen to the poem. Have them swap their sketches with a partner and discuss the choices they've made to visually demonstrate the time and patience it takes to play chess.

Show the magazine illustration to the class. Ask students to identify details the artist has used to demonstrate these concepts. Answers may include:

- A snail is usually symbolic of being slow
- The snail's opponent has fallen asleep among its chess pieces
- The spider has had time to weave a web and fall asleep on top of it
- The other spectators have also fallen asleep, further indicating how long the game has taken so far.

Discuss students' thoughts on the illustration's effectiveness in visually demonstrating the theme of patience within the specific context of the poem.

Creating text:

Explain that students will be creating their own illustration to visually represent a poem's theme. Display the list of [abstract nouns](#) from the NSW Department of Education and have students choose a theme from this list. They should then find a poem to match their theme either using poetry books from the library or classroom, or online sources such as [The Children's Poetry Archive](#). Once students have selected their poem, they should sketch some ideas on how to visually represent its theme. Students should publish their piece by writing out their chosen poem and drawing their final illustration.

Assessment for/as learning:

In your own words discuss either independently or in small groups, how applying a visual representation to a poem assisted in comprehending the deeper meaning of a poem.

How did this strategy help?

Dossier of Discovery: Uncle Wiggly Wings

article by Karen Jameyson | photos by Alamy

AC9E6LE01 | EN3-UARL-01

Learning Intention:

I am learning about the ways people have made a positive impact in world history so that I can consider how our actions can affect and inspire others.

Success Criteria:

- I can discuss the cause and effect of the actions made by a historical figure
- I can speculate about the experiences and emotions of children in World War II
- I can compose a diary entry based on my understanding of the people involved in a historical event.

Understanding text:

After reading the Dossier of Discovery article, watch the ABC News video [World War II veteran known as 'Candy Bomber' continues special delivery](#). Have class a discussion by asking students to answer following questions using the information they learnt from the article and video or, if you have a digital subscription, you can use the interactive activity.

- What prompted Colonel Halvorsen to give two sticks of gum to the children he saw in Berlin? (He knew they had little food and must be hungry)
- What problem did this pose for him? (He didn't have enough for all the children)
- What amazed him about the children's reactions? (They carefully tore the gum into as many pieces as they could to go around)
- What did this inspire him to do? (Drop sweets out of his plane the next day using handkerchiefs as parachutes)
- What did his actions then inspire others to do? (People around the world donated money to support his project and other pilots got involved)

Discuss the snowball effect of the children's gesture affecting him, then his kindness inspiring others and not only causing them to donate and get involved, but also continue his legacy seven decades later.

Ask students to take some time to consider if they have their own examples of times when other people's kindness has inspired them or they themselves have inspired others. Have those who are willing share their stories and ask the class to think about how the people on the receiving end of the kind gesture would have felt.

Discuss the feelings expressed by Ruth Cheever, the German woman interviewed in the video, who was a child when 'Uncle Wiggly Wings' made his drops. Ask students to consider why she would still feel such emotion about her experience in Berlin all those years ago. Discuss the hardships the children would have faced being at the center of a war and cut off by their country. Create a list or mind map on the board of student suggestions on what the children would have been experiencing or feeling at that time in their lives. This may include:

- Fear and uncertainty
- Loss of family and friends
- Physical and emotional pain
- Hunger

Ask students to now consider what the kindness of Colonel Halverson would have meant to the German children when they were facing such overwhelming difficulty in their lives.

Discuss what students think this gesture may have provided to them at this time. Answers may include:

- Joy and excitement during a time when there was very little of it
- A much-needed distraction from their everyday reality
- Temporary relief from hunger
- A feeling that someone cares about what they are going through
- A sense that freedom was coming.

Creating text:

Following this discussion, students should write a diary entry from the point of view of one of the children in Berlin. It should be in first person narrative and discuss what they have been feeling and experiencing, what happened on the day 'Uncle Wiggly Wings' showed up and how they felt.

Assessment for/as learning:

Students should swap their diary entry with a partner and give each other feedback using the 'Stars and stairs' method. If time allows, some students may also want to share their writing with the class.

Arthur

story by Richard Brookton | illustrated by Amy Golbach

AC9E6LY05 | EN3-RECOM-01

Learning Intention:

I am learning to analyse the feelings and behaviours of characters in a story so that I can build a stronger understanding of myself and others in real life experiences.

Success Criteria:

- I can express an opinion about the choices made by characters in a story and justify my point of view.
- I can relate the attitudes in the story to my own life and reflect on my feelings, experiences and actions.
- I can write a self-reflection to help me form a better understanding of myself and others.

Understanding text:

Read the opening of the story, pausing after the sentence 'That was super funny.'

Ask students to put their hands on their heads if they think Sophia's parents are right about the way they have judged Arthur and to put their hands on their hips if they feel the parents are being unfair to him. Choose a handful of students from each side to explain their choice (e.g. he is being annoying, he is causing the dog to bark / his behaviour isn't hurting anyone, he is just being curious and funny).

Continue reading and pause after the sentence 'He was having so much fun.' Ask the students to put their hands in their heads if they would be annoyed like Sophia's dad at Arthur's bounce-and-catch game or to put their hands on their hips if they would be unbothered like Sophia. Choose some students from both sides to explain their choice (e.g. The noise would bother me, he is doing it to be annoying / He is just having fun, he simply enjoys the sound of the ball against the fence).

Continue reading and pause after the sentence 'I nodded, and Dad got up and walked off to have his breakfast.' Ask students why Sophia's dad came back home in a different frame of

mind about Arthur. They should identify that simply having a conversation with Arthur's parents and getting to know the family helped him be more understanding. Continue reading the rest of the story.

At the end of the story, discuss the way Arthur was judged by others by posing the following questions:

- Did your opinion of the situation change throughout the story? Why / why not?
- Why would Sophia's parents initially tell her that Arthur is a rat bag, and she should stay away from him?
- Do you think Arthur was trying to annoy Sophia's family on purpose?
- What changed when Sophia's dad went to speak to Arthur's parents?
- Why did Arthur's classmates ignore him before the presentation day?
- Do you think this was fair?
- Why did this change?
- Do you think students would have then realised they were wrong to misjudge Arthur?
- How would this understanding from others have affected Arthur into the future?

Discuss ways that this kind of judgment happens in our own lives and ask students if they can think of a time where they felt misjudged or misunderstood and how that made them feel. Further discuss if there are times, they can recall unfairly judging someone or maybe not being as understanding as they could have been and how this may have affected others. Have willing students share their stories with the class.

Creating text:

Students should then write a self-reflection in their books or on a piece of paper that address the following questions:

- How might I have misjudged or misunderstood someone?
- How did this impact our relationship? (e.g. Did we have an argument? Did we miss out on learning about each other and being friends?)
- How did / can I rectify this?
- What did this teach me?

Assessment for/as learning:

Ask children to share their work with a peer who will use the two stars and a wish strategy in order to give back against the following success criteria:

- I can express an opinion about the choices made by characters in a story and justify my point of view.
- I can relate the attitudes in the story to my own life and reflect on my feelings, experiences and actions.
- I can write a self-reflection to help me form a better understanding of myself and others.

My Letter

poem by [Lorraine Marwood](#) | illustrated by [Peter Sheehan](#)

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

Learning Intention:

I am learning to analyse emotive language used in poetry and how it relates to the writer's perspective so that I can develop a broader understanding of the way our experiences inform our writing.

Success Criteria:

- I can identify the perspectives of different poems and how they help readers emotionally connect with the text
- I can compose a poem based on my own perspective.

Essential knowledge:

To assist students with understanding perspective, watch The School Magazine video for the English Textual Concept of [Perspective](#).

Vocabulary:

Note: As this is a sensitive and potentially traumatic subject for some students, adjust discussions and activities to best suit the experiences and background of your students.

Read the poem aloud in full, or if you have a digital subscription you may wish to play the audio version. Ask students to assess the language used in the poem to determine the perspective it is written from and what they can infer about them. Answers many include:

- They are the child of a soldier
- They are far away from where their father is fighting in a war
- They are in a safe country and aware that many others are not so lucky
- They are sad and scared that their father is away at war
- They are trying to remain brave and hopeful despite their fears
- They just want their father to come home.

Break class into small groups and have them discuss what kind of emotions this poem evokes for them and why. Ask them to be specific about what aspects of the poem they found most impactful (e.g. 'I don't know when, but my words try to be brave and well-formed' suggest that the child is struggling with the uncertainty but is trying not to succumb to their worst fears). Explain that the depth of emotion and understanding will be different for everyone and can depend on personal experience. Bring the class back together and ask each group to share the thoughts they discussed.

Play the UNICEF video [Poems for Peace](#), then read the English version aloud:

Though am no longer a baby
And know how to differ at once
How the storms songs strongly and sadly
Or how guns fire out in a furious dance
Somewhere over the rainbow
There stands a lonely white hut
Inside is a boy, asking his daddy
Why did the war have to start?
The stars shine calm with a faraway sparkle
And darkness falls over the sleeping land
The night knocks gently with its knuckles
At the window that became my only friend
The stations, the roads, destinations.

Teary farewells, short letters to read
The trains dance with bullets, the words sound less precious
The hugs and kisses – as far as ever they could be
And the darkened sky has witnessed
Our homeland's silent night
Like a miniature candle being put out
Wind and rain unrelenting crying
For human sins that will not be confessed, even at death
You think my dream is simple or just foolish
To live the world where there's no place for pain
I dream of peace, warm hands and bluish
Clear early sky with song for birds to pray
Today we value simple things
Mere silence, a deep night's sleep with happy dreams
Visiting friends, no control call
And no more deadly blasts at all
There was no blood, there were no deaths
No groups of soldiers, bullets or flower wreaths
With grass and fields at their fullest
Let's wish everyone this
With all your mind and deeds and striving soul
Let the morning be so calm and kind
The sky clear and blue for all
The peace isn't built by singles
But every until truly means
Let dove of peace fly to the sky
And blow away the clouds
Let humankind come by
together with no doubts!

Ask students to identify similarities and differences between the perspective this poem is written from and the perspective of *My Letter*. Answers may include:

Similarities	Differences
Both are written from a child's perspective	In the poem for peace, the war is taking place in their home country
Both want the war to end	They do not feel safe in their homes
Both do not understand the fighting	Their everyday lives involve death and destruction
Many children whose perspective is represented in the second poem would also be children of soldiers	They have a deeper understanding of the importance of peace

Discuss the differences between the children's experiences in the two poems and how their point of view affects the audience and connects with their emotions.

Creating text:

Students should then consider their own understanding and experience of war. Perhaps they have a loved one in the military, they may have family in a war-torn country, or their understanding of war may be from books or movies.

Students should use their own perspective or the perspective of someone they have learnt about to write their own poem about war. They should consider how to best convey the impact of war to the audience and how they can do this through emotive language. Students should be free to use any structure and rhyme scheme of their choosing for their poem.

Assessment for/as learning:

Conduct a gallery walk of all of the completed poems:

Ask students to identify peers work that shows strong evidence of achieving the learning intention, with particular focus on **inclusion of emotive language** in their poetry.

Ask students to share which poems they thought successfully included emotive language into their poem.

Allow children to go and conduct a rewrite of their own poem if they would like to incorporate additional emotional language into their poem from hearing the other examples.

(If students prefer, this can be done as a silent activity, where students just self-reflect rather than sharing with the wider group)

Vote for Mayor

article by Karen Jameyson | illustrated by [David Legge](#)

[AC9E6LY07](#) | [EN3-OLC-01](#)

Learning Intention:

I am learning about the importance of both written and spoken persuasive techniques so that I can improve my skills in delivering persuasive speeches.

Success Criteria:

- I can identify the techniques used in a persuasive text
- I can compose a persuasive text based on a set of criteria
- I can deliver a persuasive speech in my most confident tone.

Essential knowledge:

The NSW Department of Education glossary meaning of [Persuasive Texts](#) can be used to revise the basic points for students.

Oral language and communication:

Have students silently read the article to themselves, then ask what kind of tone they feel it should be delivered in when read aloud (e.g. confident, persuasive). Choose willing students to demonstrate, or if you have a digital subscription you may wish to play the audio version. Ask students to vote on if they feel Mr Brush Turkey makes a convincing argument in his candidacy for Mayor of Yourtown and to cite their reasons. Answers may include:

- He is confident
- He can help the town's building industry
- He protects the town from bushfires
- He shows determination
- He is safe from enemies.

Understanding text:

Break students into small groups and ask them to analyse the structure of the article together and identify what makes it an effective persuasive text. Remind them to look for:

- A strong point of view using persuasive language
- Justification of the point of view using evidence
- Persuasive techniques such as cause and effect, rhetorical questions and call to action.

Once students have had time for their group analysis, bring the class back together and discuss their findings using textual evidence. After answers are discussed, ensure that the following have been identified:

Strong point of view using persuasive language

- 'We are incredibly lucky to have one candidate who truly stands out from the crowd'
- 'Mr B Turkey is not easily confused with any other candidate'
- 'He carries himself with assurance and is seldom daunted'
- 'He has exactly the right confidence to lead our town.'

Evidence to justify point of view.

Cause	Effect	Benefit to town
Kicking materials together with nothing but a few leaves	Building a nest four metres in diameter, a metre off the ground for his partner's eggs	Using his resourcefulness and determination to give Yourtown's building industry a kick-start
Breaking up dry leaves and shoving them into soil	Reducing the fuel available for possible bushfires	Using his foresight to protect the area from hazardous fires
Has been made a protected species as a native Australian animal	Keeps him safe from enemies	Will be able to get on with the important role of leading the community

Rhetorical questions

- Do you want a determined leader?
- Do you want a mayor with strength?
- With intelligence and reliability?

Call to action!

In our 2024 election, be sure to cast your vote for the best candidate!

Creating text:

Discuss the way the author took true behaviours about brush turkey (appearance, behaviours) and applied them to a campaign speech by making them relevant to the audience.

Inform students they will be choosing their own animal to write a campaign speech for. To do this, they should brainstorm their animal's behaviour and features and consider how they can frame them as strengths for a leadership role.

Students should then write a campaign speech using the techniques from the text:

- Strong point of view and persuasive language
- Evidence to justify their point of view
- Rhetorical questions / other persuasive devices (e.g.
- Call to action

Assessment for/as learning:

Students should deliver their campaign speeches to the class in their most confident and persuasive tones. Allow candidates the opportunity to receive feedback from their peers using the **Two stars and a wish** method.

The Heart is the Capital of the Mind

poem by Emily Dickinson | illustrated by Caitlin O'Dwyer

AC9E6LA08 | EN3-VOCAB-01

Learning Intention:

I am learning to understand the use of metaphors in poetry so that I can include them in my own compositions.

Success Criteria:

- I can use my understanding of metaphors to contribute ideas about their use and meaning
- I can compose my own poem using metaphors

Essential knowledge:

Ensure students have a clear understanding of what metaphors are and how they are used. The [metaphor definition](#) from the NSW Department of Education glossary can be used to assist.

Vocabulary

Prior to reading the poem, play a game of 'Finish the Metaphor' with the class. Either read the following metaphors out one at a time or write them on the board. When reading or writing them, leave out the word in brackets. Have students solve some common metaphors based on familiarity or their ideas of what could represent the point being made in the sentence.

- She's always daydreaming with her head in the (clouds)
- The new student felt like a (fish) out of water
- The farewell assembly was a (rollercoaster) of emotions
- She knows how to spell everything – she's a walking (dictionary)!
- The festival was so crowded, they had to make their way through the (sea) of people
- His new baby was the (apple) of his eye
- My sister is such a couch (potato)
- He was always showing off and (fishing) for compliments

Understanding text:

Read the poem as a class. Discuss the way that the poet uses geography metaphors to represent self. Have students analyse the way these metaphors are used together and ask them to break down each level and discuss their thoughts on its meaning. Answers may include:

- There are many things to keep track of in our minds, just as there are in a whole state
- The heart ultimately rules the mind, just as a capital rules a state
- The heart and mind come together to create the whole person, representing an entire continent.

Creating text:

Break the class into small groups and distribute a blank sheet of paper to each group. Allocate one of the following sets of words to each group:

- Garden, flower, Petals
- Camera, photo, frame
- Team, players, coach
- Tree, branches, leaves
- Beach, waves, shore

Explain that each group must brainstorm ways to use their set of words as a metaphor for one of the ideas from the following list:

- Love
- Friendship
- Family
- Learning
- Life

Groups should create a mind map on their paper then share their brainstorms with the class, explaining their reasoning behind the connections made in their metaphors. Two-way discussion should be encouraged to enable students in the audience to share their perspectives and extend on the ideas groups have already come up with.

You may wish to model an example to guide students through this process. For example:

- A garden may represent the love you have in your life
- Each flower represents individuals that you love
- Watering a flower represents the care you put into your relationship with that person
- The flower growing represents the way your relationships grow when you look after them
- Each petal represents the different things you love about a person.

Have groups come together and share their metaphor ideas with the class.

Students should then compose a short poem, either independently or with a partner, using the metaphors created by the groups. Note that students do not need to use the metaphors from their own group, but instead choose whichever one inspires them creatively.

Assessment for/as learning:

On an exit ticket ask students to reflect on the following questions:

- 1) In your own words describe what a metaphor is.
- 2) In your opinion, do you think metaphors improve writing? Why?
- 3) What was your strength today?
- 4) What area do you need further support with?

Malala

article by Karen Jameyson | illustrated by [Fifi Colston](#)

[AC9E6LY04](#) | [EN3-RECOM-01](#)

Title of Close Reading Text: Malala		
<p>Learning Intention: I am learning about the techniques used in writing a non-fiction text on a sensitive and emotional topic so that I can form a deeper understanding and connection with the content.</p> <p>Success Criteria:</p> <ul style="list-style-type: none"> I can demonstrate understanding of the main points of the article I can identify ways the author influences the audience by using emotive and compelling language. 		
Reading	Text-Dependent Questions	Outcome:
<p>1st Reading What it says.</p> <p>Key ideas and details</p>	<p>What was Malala’s childhood and family life like?</p> <p>How did the Taliban change Malala’s everyday life when they arrived in her area?</p> <p>How did Malala use her voice to fight back against the Taliban’s rules?</p> <p>What did the Taliban do in an attempt to stop Malala from speaking out against them? What was the result of this?</p> <p>Why was Malala unable to return to Pakistan?</p> <p>How has Malala continued her work since moving to the UK?</p>	<p>AC9E6LY04</p> <p>EN3-RECOM-01</p>
<p>2nd Reading How it says it.</p> <p>Craft and Structure</p>	<p>What is the purpose of the blue introduction paragraph? How does it compel the reader?</p> <p>One of the paragraphs has the subheading ‘Teetering’. What does the word teetering mean? What is this referring to in the article?</p>	<p>AC9E6LY03</p> <p>EN3-UARL-01</p>

	<p>In the first line of the ‘Teetering’ paragraph, why do you think the author has chosen to italicise the word ‘would’.</p> <p>The article ends with the words:</p> <p>‘Her efforts have given millions more girls an education. But with 130 million others still out of school, more challenges await her. And it all started because eleven-year-old Malala found the courage to speak out when no-one else did.’</p> <p>What might be the reason the author chose to finish like this? What feeling does it give you?</p>	
<p>3rd Reading</p> <p>What it means.</p> <p>Language features, sentence structures, visual components, text cohesion, repetitions devices and language features.</p>	<p>What do Malala’s feelings about the children she saw at the local dump not being able to attend school tell us about her character? How were her feelings expressed in the article?</p> <p>On page 27, the text reads ‘In the midst of that tranquil beauty, Malala and her two brothers happily spend their early childhoods. It was during this happy and carefree childhood that she discovered her deepest passion: school.’ Why has the author chosen to describe Malala’s home as having ‘tranquil beauty’ and her childhood as being ‘happy and carefree’? How does this position the reader to feel? How does this contrast her home and life later in the text?</p> <p>The last line of the ‘Learning’ paragraph reads ‘But in the year she turned ten, Malala faced an even bigger shock.’ Why would the author end a paragraph like this rather than telling the reader what the shock is? What effect does this have on the audience?</p> <p>In the ‘Nightmare’ paragraph, the author says Malala’s profile ‘skyrocketed’. Why do you think this metaphor was chosen? What does it suggest to the reader?</p>	<p>AC9E6LE03</p> <p>EN3-UARL-01</p>
<p>General follow up questions for each of the readings:</p>	<p>How do you know this?</p> <p>What evidence do you have to support that?</p> <p>Why do you think this?</p> <p>What examples can you find in the text?</p>	

From the Pen of the Lovely Large Wolf

story by [Jessica Nelson-Tyers](#) | illustrated by [Greg Holfeld](#)

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

Learning Intention:

I am learning about the structure of persuasive writing so that I can compose more sophisticated persuasive texts.

Success Criteria:

- I can analyse the tone of a persuasive text by identifying its use of writing techniques and language
- I can break down the structure of a persuasive text
- I can compose my own persuasive text using a particular structure.

Essential knowledge:

Ensure students understand that the purpose of a letter to the editor is for people (or in this case, a wolf) to have their views expressed in a media publication, and that these are often in response to pieces that have been published recently. If possible, have some examples from a local newspaper for students to view.

Understanding text:

Have students read the beginning of the text, stopping after the sentence:

'You never introduce the town mouse as 'The Little Bad Mouse' and he's a wanted criminal.'

Ask students what kind of tone they think the letter is written in and how the wolf would sound if he was reading it out loud (e.g. angry, offended, insulted). Explain to students that you are going to read the text as a class so that they will each have a turn of reading aloud, but they are to read 'in character' as the wolf.

Discuss the fact that the wolf is not only upset by the claims but is writing this letter to plead his case and persuade the audience that he is the 'good guy', therefore he needs to be convincing and make himself sound innocent. Further to this, the nature of the letter

suggests that the wolf is quite a dramatic character, which would lend to the tone of his writing and speech.

Read the text from the beginning, ensuring that each student has a turn of reading. Following this, analyse the structure of the letter by discussing the techniques the wolf used to attempt to convince the audience that he is actually a 'Lovely Large Wolf' rather than a 'Big Bad Wolf'. Ensure that students identify that he:

- Opens his letter with a firm position
- Explains why he thinks the newspaper's accusations were unjust
- Claims to have credible evidence (photos, experts)
- Gives his version of events, detailing why the three little pigs' story doesn't make sense
- Uses sections of his story to position himself as the victim and the little pigs as the bad guys
- Uses rhetorical questions to make the audience consider his claims
- Signs off by stating he has a clear conscience.

Ask students to think, pair, and share if they feel that the wolf put forward a convincing argument. Have students share answers with the class from both sides giving textual evidence to support their argument.

Creating text:

Explain to students that they are going to write their own letter to the editor from the point of view of a fictional villain. To do this, they may work independently or with a partner, and should choose a villain from a story that they have a fair amount of knowledge about (e.g. Voldemort from Harry Potter, Trunchbull from Matilda, Cruella De Vil from 101 Dalmatians).

They should begin by brainstorming what they know about the villain, such as:

- Their personality and attitude and how this may affect their writing voice
- Their relationship to the protagonist and other relevant characters in their story
- The accusations that characters and readers have aimed at them
- The defense that the villain might use, or how they would reframe the details.

Once they have completed their brainstorm, students should write their letter to the editor from the villain's point of view. Remind students to ensure they are capturing the villain's 'voice' in their writing and are using the analysis of magazine text as a basis for their writing structure. The School Magazine's [assessment rubric for persuasive writing](#) can be used to help guide students.



Assessment for/as learning:

Provide opportunity for students to share their letter with a thinking partner. Using the [Persuasive Text Assessment Rubric](#). Ask thinking partners to provide feedback on how well each student achieved the various elements of their persuasive text.