

Sylphie Squizzes: A Tea-riffic Invention

article by [Mina](#) | illustrated by [Michael Streich](#)

[AC9E5LA04](#) | [EN3-RECOM-01](#)

Learning Intention:

I am learning to assess and order the main points of a non-fiction text so that I can write more effective summaries in paragraph form.

Success Criteria:

- I can demonstrate my comprehension of both visual and written non-fiction texts by answering related questions
- I can conduct research on a specified topic
- I can write a paragraph summary based on information from my research.

Essential knowledge:

As this lesson is focused on aspects of the non-fiction genre, The School Magazine video for the English Concept of [Genre](#) may be helpful in considering how this influences the way they interpret and create non-fiction texts.

Understanding text:

After reading the article, pose the following questions to the class:

- What is the main idea of the text (the accidental invention of the tea bag)
- When was the tea bag invented (the early 1900s)
- Who invented the tea bag (a tea merchant named Thomas Sullivan)
- In what way was this invention accidental? (Thomas Sullivan put small samples in silk bags to send to customers but people were confused and put the bags directly in the hot water)
- How did he refine his accidental invention? (he made the bags out of gauze for better infusing)

- What happened when people discovered his invention? (it became so popular that other merchants copied his idea and tea bags could be found in just about every household)
- How has the tea bag changed over time? (different materials and types of tea have been used and it has become more environmentally friendly)

Using these responses, write a collaborative summary on the board of the information in the article. Ensure students understand that a summary is a brief retelling of the text in their own words, focusing on the main points. An example may be:

The tea bag was accidentally invented in the early 1900s by a tea merchant named Thomas Sullivan. Thomas put small tea samples in silk bags to send to customers, but they were confused by this and put the bags directly in hot water. Seeing an opportunity, Thomas made bags out of gauze for better infusing and began selling them. The idea became so popular that other merchants copied his idea and tea bags became a standard item in most households. Over time different materials were used for tea bags along with many different types of tea, and they are now made to be more environmentally friendly.

Inform students that many things were invented by accident, including Play Doh, Coca Cola, Post-It notes, match sticks and microwave ovens. Ask students to think pair and share about how the microwave oven could have been accidentally invented. Watch the video [How the Microwave Oven was Accidentally Invented](#) then ask students to recall the main points for the information. Answers should include:

- Radar testing was first being used during WWII
- An engineer named Randy Spencer was making improvements to radar technology
- While he was doing this a chocolate bar in his pocket melted
- He suspected this was due to the radio waves and successfully tested other foods
- From this realization, the first commercial microwave oven was created
- Household microwave ovens were later developed, and popularity increased over the decades.

Assessment as learning:

Students should then conduct online research about other accidental inventions, either independently or with a partner. From their research, they should choose one of these inventions to write a summary about. To do this, they should first write down the main points in their book, then use this information to compose a summary paragraph, using the

modeled example as a guide. Relevant points from [the stage 3 assessment and evaluation rubric for informative texts](#) can also be used by students to check their work.

Camel Chaos

poem by Katie Aaron | illustrated by [Greg Holfeld](#)

Title of Close Reading Text: Camel Chaos

Learning Intention: I am learning about the way language can be used to compose a more interesting and engaging story, so that I can incorporate these techniques in my writing.

Success Criteria:

- I can identify the way language is used to develop character's personalities
- I can discuss the effectiveness of figurative language in creating imagery in a story.

Reading	Text-Dependent Questions	Outcome:
<p>1st Reading What it says.</p> <p>Key ideas and details</p>	<p>What do you think the word 'chaos' means? Based on the illustrations and your own predictions, what kind of chaos do you think the camel will cause?</p> <p>What is the setting of this story? How is this setting unusual for some of the story's characters?</p> <p>What are the two main complications of the story? How are they each resolved?</p>	<p>AC9E5LA03</p> <p>EN3-UARL-01</p>
<p>2nd Reading How it says it.</p> <p>Craft and Structure</p>	<p>What problem does the camel present Riley with when it first arrives?</p> <p>How are Riley and Anna's reactions to the camel different? What does this tell us about their personalities? Who do you think you would most react like in this situation?</p> <p>Why do you think the story contains a dinkus (* * *) when Riley saw why the camel stopped, and when he realises there is a genie coming towards them? How does this this shift the readers?</p>	<p>AC9E5LE02</p> <p>EN3-UARL-01</p>

	<p>Reread the following lines from the story:</p> <ul style="list-style-type: none"> • 'Make it stop!' 'YOU make it stop!' • 'If you didn't steal my camel, why was SHE sitting on it?' <p>Why has the author capitalised the words YOU and SHE in these lines? How does this affect the way you read the lines?</p>	
<p>3rd Reading</p> <p>What it means.</p> <p>Language features, sentence structures, visual components, text cohesion and repetitions devices.</p>	<p>Reread the line in the first column of the story:</p> <p>'Hey!' cried Riley. 'You can't do that!' But he could have been talking to the door because the camel didn't take any notice.</p> <p>What does the idiom 'could have been talking to the door' mean? How does this foreshadow the difficulty Riley and Anna will face in trying to keep the camel under control?</p> <p>When the camel knocks the vase off the table, the author writes that 'it smashed into a hundred pieces'. Do you think that it was exactly one hundred pieces? If not, why do you think the author would write it this way?</p> <p>When Anna decides that she wants to ride the camel, the author writes that she 'heaved herself' on. What does this help the audience envision? What does it tell us about the difficulty level of climbing onto a camel?</p> <p>When the genie appears, his feelings are quickly made apparent to readers. Rather than saying 'he was angry', the author writes 'He wore a furious expression on his face'. How does this language and description make it more interesting for readers? Can you think of another way that you could describe a character's anger?</p>	<p>AC9E5LE04</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>	

A Giraffe in a Raffle

article by [Neal Levin](#) | illustrated by [Christopher Nielsen](#)

[AC9E5LE02](#) | [EN3-UARL-01](#)

Learning Intention:

I am learning to experiment with poetry techniques such as tone, pacing and language devices in a collaborative manner so that I can build my skills in working creatively with others to compose texts.

Success Criteria:

- I can share my ideas about a text and listen to the ideas of others
- I can brainstorm collaboratively to experiment with language and writing
- I can work cooperatively to compose a group text.

Essential knowledge:

The [English Syllabus Glossary](#) can be used to ensure students understand the meaning of different language techniques used in this activity, such as tone, pacing and figurative language.

Oral language and communication:

Distribute magazines to students and ask them to read the poem to themselves silently. Once they have had time to do this, choose two volunteers to read a stanza aloud each in a tone and pace they think is appropriate to the text. Repeat this process three or four times to allow for the reading to be refined and experimented with by different students. Following this, discuss the tone of the poem (e.g. excited, fun) and how the rhythmic flow contributes to this. Ask students why the author would opt for this tone when composing a poem about this topic. For example:

- A giraffe is very big but not thought of as a threatening animal
- The idea of having a giraffe brings funny challenges and opportunities
- Taking a giraffe to school would cause a lot of fascination and excitement among the students and teachers and would bring a lot of positive attention in general
- The ability to climb up the giraffe's neck and be much taller than everyone is obviously something that the narrator enjoys.

Understanding text:

Explore the use of figurative language in the poem and how this makes the writing more interesting, asking students to identify any techniques that they are familiar with. Answers should include:

- 'wrapped in a patchwork of golden-brown splotches' (imagery)
- rip-roaring (alliteration)
- skyscraper size (alliteration)
- tallest of all (consonance)

Discuss how the language and tone of the writing may be different if it were a different animal that had been won in the raffle. For example, if an echidna had been won, the poem may have a more cautious tone, one about a rabbit may have a more gentle, cutesy tone, or one about a tiger may have a more ferocious or frightened tone.

Divide students into small groups and have them brainstorm ideas. To do this, each student should come up with an idea for a different animal, and the group should discuss ideas of what the tone of a poem should be for this animal as well as figurative language that may be appropriate to use to describe the animal or the situation it would create. For example:

- Echidna (will it tickle or prickle, super sniffly snout)
- Rabbit (covered in cotton wool fur like a cloud, flouncing and bouncing)
- Tiger (caused a mighty big fright, claws as sharp as swords)

Students should write down their group ideas using bullet points or a mind map.

Creating text:

Once they have completed their brainstorms about all of their animals, they should choose one to write a collaborative poem about, following the theme of winning the animal in a raffle. In their composition, they should consider the tone of their writing, what crazy situations may occur from winning this animal as a prize, and how they can use their figurative language ideas to make their writing more interesting.

Remind students that the goal is to listen to each other, discuss ideas and work collaboratively. Once the poem has been agreed on and written, teachers should check them and give approval for publishing. To do this, students should neatly write their poem on blank paper and may wish to do an accompanying illustration.

Assessment for/of/as learning:

Using an informal assessment strategy such as a student self-assessment 3-2-1 Prompts.

Children are asked to record or explain to a thinking partner:

- 3 things they didn't know before.
- 2 things that surprised them about this topic.
- 1 thing you want to start doing with what you have learned.

Napoleon and the Battle of the Bunnies

story by [Mina](#) | illustrated by [Fifi Colston](#)

[AC9E5LA07](#) | [EN3-UARL-01](#)

Learning Intention:

I am learning about the way authors and illustrators use visual storytelling so that I can more effectively communicate ideas through illustrations and visual techniques.

Success Criteria:

- I can identify and discuss similarities and differences between styles and techniques used in wordless picture books
- I can break a text into relevant plot points to tell a story with illustrations
- I can create my own wordless picture book based on a text
- I can give feedback to a partner and improve my own work based on feedback.

Essential knowledge:

Prior to the lesson you may wish to watch The School Magazine video for the English Textual Concept of [Genre](#) to assist students in considering what the features are of the genre of wordless picture books. Visual techniques used in this lesson are also available in the English Syllabus Glossary to help clarify definitions for students as needed.

Understanding text:

After reading the story, discuss the concept of visual storytelling and ask students to recall any wordless picture books they may be familiar with. Select at least two of the following storybook videos to watch to allow students to analyse the techniques used in telling a story with illustrations only:

- [Found](#) by Jeff Newman and Larry Day

- **Chalk** by Bill Thomson
- **Flotsam** by David Wiesner

Compare and contrast the books you selected, by discussing:

- The styles of the illustrations that were used
- The plot points and how the illustrations communicated them to the audience
- The visual techniques to tell the story (e.g. close ups, framing, long shot).

If you have any wordless books available in the classroom or library such as titles by Jeannie Baker or Shaun Tan, provide these to students to analyse and refer back to as needed throughout the task.

Creating text:

Inform students that they will be creating their own wordless picture book to tell the story of Napoleon and the Battle of the Bunnies. To help them start planning, collaboratively create a list of plot points that can be illustrated to tell the story. For example:

- Napoleon and other military men are gathered together, feeling confident about the rabbit hunt
- The cages containing the rabbits are placed on the edge of a grassy field
- The confused rabbits run towards the men
- The men start laughing
- The rabbits crowd around the men and start nibbling and gnawing at their boots
- The men grab sticks and chase the rabbits
- The coachmen try to scare the rabbits away with their bullwhips
- The rabbits begin climbing the men's legs and even hop on their heads and shoulders
- The men drop to their knees, screaming
- Napoleon flees to his carriage and the rabbits follow him. He doesn't calm down until he is far away from the chaos
- The rest of the men flee the field to get away from the rabbits.

Discuss how visual techniques could be used to communicate important aspects of each scene. Suggestions may include:

- Long shots to show the field and give readers an idea of the volume of rabbits that were released
- Close up shots to show emotion (e.g., confidence, confusion, fear) and action (e.g., a rabbit gnawing on a man's boot, rabbits climbing up legs and onto heads and shoulders)
- Foreground and background to focus on particular detail such as the chaos behind Napoleon as he flees in his carriage.

Following this, students should create a brainstorm of their book. The book itself may be created with paper or digitally using a program such as Canva or Google Slides. To create their brainstorm, student should write a list of the scenes they are going to depict through illustrations, ensuring that their choices effectively tell the story from beginning to end. They should plan out their illustrations for each scene and consider which visual technique they will use.

Once they feel confident in their plan, they may wish to start with some rough sketches and should then begin illustrating their book layout. Once completed, students should pair up and swap their books with their partner. Feedback should be given to encourage students to make improvements as required (e.g. adding more detail, ensuring the illustrations adequately tell the story) before submitting their final draft.

Assessment for/of/as learning:

Create a kahoot to share with the class to create a class quiz to assess the children's understanding of the content focused on in this lesson. Questions to include:

- Long shots help to create a sense of volume and the enormous number of animals. True or False
- Close up shots to show emotion help to show emotion and give a sense of proximity for the reader. True or False.
- Using the Foreground or Background help the illustrator to focus on important detail in the story. True or False
- Subtle but important details can be included in the Foreground or Background. True or False.

The Goat in the Room

poem by Tim Lehnert | illustrated by David Legge

AC9E5LE04 | EN3-UARL-01

Learning Intention:

I am learning to identify idioms as well as broaden my knowledge of their purpose and meanings so that I develop a deeper understanding of their use and apply them in my own writing.

Success Criteria:

- I can use my own knowledge and understanding of meaning to interpret idioms
- I can research, choose and record idioms to use in my writing
- I can compose a scene of the magazine text, incorporating at least two idioms.

Understanding text:

After reading the story, either as a class or in reading groups, watch the video [Idioms for Kids](#) and discuss students understanding of idioms and the examples used. Pose statements to the class that incorporate common idioms and ask them to identify the meanings. For example:

- That test was a piece of cake! (The test was easy)
- She didn't come to school because she was feeling under the weather (She felt sick)
- He couldn't wait to see his friend and spill the beans (Tell his friend some secrets or information he's found out)

Ask students to identify the idioms that were used in *The Goat in the Room* and their meaning, either using explanations from the text or their own understanding. Give the class a few moments to scan the story again before answering. If you have a digital subscription, you can use the drag and drop interactive activity to assist students in matching the idioms to their meanings. They should identify that the idioms used were:

- I just wanted to see how the other half lives (People who live in different circumstances to your own)
- When in Rome do as the Romans do ('That means if you visit somewhere, try to act like the locals and get into the spirit of things')

- The elephant in the room ('It means the big, obvious thing that nobody wants to talk about, or even admit exists')
- I think you've nailed it (You've done this perfectly)
- I have to give credit where credit is due (I have to praise someone when they deserve it)
- I think, to be on the safe side, we should get both (Make a careful choice to avoid a negative outcome)

Inform students that their task is to write an extra scene for the story, incorporating an idiom. To do this, they should first research some idioms. You may wish to guide them with a combination of online sources such as [7 Everyday Idioms and Where They Come From](#) and [Idioms for Kids](#), and if available, books from the classroom or library (idioms are located under Dewey Decimal number 423.1).

Students should record five idioms in their book by writing each one and their meaning.

Creating text:

From their five recorded idioms, students should then select at least two, which they will use to write their own short scene for the story. Explain that the scene may be an extra one to fit in with the plot points (e.g. the goat coming into the house, Aidan talking to him, Dad coming in and discovering him in the kitchen) or it may be a continuation of what happens after the goat goes back to his pen.

You may wish to model an example on the board, such as:

I had just pulled my homework book out when the phone rang. "That didn't take long," I said to the goat, who must have barely had time to finish his alfalfa and carrot before calling. "Well, I don't want to make a storm in a teacup, but the chickens are acting a bit weird," he replied.

That seemed strange, the chickens looked fine just a few minutes earlier when I was out there. I got up from my desk though and walked towards the door. "What's wrong with them?" I asked. "Your guess is as good as mine," he said. "But it's definitely weird, they're, um, running around and clucking."

Running around and clucking? That was their *normal* behaviour. This goat was up to something, I was sure of it. I decided to play along though. "Ok, I'm coming out to check them."

"Wait!" he bleated. "Seeing as you're coming out here, could you grab me some dessert on your way through the kitchen?"

Assessment for/as learning:

Divide students into small groups to share their writing and give each other feedback using the two stars and a wish method.

The Tiger Trainer Trainers

article by Jonathan Sellars | illustrated by [Queenie Chan](#)

[AC9E5LA08](#) | [EN3-VOCAB-01](#)

Learning Intention:

I am learning to develop my vocabulary using more complex and specific words so that I can produce more advanced writing.

Success Criteria:

- I can identify the way language is used to make narrative poetry more interesting
- I can use my understanding to collaboratively determine the meaning of more complex words
- I can use a thesaurus and dictionary to locate more advanced words for my ideas
- I can incorporate tier 2 vocabulary into my rewriting of a text.

Essential knowledge:

Explicit teaching of Tier 2 vocabulary should be embedded into this lesson. Information in this can be found on the [Vocabulary](#) page of the New South Wales Department of Education website.

Vocabulary:

Read the poem aloud to the class, or if you have a digital subscription you may wish to listen to the audio. Afterwards, write a collaborative summary of the story of the poem on the board, such as:

The tiger trainer tried to train two tigers, but they weren't supposed to be trained so they ignored her and wouldn't do anything. They just wandered around in their cage instead. One day, they finally did what the trainer asked, and she was very happy. She decided to reward them with some meat and climbed into their cage to give it to them. The tigers took the meat and ran out of the cage, locking the trainer in. Now she's stuck in there and the tigers try to train her.

Discuss the way the composer has made their storytelling more interesting through their use of language in the poem. Begin with their use of alliteration, including:

- The tiger trainer tried to train two tigers
- lumbered lazily
- tiger trainer's tune
- jumped for joy.

Ask students what the effect of this alliteration is on the way they read the poem. Answers may include it makes it more rhythmic, it makes the words more memorable, or it makes them more enjoyable to read.

Ask students to identify descriptive words that the author used to further make the narrative poem more interesting to read, even if they aren't confident in their knowledge of the meaning. Write the words on the board. These are likely to include:

- lumbered
- mooched
- conforming
- unexpectedly
- slab
- snatched
- prowl

Divide students into small groups and have them use their prior knowledge and context clues to determine the definition of each word on the board. Ask groups to share the definitions they have come up with, then collaboratively write one on the board, using a dictionary for reference as necessary.

Discuss the way this vocabulary creates specific meaning and imagery for readers (e.g. the trainer gave the tigers a 'slab' of meat rather than a 'piece' and the tigers 'snatched' it rather than 'took' it).

Explain to students that they are going to be rewriting the poem by replacing words. To do this, they should change the animal that is being trained and consider factors such as:

- What would a trainer be trying to get this animal to do?
- What food would they be giving the animal as a reward?
- What might the animal's behaviour and movements be like when they are being uncooperative?

The words they replace should include all of the alliterations and descriptive words identified earlier in the lesson as well as any others needed to reflect their change in animal. Once they have established their ideas, they should change the wording of the poem by beginning with

their basic vocabulary and coming up with related tier 2 words that illustrate their ideas in a more specific way. To do this, they should begin with their idea (e.g. do what the trainer says), think of a word they know that expresses this (e.g. obey) and use a thesaurus to look it up so they can locate more advanced words (e.g. comply). Ideally, they should then cross-reference their new word with a dictionary to ensure the meaning aligns with what they are trying to capture.

Assessment for/as learning:

Using whiteboards to respond, ask children to record their answer to the following questions.

- 1) Why do authors use alliteration in their writing? What purpose does it have?
- 2) How does the use of **precise** vocabulary in writing help?
- 3) Record some examples of alliteration that you were able to create.

Allow time for class to participate in a Gallery Walk to review others whiteboard reflections.

Corbelle

poem by [Rolli](#) | illustrated by [Alen Timofeyev](#)

[AC9E5LE05](#) | [EN3-CWT-01](#)

Learning Intention:

I am learning to analyse character's choices in texts and how this impacts their experiences so that I can draw on these elements in my own writing.

Success Criteria:

- I can identify the themes of sacrifice and selfishness in a variety of texts
- I can consider how characters' choices lead to consequences
- I can incorporate this understanding into my own narrative writing.

Understanding text:

After reading the story, discuss the way its central themes of sacrifice and greed intertwine, which is expressed in the text by having Corbelle sacrificing her fingers for feathers to have expensive and valuable items. Ask students to share their opinions on whether they think

Corbelle was making worthy sacrifices throughout the story and if the consequence was one that she deserved.

Ask students to recall any other stories they are familiar with that demonstrate sacrifice for selfish reasons by either a protagonist or antagonist. Some examples may include:

- Anakin Skywalker sacrificing his humanity and identity in Star Wars (Revenge of the Sith) to become Darth Vader and gain power as a Sith Lord
- Ariel sacrificing her voice in The Little Mermaid so that Ursula would turn her into a human, and she could attempt to make Prince Eric fall in love with her.
- Voldemort sacrifices his soul to become immortal in Harry Potter by splitting it into Horcruxes
- Greg sacrifices his friendship with Rowley in Diary of a Wimpy Kid (Dog Days) to improve his own social status by inviting Collin to a sleepover that is usually a tradition between just himself and Rowley.

Discuss students' opinions on the sacrifices made in the stories they recall, as well as the result for the characters.

Creating text:

Inform students that they are going to be writing their own story that involves relinquishing one thing to gain another. Explain that this can be any situation or genre they would like, but the item should be for something quite selfish – the extent of the selfishness is up to them. Clarify, the object/item they relinquish, and its consequences should be the complication of their story and there must also be a resolution. Using the text and examples discussed, have them consider whether the impact will be long term (e.g. Corbelle eventually turning into a bird) or short term (e.g. Ariel getting her voice back by Ursula being defeated). Have students brainstorm first to organise and refine their ideas.

Assessment for/as learning:

The [Assessment and Evaluation Rubric for Imaginative Texts](#) can be used to guide students and assist them with assessing their own writing before publishing their final draft. If time allows, have willing students share their stories with the class or swap with a partner.

This Poem is Late

article by Jesse Anna Bornemann | illustrated by [Dante Hookey](#)

[AC9E5LY03](#) | [EN3-UARL-01](#)

Learning Intention:

I am learning to recognise and understand the concept of [metafiction](#) so that I can develop the skills to identify its techniques and incorporate them into my own writing.

Success Criteria:

- I can discuss the concept of [metafiction](#) and identify published examples that occur in print and film
- I can identify techniques used in metafiction texts and can discuss how this differs to traditional narrative writing.
- I can experiment with the use of metafiction techniques in my own writing.

Essential knowledge:

Use The School Magazine video for the English Textual Concept of [Genre](#) to help students consider what features they may use to identify metafiction throughout the lesson.

Metafiction consists of writing that refers to itself and that it is a fictional piece of literature that you are reading. It often:

- Refers to itself, narrator or characters within the writing.
- Experimental, so there are less rules for the writing of a metafiction piece including nonlinear narrative structures, unconventional plot development and fragmented story telling.
- Breaking the fourth wall, when characters or narrators talk directly to the audience/reader.

Understanding text:

Read the poem aloud, or if you have a digital subscription you may wish to listen to the audio version. Afterwards, ask students what they think is unusual about this poem. They should identify that the poem refers to itself throughout. Explain that this is known as self-referential fiction or metafiction.

Discuss students' understanding of this concept and any other examples that students have read or watched. Explain that this can be found across all types of fiction and a common feature of this that they may be familiar with is talking to the audience, otherwise known as 'breaking the fourth wall'.

Watch one of the following videos as an example of how metafiction techniques are used in animation. You may wish to select the video that would be of most interest to your student cohort.

- [Looney Tunes – Duck Amuck](#)
- [Every Time SpongeBob Breaks the 4th Wall](#)
- [Animaniacs Trailer](#)

Discuss examples of how the video you selected was self-referential (e.g., talking to the audience or animator, characters discussing their 'acting' jobs, interacting with scene transitions).

Further discuss examples of metafictional books that students may be familiar with, such as:

- Lemony Snickett's: A Series of Unfortunate Events by Daniel Handler
- We are in a Book by Mo Willems
- The Monster at the End of this Book by Jon Stone (Sesame Street)

If copies are available at your school, you may wish to provide these for students or choose one to read.

Play the video for the song [Tribute](#) by Tenacious D, stopping at 3:40, and discuss the concept of the song. Ensure that students understand that tribute means something that is created to pay respect or admiration to something else.

Students should identify that Jack Black is singing about the fact that they wrote the greatest song in the world, but they can't remember it, so this song is a tribute to it. Unpack the comedy of the concept, exploring the idea that they are claiming to have created the greatest song in the world, but nobody is able to listen to it or judge that for themselves because they are only giving us the tribute version.

Next, watch the video for [Fight Song](#) by Rachel Platten and stop it at 2:10. Ask students what they perceive to be the differences between this song and Tribute. They should identify that while Tribute is more comedic and telling a fictional story, this song is the singer talking about her own struggles, and it references the song itself in a way that is about how the writing of it empowers her to find her voice and strength.

Creating text:

Explain to students that they are going to experiment with metafiction. Allow them to choose whether they write either a short story, poem or song. This can be done independently or collaboratively.

To begin this process, they should first decide the angle at which they are going to approach it. Discuss the metafiction that has been explored in this lesson, identifying the differences between comedic / absurd approach and the more straightforward and serious, as well as referencing the creative process and its result (This Poem is Late, Duck Amuck, Fight Song) or intertwining it as part of a story (Tribute, The Monster at the End of This Book).

Once this has been decided, students should brainstorm and begin a plan of their creative direction as well as opportunities for keywords and rhymes, if relevant. Allow time for students to explore and experiment with this concept and their writing.

Assessment for/as learning:

Using Gallery Walk and post it notes, ask students to display their plan for the creative direction of their metafiction piece.

Ask peers to circulate around the room, taking time to read through and reflect on the plans of their peers.

Using the post it notes, children are to provide 2-3 peers with Two stars and a wish feedback directly relating to their plan for metafiction.

Students are to consider the feedback and choose whether to incorporate the peer feedback into the composition.