

# Once Upon a Time

story by Sara Matson | illustrated by Amy Golbach

AC9E3LY01 EN2-UARL-01

## Focus question:

How can intertextuality contribute to our understanding of genre?

## Learning Intention:

I am learning to compare narratives with similar purposes so that I can use that knowledge to compose my own narrative.

## Success Criteria:

- I can describe the purpose and audience of a fable
- I can describe the purpose and audience of a narrative text
- I can draw from my knowledge of fables and fairy tales to create my own text.

## Essential knowledge:

For more information about types of texts, view The School Magazine's video on [Genre](#).

For more information about connecting narratives to other texts, view The School Magazine's video on [Intertextuality](#).

## Oral language and communication

Ensure students understand that a fable is a short story that usually has animal characters and contains a moral or a lesson. As an example, read a story from the Library of Congress's [Aesop catalogue](#), such as [The Fox and the Grapes](#) or [The Crow and the Pitcher](#).

Spend time discussing the lessons at the bottom of the story. Ask students who these stories might be for. Students may note that, because fables teach lessons on how to behave, they are for young children.

Read the first three lines of Once Upon a Time out loud to the class (up to 'I have news') then ask the following questions:

- Who is the audience for this story? (School children)
- How do you know? (Students may note the text is in Countdown, which is targeted towards school children)
- Who are the characters in the story so far? (Bluebird and Bear)

- What type of story does this remind you of? (Students may either answer with fables or fairy tales)
- Knowing the type of text and audience, what might we expect from this story? (Answers will vary, though students might suggest that there will be a moral or a lesson at the end)

### Understanding text:

Read the remaining text for Once Upon a Time, or, if you have the digital subscription, you can listen to the audio recording. Ask students what story Bear has written for the contest (Goldilocks and the Three Bears). If any students are unfamiliar with the classic fairy tale, find a copy of the book in your school library, have other students retell the story or read an online version such as the one on [Story Nory](#).

Remind students that they are the audience for Once Upon a Time. Ask if there were any lessons for them, like a fable would have, in the story. Students might recognise things like perseverance, working hard to make dreams come true or finding creative inspiration from the past.

Ask students the difference between a fable and Once Upon a Time in terms of target audience. Students might notice that fables are typically much shorter, and that Once Upon a Time used more complex plot and vocabulary than a fable.

### Creating text:

Explain that students will be composing their own narrative with the following conditions:

- The genre will be a fable (point out that this means it will be a short text)
- It should link to another text, preferably a fairy tale
- The language and events should be appropriate for their target audience (young children)

Hand out a sheet of A4 paper and have students fold it into quarters, labelling each quadrant A, B, C and D. Explain that students will be filling out each quadrant as they go.

The first thing students should do is choose a fairy tale to base their story on. Brainstorm lists of fairy tales on the board or use this [list](#) on Fairytales.Info. Ensure students select a story they're familiar with. Students write their choice of fairy tale in quadrant A.

Next, remind students that fables have animals as main characters. This means they need to figure out what animals to use from their fairy tale. For example, Snow White often has birds and deer in retellings and Cinderella is commonly associated with mice. Students can be creative if they can't find an animal associated with their fairy tale. Have them write their chosen animal characters in quadrant B.

Third, students need to decide what lesson they want to convey in their story. Remind students of the fables they'd read at the beginning of the lesson, as well as the lessons they'd found in Once Upon a Time. Explain that lessons should be something that everyone can benefit from. Discuss things like never giving up, being kind, don't judge a person based on appearance, lying will only get you into trouble, anyone can be a hero and don't be greedy. When they've decided what lesson they want to convey, students write it in quadrant C.

Finally, students should plot a beginning, middle and end for the story. Use Once Upon a Time as an example. Remind students that the lesson was to never give up and that at the end, Bear worked hard and won the competition. Then point out that Bear was struggling at first and almost gave up. Explain that this process of working backwards is another way to plot a story. Have students consider how their characters will learn their lesson, and what challenge they'll need to overcome. In quadrant D of their paper, students can write in dot points:

- What their character's problem is
- What they do to try to overcome it
- How they eventually overcome the problem

Once they've made their plan, give students time to write their fables.

### **Assessment for/as learning:**

Students use the following checklist for self-evaluation:

- I have used animals as characters
- I have included a lesson
- I have given my character a problem to overcome
- I have used appropriate language and events for young children



The School Magazine also has a [marking rubric for imaginative texts](#) that students can use to guide their writing and/or for teacher assessment. Note that as the text is a fable, less detail and description is required.

# Waddle You Do?

poem by Diana Murry | illustrated by [Gabriel Evans](#)

AC9E3LA05 EN2-RECOM-01

## Learning Intention:

I am learning to identify words used for text navigation so that I can create a digital advertisement with hyperlinks.

## Success Criteria:

- I can identify words used for hyperlinks on websites and advertisements
- I can explain why specific words are used for hyperlinks
- I can create a digital advertisement with hyperlinks.

## Vocabulary:

Display National Geographic's webpage on the [Adélie penguin](#). Briefly read through the information and then ask the following questions:

- Why do you think the words Antarctic, fish and squid are underlined in orange?
- What happens when I scroll my mouse over it?
- What happens if I click on it?

Click on the words to show that it takes you to another page on National Geographic.

Explain that the links connected to words on a webpage are called hyperlinks. Return to the penguin page and ask:

- Why has the website creator chosen these specific words to act as links?

Explain that on fact-based websites, hyperlinks can act as an extensive glossary and lead the reader to more information about the linked word.

Display a print ad of your choice in the classroom or use an online one. Ask students that if they were to use hyperlinks to give the reader more information or to take them to a webpage with the product, what words would they use for the hyperlink?

- The logo could link to the website homepage
- The nouns could link to the celebrity endorser's website or social media page
- The online entry form could be linked with the words 'Enter', 'win' or '\$2,500 gift card'.

### Understanding text:

Explain that the class is about to read a poem that also functions as an advertisement. Read *Waddle You Do?* aloud or, if you have a digital subscription, listen to the audio recording.

Ask students:

- What is being advertised? (Duck-tor – a duck doctor)
- What word could be used as a hyperlink to the duck doctor website homepage? (duck-tor)

In pairs, instruct students to find other words in the poem that might be used as a hyperlink and why. For example, the word 'spots' might link to a picture of a tailfeather covered in spots so that the reader knows what the symptoms look like.

### Creating text:

Using a program such as Word, students type out the poem and select words to link to webpages. Students who have had less experience with Word or computers can do this with a more capable partner. To add a hyperlink, highlight the word, select the Insert tab and find the link box. For brief instructions with pictures on how to create a hyperlink, visit Microsoft Support's [Hyperlinks in Word for the web](#).

Students can use the word duck-tor to link to The School Magazine's digital copy of *Waddle You Do?* For other words, students can use relevant and appropriate webpages, such as the Collin's Dictionary's definition of [tail feather](#) or a YouTube video with a [duck quack](#) for the word 'quack'.

### Assessment for/as learning:

Students swap their advertisements with a peer, who can check for the following things:

- The poem is correctly copied out
- The hyperlinks take them to an appropriate webpage
- It is clear why a word was chosen for a hyperlink

# Captain Ahab's Weird Wide World

## Give Peas a Chance

article by Cheryl Burrow | photo by Alamy

AC9E3LY03 EN2-UARL-01

Note: Before the lesson, have enough copies of The School Magazine's [persuasive text marking rubric](#) to share between groups of three.

### Learning Intention:

I am learning to analyse language features and images of a text so that I can identify the text's purpose.

### Success Criteria:

- I can explain the purpose of a persuasive text
- I can evaluate persuasive devices used in a text
- I can describe the way an image can enhance the purpose of a text.

### Essential knowledge:

For more understanding about text types, view The School Magazine's video on [Genre](#).

For more understanding about structural features of texts, view The School Magazine's video on [Code and Convention](#).

### Oral language and communication

Explain that you will be reading an article as a class. Ensure students understand that an article is an informative text. Without showing students the article, read aloud the line:

They're small, round and full of goodness. What's not to love about peas?

Ask students what they expect the topic of the article to be about. Once students identify peas, ask students to predict what sorts of information the article will contain. Students may guess things like where peas grow, how they're harvested or what nutrients they contain.

Reread the line: What's not to love about peas? Give students another chance to think about what they might find in the text. Do not give the answer at this point.

### Understanding text:

Read Give Peas a Chance as a class, or, if you have a digital subscription, listen to the audio recording. Ask students what else they notice about the text besides the fact that it's

informative. If they're unsure, guide students towards the answer that it is a persuasive text.  
Ask:

- What is the text trying to persuade us to do? (Eat peas – "Give peas a chance")
- How is the text structured? (In three sections, each with a subheading)
- How do you think the image contributes to the text? (Answers will vary)

### **Creating text:**

Divide the class into groups of three. Give each group a printed copy of The School Magazine's [persuasive text marking rubric](#). Explain that students will be using the rubric to assess the article as if they're the teacher. Students colour-code each box depending on how successfully they think the article achieved the criterium – for example, green for excellent, orange for so-so, red for not achieved. As a class, discuss how the rhetorical questions (Feeling tired or rundown? Need a boost of energy?) and strong adjectives like delicious, chockful can be addressed with the criterium that "the author carefully chooses language that presents the topic in either a positive or negative way".

Once groups have assessed the written text, give them time to analyse the accompanying image and write a brief evaluation on how well it contributes to the purpose of the text.

Sample answers include:

- It is plain and boring and needed more colour
- It showed juicy, fresh, shiny peas and made us want to eat them
- It was good to focus only on the peas because it didn't distract the viewer with other images

When groups have finished their full evaluation, groups share their answers with the class. Discuss any points where groups have disagreed with each other and make a final evaluation with the class.

### **Assessment for/as learning:**

As an exit slip, students can either:

- explain the purpose of a persuasive text
- name one persuasive device that the article Give Peas a Chance successfully achieved.



# My Pet Moon

poem by Jesse Anna Bornemann | illustrated by [Cheryl Orsini](#)

[AC9E3LY06 EN-CWT-01 \(Imaginative\)](#)

Note: Students will require an A4 paper folded into thirds to use as a pamphlet. This can either be done before or during the lesson, depending on your class's capabilities.

Note: For a closer look at information writing and paragraphs, see the learning resource for Marking Your Mark in this issue of Countdown.

## Learning Intention:

I am learning to identify the features of informative writing so that I can design a pamphlet.

## Success Criteria:

- I can identify the features of a procedural text
- I can identify the features of descriptive writing
- I can compose an information text using the features of a procedure and description.

## Essential knowledge:

For more understanding about text types, view The School Magazine's video on [Genre](#).

For more understanding about structural features of texts, view The School Magazine's video on [Code and Convention](#).

## Oral language and communication:

Survey students to find out who has a pet. Create a chart on the board to identify the different ways to look after different pets.

For example:

Dog	Cat	Fish
<ul style="list-style-type: none"><li>- Take it for walks every day</li><li>- Feed it every day</li><li>- Provide it with water</li><li>- Brush its fur</li><li>- Clip its nails</li><li>- Take it to the vet</li></ul>	<ul style="list-style-type: none"><li>- Provide it with food and water</li><li>- Take it to the vet</li><li>- Provide it with toys</li></ul>	<ul style="list-style-type: none"><li>- Clean out its tank regularly</li><li>- Feed it</li><li>- Provide it with interesting objects in its tank</li><li>- Maintain the correct water temperature</li></ul>

## Understanding text:

Read through My Pet Moon as a class, or, if you have a digital subscription, listen to the audio recording. Ask what students think the poem is about. Allow them to use the illustration to help with meaning. Students should understand that the poem is playing with

the idea that the moon has followed the narrator home, much like a stray animal would, and the narrator has decided to keep the moon as a pet.

Return to the chart where students identified how to take care of various pets. Add another column and ask students to come up with some ways to look after a pet moon. Write their ideas down.

### Creating text:

Explain that students will be creating a pamphlet that contains both instructions and information to help new pet moon owners. Encourage them to use the poem *My Pet Moon* as a starting point for their ideas. Hand out the pre-made pamphlets or have students fold an A4 page into thirds.

### Information

For one of the pages of their pamphlet, students will be writing a descriptive text on pet moons. Explain that descriptive texts include sensory details, such as smells, tastes, feels, sounds and sights. Encourage students to start with a thesis statement that includes a point of view. For example: "Moons are fun, clean and easy pets as long as you know what to expect." Illustrations are encouraged.

For an extended example of a descriptive text, display the Kids Britannica page on [Dogs](#).

### Instructions

Students should also include a set of instructions for a task that is needed to look after a moon. This could be something like grooming its moonbeams, playing a specific moon-based game or taking it for a walk.

Ensure students know the features of a procedural text. They will need to include a list of materials at the beginning and a set of steps for completing the task. A diagram or illustration at the end is also encouraged.

For an example of procedural steps, see part one of the WikiHow article [How to Walk a Dog](#).

For any blank pages remaining on the pamphlet, encourage students to design phrases and slogans to encourage people to buy a pet moon. Examples include:

Pet moons are the best!

Don't delay – grab yourself a pet moon today!

### **Assessment for/as learning:**

Students swap their pamphlets with a peer, who can use the following checklist for feedback:

- Pamphlet includes a description of a pet moon
- Descriptions use the senses to describe a pet moon
- Pamphlet includes at least one illustration of a pet moon
- Pamphlet includes a set of instructions
- Instructions begin with a list of materials
- Instructions include numbered steps
- Instructions are clear and easy to follow
- Instructions include an illustration or diagram
- Other pages on the pamphlet have slogans or phrases to persuade people to buy a pet moon

# Making Your Mark

article by Pamela Thomas | photos by Alamy | illustrated by [Tohby Riddle](#)

AC9E3LA04 EN2-RECOM-01

Note: This lesson can be used in conjunction with information writing in the learning resource for My Pet Moon in this issue of Countdown.

## Learning Intention:

I am learning to identify the features of good paragraph writing so that I can structure my own information text.

## Success Criteria:

- I can label the features of a good paragraph
- I can write a paragraph with a topic sentence, supporting sentence/s and concluding sentence
- I can organise my paragraphs into an information text.

## Oral language and communication

View the Australian Curriculum's webpage on [The Good Hamburger](#). On that page, you can download the resource called Paragraph Writing – Hamburger Model PowerPoint and display it to the class. Ask students what makes a good paragraph in information writing. Ensure students understand that a good paragraph has a topic sentence, supporting facts and a concluding sentence, and that ideas are linked.

## Understanding text:

Read aloud the first paragraph below the subheading *Just sign here*. Have students vote whether they think it's a good example of a paragraph with thumbs up, thumbs down or thumbs middle if they're not sure.

Using the hamburger model, sort the paragraph into sections, as below.

Topic sentence: If you press a finger down on a clean sheet of paper, you leave a mark.

Supporting sentence: The mark might be hard to see, but it is there, and you are the only person in the world who can make exactly that mark: it is your *fingerprint*.

Supporting sentence: If you press the same finger down on a new sheet of paper next week, or next year, or in fifty years' time, the fingerprint will still be the same.

Concluding sentence: Fingerprints don't change.

Ask students if the reader can predict the rest of the paragraph from the topic sentence. Some students might argue that the topic sentence is too vague. If they do, invite them to rephrase the topic sentence to make it stronger. An example may be:

If you press a finger down on a clean sheet of paper, you leave a mark called a *fingerprint*.

In pairs, have students find another good example of a paragraph, with a strong topic sentence, supporting sentence/s and concluding sentence. Have them use the hamburger model to check. Discuss answers with the class.

### **Creating text:**

Explain that students will be writing their own short information report using paragraphs to organise their ideas. Depending on classroom abilities and access to research resources, students can either:

- Have free choice of their topic
- Choose a topic from a broad subject area, such as Australian animals
- Write an imaginative text in the form of an information text for the learning resource for My Pet Moon

Students can research their topic before writing. Remind them that ideas in each paragraph need to be linked – for example, a paragraph describing what a zebra looks like shouldn't also include what they eat. Encourage them to use the hamburger model when drafting their paragraphs. Less capable students can be given a template of the hamburger model for assistance.

### **Assessment for/as learning:**

Students swap their information report with a peer, who can use the hamburger model to check paragraph structure. Use the descriptors in the Success Criteria as a guide for peer assessment.

# The Birthday Party

story by Jane Buxton | illustrated by [Anna Bron](#)

AC9E3LY02 EN2-OLC-01

## Learning Intention:

I am learning to use different types of questioning techniques so that I can build on and connect ideas and opinions expressed by others.

## Success Criteria:

- I can use interaction skills to contribute to discussions
- I can express and justify my opinions
- I can use questioning to build on ideas expressed by others.

## Essential knowledge:

[Six Facets of Understanding](#)  
[Questioning Toolkit](#)

## Oral language and communication

Go through the classroom rules for small group discussion, or, if you don't have a specific set, invite the class to come up with points of etiquette. Some examples would be:

- one person speaking at a time
- using inside voices
- allowing others to express their viewpoints
- using active listening.

Display these rules somewhere for students to refer to during the activity.

## Understanding text:

As a class, read through The Birthday Party or, if you have a digital subscription, listen to the audio recording. Select some literal and inferential questions to ask the class about the text, such as:

- Who were the main characters?
- Why didn't Liam want Andy at his birthday party?
- What happened when Andy arrived at the birthday party?
- Why do you think Corey invited Andy to his own birthday party?

### Creating text:

Display the following questions on the board:

- Why do you think that?
- Can you think of another reason, either similar or different from your last?
- Can you think of an example from real life?

Put students into groups of three or four and have them sit in a circle. Explain that you will be posing a set of questions for the groups to discuss. Each person will have a turn giving their opinion, and others in the group can use the questions on the board or their own questions to clarify or build on the speaker's ideas. Remind students of the group discussion rules from the beginning of the lesson. Give groups several minutes to discuss each question.

Teaching note: Each of the following questions link to the [Questioning Toolkit](#) and [Six Facets of Understanding](#).

Question one (Explain):

Why is it important to be kind?

Question two (Interpret):

What would you do if you didn't want an old friend to come to your birthday party, but they were expecting an invitation?

Question three (Apply):

What sort of impacts does kindness have on the whole community?

Question four (Have perspective):

Why are some people cruel?

Question five (Empathise):

What do you think would've happened on Monday if Liam hadn't invited Andy to his birthday party? What about in a year's time? Ten years' time?

Question six (Have self-knowledge):

What actions can you personally take to make the world a kinder place?

**Assessment for/as learning:**

As an exit slip, students can answer one of the six questions before leaving the classroom. They are allowed to build upon someone else's thoughts from the group discussion if they wish.



# Urgl the Ogre

story by [Katie Furze](#) | illustrated by [Christopher Nielsen](#)

AC9E3LE02 EN2-UARL-01

## Learning Intention:

I am learning to use my personal experiences when considering character actions so that I can contribute to the analysis of different perspectives of complex situations.

## Success Criteria:

- I can consider opposing viewpoints of a complex situation
- I can draw upon my own relevant experiences to explain my viewpoints
- I can use critical thinking skills to approach complex issues.

## Essential knowledge:

For an example and template of the Tug-of-War activity, visit the NSW Department of Education's page on [Perspective](#) and download the Jamboard Tug-of-War resource.

For more information about viewpoints, see The School Magazine's video on [Perspective](#).

## Oral language and communication

Ask students to think of a time where they have been wronged by another person. Ask whether they forgave the person or not. If they feel comfortable, ask them to share their experience with a partner. Invite willing students to share their experience with the class.

## Understanding text:

As a class, read through the text or listen to the audio recording if you have a digital subscription. Afterwards, ask students:

- How do you think Urgl feels about his new family?
- How do you think Urgl felt about his original family?
- Do you think Urgl misses his original family?
- Do you think Urgl loves his original family, despite who they are?
- What if Urgl's original family apologised for their actions and asked him to come back to live with them?

### Creating text:

Explain that the class is going to participate in an activity called Tug-of-War. They will be looking at this last question (Should Urgl go back to his family if they apologised for their actions?) from both viewpoints. They need to come up with reasons why Urgl would and would not return to his original family and rank the reasons in terms of strength of the argument.

Draw a horizontal line on the board (the tug-of-war rope). Write *Yes* on the left, *No* on the right, and *Should Urgl go back to his family if they apologised for their actions?* above it. Give students sticky notes or index cards with Blu Tack. Have them think of arguments to support one side or the other. Encourage them to use their own experiences when forming arguments. Once students have given an argument, they can write it on their sticky note or index card and come up to the board. The class can decide how strong the supporting argument is, justifying their answers. If the argument is very strong, it should be stuck at the furthest end of the viewpoint (yes or no). If it's weak, it should be stuck closer to the middle.

Some example arguments for the "yes" argument:

- Forgiving people is good for your mental health
- Family is important
- Urgl can teach them how to protect animals
- Everyone deserves a second chance

Some example arguments for the "no" argument:

- Urgl's new family will be sad
- The original family could be lying
- Urgl was happier with his new family
- Family doesn't have to mean blood relatives

When everyone has come up with supporting arguments, ask students if there are any other points that might affect Urgl's decision. As a class, come up with some "What if...?/What about...?" questions that might need to be explored further before a decision can be made. Sample answers include:

What if some of Urgl's brothers and sisters were better than others?

How might Urgl's family be able to prove they were sorry?

What would happen with Urgl's new family?

**Assessment for/as learning:**

Now that they've examined both viewpoints, students write a note to Urgl with their personal opinion and justifications. They can use arguments from the board as their justifications. A template for the note is below.

Dear Urgl,

I think you should \_\_\_\_\_ because \_\_\_\_\_ and \_\_\_\_\_.

# After Rain

poem by Marian McGuinness | illustrated by Hannah Seakins

AC9E3LA07 EN2-VOCAB-01

## Learning Intention:

I am learning to identify action verbs so that I can change their tense and control meaning in a clause.

## Success Criteria:

- I can identify verbs in a poem
- I can change tenses for regular and irregular verbs
- I can create a backwards Frayer diagram for a verb.

## Essential knowledge:

Links to backwards Frayer diagram templates can be found on the NSW Department of Education's webpage [Frayer Diagrams](#).

## Oral language and communication

Ask students to define an action verb (a doing word). Brainstorm examples with the class, such as jump, run, dance, draw. Write them on the board, using different colours depending on the tense a student uses. For example, if a student says "jumped" instead "jump", use a different colour.

## Understanding text:

Explain to the class they're about to read a poem. Ask them to take note of the action verbs. If you have a digital subscription, listen to the audio recording of After Rain. Otherwise, read the poem aloud to the class.

Invite students to share the verbs they found in the text. (Answers: come, sing, croak, pop, bud, bloom, sprout, shoots, fill, smelling, wrapped.) Discuss how words such as "bud" and "sprout" can also be a noun (person, place, thing or animal), but in this context, it's used as a verb.

If you have a digital subscription, complete the interactive activity Verbs.

## Creating text:

Draw up a table on the board with two columns titled Past and Present. Place each verb used in the poem in a different row in the relevant column. An example is below.

Past	Present
	Come
	Sing

	Croak
	Pop
	Bud
	Bloom
	Sprout
	Shoots
	Fill
	Smelling
Wrapped	

Ask students what they notice about the table. Sample answers include:

- It is mostly in present tense
- "Shoots" is present tense, even though "shoot" is also present tense (this can be an opportunity to talk about verbs with plural and singular nouns – grass shoots vs grasses shoot)
- "Smelling" is present tense, even though "smell" is also tense (this can be an opportunity to talk about how "the earth is smelling" gives more immediacy than "the earth smells")
- "Wrapped" is the only past tense word (this can be an opportunity to discuss the spelling rule of doubling the last letter for a one-syllable word that ends in a CVC pattern when adding "ing" and "ed")

As a class, fill out the rest of the table, discussing spelling rules and irregularities as you go. Answers below.

Past	Present
Came	Come
Sang	Sing
Croaked	Croak
Popped	Pop
Budded	Bud
Bloomed	Bloom
Sprouted	Sprout
Shot	Shoots
Filled	Fill
Smelled/Smelt	Smelling
Wrapped	Wrap/Wraps/Wrapping

Explain that students will be making a backwards Frayer diagram for one of the words in the table. Give students an A4 piece of paper that they can fold into quarters or have them quarter a page in their workbooks. In the centre of the paper, they should have an empty box where their partner will fill in the missing verb once they've figured it out.

Explain that they will be giving clues in each quadrant for their partner, labelled as below.

<b>Definition</b>	<b>Facts/Characteristics</b>
<b>Examples</b>	<b>Non-examples</b>

For facts/characteristics, students should write whether it has a regular past tense (simply adding "ed"), or an irregular past tense. They can also write if there's a special spelling rule, such as doubling the last letter, or dropping the "e" if they need to add "ing".

Under the quadrant "Examples", they can write things that commonly "do" the verb. For example, plants and grass "shoot". Under the quadrant "Non-examples", they can write things that wouldn't normally do the verb. For example, elephants and sloths don't commonly "shoot".

An example backwards Frayer diagram is below for the verb "sing". Note that the definition is given in the same tense as the answer.

<b>Definition</b> To make music with the voice.	<b>Facts/Characteristics</b> This is an irregular verb. You don't need to double the last letter when adding "ing".
<b>Examples</b> Humans Birds Whales	<b>Non-examples</b> Spiders Worms Rabbits

### Assessment for/as learning:

Students swap their backwards Frayer diagram with a partner and see if the partner can figure out their word from the clues given.

# Frank & Spook: Operation Haunted House

comic serial by Andrew Cranna

AC9E3LA09 EN2-UARL-01

## Learning Intention:

I am learning to identify how illustrations help extend the meaning of a text so that I can create a text using both pictures and words.

## Success Criteria:

- I can identify how facial expressions help the reader better understand characters
- I can explain how illustrations can be part of the narrative
- I can create a comic strip that uses both illustrations and words to tell a story.

## Oral language and communication:

Have students view the first part of the comic Frank & Spook on page 2 of this issue of Countdown. Show students how to read the comic strip, following the panels across and down. Read through the dialogue aloud. Discuss how the illustrations enhance the meaning of the text by asking the following questions:

How do Frank and Spook's facial expressions tell the reader how they feel about Wendy Witch's potion at the beginning? (Smiling - happy, excited)

While the dialogue says the wombat snot is gross, how do Frank and Spook's facial expressions give more meaning to their reactions? (Frank's tongue is sticking out in disgust, Spook is holding his hands over his mouth as if he's about to vomit, telling the reader they are truly sickened by the idea of wombat snot)

How does the portrayal of Archie the bat in the last panel convey his character? (He looks silly, his tongue sticking out and his eyes different sizes, making him appear as a kooky character)

Alternatively, if you have a digital subscription, complete the interactive activity How Pictures Help Make Meaning.

## Understanding text:

Read through the second part of the comic serial Frank & Spook on page 35. Ask students the following question:

- What event happens in the illustrations that the text doesn't explain? (Archie pours in the potion)

- The text mentions Leo the dog is jumpy. What information do the illustrations give about Leo's behaviour? (He's seen the potion added to the family's dinner)
- How do the characters' facial expressions tell the reader more about how they're feeling? (Multiple answers possible, such as the children's faces show they are excited at the idea of the Curry Surprise)

### **Creating text:**

Explain that students will be creating their own comic where the narration or dialogue only tells a portion of the story so the rest of the story can be told in the illustrations. Brainstorm ideas of how this could work. For example:

- The text could say "Holly was having a lovely time at the park" but the illustration shows Holly is a dog rolling in the mud while the family watch on in disgust
- The text could say "I was coming first in the race until -" and the illustration shows the character tripping over

For panel templates, either use [Canva](#), have students draw their own or find a template online, such as [Comic Strip Template](#).

### **Assessment for/as learning:**

Students read their comic strip text aloud to a peer without letting the peer see the illustrations. Give the peer a few seconds to imagine what the text is about, then reveal the illustrations. Peers explain what surprised them about the illustrations, and how it changed their understanding of the text.