Looking After Goats

story by Elle Kate | illustrated by Cailtin O'Dwyer

AC9E6LY06 | EN3-CWT-01

Learning Intention:

I am learning about point of view so that I can identify the point of view in a text, compare it with my own and then write imaginatively from a particular perspective.

Success Criteria:

- I can identify the point of view in a text

- I can gather evidence from a text proving different points of view

- I can discuss my own point of view in comparison to that of a character in a text

- I can write a third person narrative showing a particular character's point of view.

Essential knowledge:

Find more information on the Department of Education's page about the English Concept Point of View.

Alternatively, you can view the video on The School Magazine website.

Understanding text:

Prior to reading the story, view the video about Point of View as a class.

If you have a digital subscription, complete the interactive 'First or Third person?'

Now that students have been introduced to the idea of point of view in a text, read the story as a class or listen to the audio.

After reading, ask students the following questions:

- Who is telling the story?

- Whose point of view has the author chosen to highlight in this text?

- Why has this point of view been chosen?

- How does this point of view influence readers when telling the story?

- How is this similar to the example of Cinderella in the video viewed earlier?

Re-read the section of text from 'He thought back to a week ago, in Sydney...' until 'We came to Lebanon so I could look after goats.'

Complete the two columns below showing what Khalil feels about coming to Lebanon compared with what his father thinks about the experience.

Khalil's point of view	Khalil's father's point of view

Discuss the following question:

- The narration is in third person but focuses on Khalil's point of view. How are we shown Khalil's father's point of view? (The reader is shown Khalil's point of view through dialogue.)

- Can you identify a specific example of this in the text? ('You'll be free to roam around the mountains with your cousins,' he said. 'A whole term off school,' he said. 'Imagine that, just fresh mountain air, fresh food and surrounded by your cousins.')

Ask students to think about their own perspective. They can write down what they think about Khalil and his dad spending a whole term in Lebanon. Display the following questions to guide them in their response:

- Looking at Khalil and his father's points of view regarding time spent in Lebanon, who do you think has the right point of view?

- Why do you agree more with that character?

- If you could have a conversation with Khalil and/or his father, what would you say to them about being in Lebanon?

Creating text:

Retell the beginning of the story from the perspective of Mohammed. Use
third person narrative, but tell the story through what Mohammed sees, thinks and feels
about Khalil.

You may like to use the following scaffold to assist students in following the same structure
as the original story:

Mohammed drinks water as Khalil catches up, then throws the empty bottle at him. What is Mohammed thinking? Why isn't he being kind to Khalil?	
As Mohammed walks back, he thinks about his father's words when her found out Khalil was coming to stay. What did Mohammed think about having a cousin come? Why might he not have been excited for that to happen? Why might he have taken a dislike to his cousin?	
Mohammed thinks about the goats and how Khalil refused to learn how to milk them. How does Mohammed feel about the goats? Why?	
Mohammed is told by his father he must go with Khalil to find the lost goat. How does Mohammed feel about taking Khalil? Is Mohammed worried about the lost goat?	

Assessment for/as learning:

Students complete a self-assessment of their writing by using the following checklist:

- Used third person narration

- Mohammed's perspective is clear

- Used descriptive language to show Mohammed's point of view

- Includes Mohammed's thoughts and feelings.

Trapped in a Flooded Cave

article by Annaleise Byrd | illustrated by Peter Sheehan| photos by Alamy
AC9E6LA07 | EN3-UARL-01

Learning Intention:

I am learning about the purpose of visual features used in factual texts so that I can create my own factual text accompanied by a diagram.

Success Criteria:

- I can evaluate the importance of diagrams to support written words in an article

- I can identify the visual features used in an article

- I can rate the effectiveness of a range of visual features in an article

- I can write my own short factual text accompanied by a diagram to enhance reader understanding.

Essential knowledge:

For more information and example informative texts and analysis worksheets see p. 19-29 (Appendix 4 – 6) of the NSW Department of Education's learning resource Stage 3 Reading text structure.

Understanding text:

Before handing out the magazine for students to see, read the first two pages of the article (page 8-9) out loud or listen to the audio for this section only.

Ask students to draw a diagram showing the Tham Luong cave system. It will be helpful to read the section under the subheading 'Tham Luong cave' a second time, so that students can hear the key information about the cave system. Assist the class in making a list of the features of the Tham Luang cave.

Suggested list:

- Cave system

- 10km into the mountain

- Initial series of large chambers, then narrows into tight tunnels

- The soccer team are trapped 2.6 km into the cave system

- The cave system floods in the wet season.

Allow students time to draw their own diagram of the Tham Luong cave system using the information given. When they have finished, organise students into pairs and ask them to share their diagrams with one another. They can discuss what is similar and different in their diagrams and talk about why they chose to represent it as they have.

When students have finished their pair work, hand out the magazine. Ask students to look at the diagram of the cave system on page 9. Ask students to compare this with their own diagram and note the similarities and differences between their own diagram and the one in the magazine.

Engage students in a whole class discussion. Ask the following questions:

- What did you get right in your own diagram from listening to the article being read?

- What was missing or incorrect in your diagram?

- How does the diagram in the magazine help readers to understand the danger faced by the Wild Boar soccer team?

- What information do readers miss when they do not have a visual diagram to accompany the words in the article?

- Do you think that factual articles should always include diagrams? Why or why not?

Continue reading the article, this time students may have the magazine in front of them. After reading, ask students to list the different visual features included in the article.

Suggested list:

- Photograph of pararescuemen using a weighted training dummy

- Five vital rules

- Photograph of rescuers in the cave

- Illustration of the 'Inert Package Plan'

Work as a class to rank the visual features from 1-4, with 1 being the most useful visual feature and 4 the least. As this ranking is being negotiated, discuss what each visual feature offers the reader and adds to the words on the page.

Creating text:

Have students create their own short 2-3 paragraph article about a topic they know a lot about. They are to include a diagram and images to help readers understand the information they are providing in their article.

Example topics:

- The off-side rule in soccer

- The positions of a netball team

- Caring for a particular type of pet

- How to start learning a musical instrument

- How to wash a car

Assessment for/as learning:

Exit ticket: Give students the following question to complete as an exit ticket:

- Why is it important to include visual features like diagrams, maps, photographs and illustrations in a factual article?

No Shouts or Cheers

poem by Janeen Brian | illustrated by Ross Morgan

AC9E6LE05 | EN3-CWT-01

Focus Question: How can authors influence the way audiences experience genres?

Learning Intention:

I am learning about the genre conventions of ballads in traditional bush poetry so that I can analyse and compare stanzas from a range of ballads and use these as inspiration for my own poetic stanza.

Success Criteria:

- I can identify key features present in a range of poems from the same genre

- I can compare a range of poems and make judgements about the stylistic choices

- I can utilise the style and structure of the ballad genre to write my own stanza.

Essential knowledge:

For more information about genre, view The School Magazine's video on Genre.

For more information about bush ballads, read the article What is Australian Bush Poetry? On the Twinkl website.

Understanding text:

Read the poem aloud, or if you have a digital subscription, listen to the audio.

If you have a digital subscription, complete the interactive 'Identifying figurative language'.

Write the following statement on the board:

'Poetry is meant to be read out loud.'

Ask students to raise their hand if they agree. Count the raised hands.

Ask students to raise their hand if they disagree. Count the raised hands.

Ask students to raise their hand if they do not know or are unsure.

Read the poem 'No Shouts or Cheers' out loud again. Then ask students what makes this poem a good poem to read aloud and/or to listen to. (It has a strong regular beat and a regular rhyming pattern.)

Explain to students that this style of poetry is a ballad. Ballads were popular in the 1890s when poets like Henry Lawson and Banjo Patterson were writing and publishing their popular poems. This particular genre of poems is designed to be read aloud for enjoyment. They always had a strong beat and a well-structured, regular rhyming pattern.

Preparation for the group activity is required before the lesson. On separate pieces of paper print out one copy of the first stanza from each of the following poems. Each person in the group will need a copy of their group's poem. Group size should be approximately five students, so print five copies of each stanza.

The Old Bark School by Henry Lawson

The Ballad of the Drover by Henry Lawson

A Bush Christening by Banjo Paterson

Mulga Bill's Bicycle by Banjo Paterson

The Man from Ironbark by Banjo Paterson

Clancy of the Overflow by Banjo Paterson

Students are to work in small groups to complete a jigsaw activity.

First organise the class into 6 small groups. Assign each group the first stanza from one of the poems listed above.

Tell students they are to become an expert about their stanza. Give groups the following questions to use as prompts:

- How many lines in the stanza?

- What is the rhyming pattern?

- When it is read aloud, is there a strong regular beat?

- What do you notice about the words used in the poem? Are there any unfamiliar words?

- What is the poem about?

- Does the poem include any stereotypical Australian plants, animals or landscape features?

Now organize the class into new groups. The new groups must have one member from each of the original groups.

Give the second group a chance to take turns at reading their stanzas to the group. Then the group can use the following questions as prompts for their discussion:

- What is similar about the poems you have read?

- What is different?

- When you look at these poems next to the poem from this issue of Touchdown, are there any common features?

- Do you think Janeen Brian, the poet who wrote 'No Shouts or Cheers' has read some bush poetry before she wrote the poem? Why/Why not?

- Would you place the poem 'No Shouts or Cheers' into the same genre category as the poems you have shared with the group (Bush poetry/ ballads)? Why/Why not?

Gather the whole class together to repeat the earlier activity relating to the statement: 'Poetry is meant to be read out loud.'

Discuss whether anyone has changed their answer and why.

Creating text

Have students choose a typical part of their life as the subject for a one stanza poem written in the ballad style of the bush poets.

The features to include:

- An even number of lines (4-6 is ideal)

- A rhyming pattern

- A strong beat or rhythm when read aloud

- References to Australian life/plants/animals

Assessment for/as learning:

- Students complete a self-assessment by answering the following question in their workbook: Which features of traditional ballads/bush poetry have you included in your own stanza?

Our Beach

story by Sue Murray | illustrated by Tohby Riddle

AC9E6LY07 | EN3-OLC-01

Learning Intention:

I am learning to write persuasive dialogue from different character perspectives so that I can present an engaging role play for my peers.

Success Criteria:
- I can use the structure of a playscript for dialogue writing

- I can work together in a group

- I can write persuasively for a particular purpose

- I can experiment with the way I deliver dialogue, trying different word emphasis, pauses, volume and pace

- I can discuss feedback with peers in a respectful manner.

Essential knowledge:

For resources related to peer feedback, including the Two Stars and Wish and TAG templates, use the Peer Feedback document from the Department of Education website.

Understanding text:
Read the story as a class or listen to the audio if you have a digital subscription.

Oral language and communication

Organise students into groups of 3. Explain to students that they are to each take on the role of either Mum, (Rory) the narrator or Gus.

Have students imagine that 12 months have passed after the story, and the family has spent a year living in Perth. It is time to decide whether to stay in Perth or return home.

Students are to plan, write and perform a short conversation between the three characters.

To prepare for this activity, each small group must compete the following:

- Assign roles.

- Use the clues in the story to brainstorm what the past 12 months in Perth might have been like for each character. To do this, encourage students to create a table with 3 columns, one per character. Also encourage them to re-read parts of the story to gather the required information.

- Decide which characters would like to stay and which would like to return home. It will be more interesting if the characters have different ideas about what they would prefer.

- Write a set of dialogue, recording the conversation the family will have. Have students look at the first double page of the play 'The Perfect Crime Novel' to see how to organize the layout of their script.

- Once the script is written, students are to rehearse. During rehearsal they should decide on how each line is delivered – considering specific words that should be emphasized, moments when there needs to be a pause, the tone of voice, pace of line delivery and changes in volume required throughout the conversation.

Assessment for/as learning:

Organise each group with a partner group. Have the groups take turns to perform for each other. When it is the group's turn to be the audience, have them use the Two stars and a wish feedback strategy as peer assessment. Encourage these two stars and a wish to be given verbally so that a respectful conversation is had about each performance.

Dossier of Discovery: Petrichor – the Smell of Rain

article by Maura Pierlot | illustrated by Fifi Colston

AC9E6LA01 | EN3-OLC-01

Learning Intention:

I am learning to interact verbally in an appropriate way for different audiences so that I can communicate effectively in my interactions.

Success Criteria:

- I can listen actively, take notes and repeat what has been said

- I can interact with classmates in an appropriate manner during group work

- I can deliver a presentation to the class with a specific audience and purpose in mind

- I can recognise the need to change the language used to suit the audience and purpose of the presentation.

Understanding text:

Prior to reading the text, hand students the Dictogloss template from the Department of Education's Digital Learning Selector.

If you have a digital subscription, listen to the first paragraph of the 'Dossier of Discovery: Petrichor – the Smell of Rain.' If not, read the first paragraph of the article out loud to the class. Do not provide the text for them to follow along for this listening activity.

It will be helpful for students to have the word 'Petrichor' displayed on the board.

Students listen to the paragraph twice with a short break in between. They are to take notes in the first space, then after the second listening, they are to try and recreate the paragraph.

After they have had time to complete their paragraph, hand students a copy of the magazine, or display on the screen. Students compare their paragraph with the one they have listened to and in the final space on the worksheet they are to note any differences or missing information.

Oral language and communication:

Read or listen to the rest of the article.

Prepare the class for a small group activity by discussing the following:

- When speaking to a small group of classmates, how formal does your language need to be?

- In a small group discussion, how can you make sure everyone has a chance to speak?

- If you are actively listening to your classmates in your small group, what does that look like?

- If your small group is not taking turns or listening to one another, what can you do to improve the interactions?

- What can you do if two people in your groups strongly disagree with one another?

Now the class is ready for the small group work. Give groups the following questions to discuss and allow them time to work through the questions.

- How would you describe the smell known as petrichor?

- What scientific facts do we know about petrichor?

- Would you like to wear perfume/cologne that included petrichor?

- Why do you think the Australian singer, Paul Kelly, wrote a song about this scent?

- Petrichor is a much-loved scent. What do you think is the best scent/smell in the world?

Creating text:

Assign each group a particular audience and purpose from the following list, making sure that each group has a different audience and purpose and there are no double ups. Do this secretly, so that the groups do not know what the other groups are working on (perhaps hand groups a sticky note or a slip of paper sealed in an envelope with their task in. Once the audience and purpose are assigned, small groups work together to prepare a spoken presentation or role play. Allow time for rehearsal, utilising an outdoor learning space where possible.

- Audience: The CEO of a perfume company; Purpose: You are an apprentice perfume maker trying to convince the CEO to create a new perfume based on your group's favourite scent in the world.

- Audience: Paul Kelly and his band; Purpose: You are a songwriter trying to convince the band to include a new song you have written about another unique scent (decided by the group)

- Audience: The whole class; Purpose: You are a year 6 student delivering a factual presentation about petrichor and its origins.

- Audience: Your parent or guardian; Purpose: To answer their daily question 'What did you do at school today?' with a recount of the article.

- Audience: Television news viewers, Purpose: You are a television news journalist presenting a news feature on drought breaking rain and the effect of the petrichor scent on people and animals.

Groups take turns to present, they do not reveal their audience and purpose prior to the presentation. Students in the audience are encouraged to engage in active listening. After each presentation, ask the class the following questions:

- Who was the audience?

- What was the purpose?

- How did you know?

- How formal was the language and structure of the presentation?

- What would happen if the person/people spoke in a different way in this scenario?

Assessment for/as learning:

Students complete an exit ticket which answers the following question:

- Why is it important to change the language and structure of your verbal interactions according to the audience and purpose of the interaction?

I see Icicles

poem by Charles Ghigna | illustrated by Rosemary Fung

AC9E6LE04 | EN3-UARL-01

Learning Intention:

I am learning to identify, analyse and experiment with figurative language so that I can understand how meaning is enhanced through language choices.

Success Criteria:

- I can identify rhyming words and similes in a poem

- I can experiment with rhyming multi-syllabic words

- I can create my own simile using a pair of rhyming words for emphasis.

Vocabulary

Read the poem as a class or listen to the audio.

Ask students to circle the two rhyming words in each stanza (four words total). (Answer: icicles/bicycles, clear/chandelier).

Discuss the following:

- What do you notice about these pairs of rhyming words that make them stand out to readers (They have multiple syllables).

- Which pair has an exact rhyme and which pair rhymes only part of the word? (Icicle/bicycle have the exact rhyme, clear/chandelier rhyme only the final syllable of chandelier).

- When hearing the poem read aloud, what is the impact of using these rhyming sets? (The words in the rhyming pair are emphasized. In this poem it emphasizes the shape and appearance of the icicles)

Challenge students to find words that rhyme with the following list of multi-syllable words using the Hexagonal Thinking graphic organiser. To prepare for the task, print and cut out the blank hexagon templates. Organise the class into 5 groups and assign each group one of the five words listed below. They are to write this word in the centre of one hexagon. Group members then work together to think of words to rhyme with their core word. They write

one on each hexagon and place them around the central word. Students are allowed to change consonants, as long as the vowel sounds still mimic (as an example, the words 'scribble' rhymes with dribble and nibble – but also can rhyme with middle or riddle). These are near rhymes and are accepted.

As additional preparation, write the words on the board and talk about the different syllables – marking those on the words. Then underline the final syllable of each word and explain that most of the rhyming words that the class will create in the hexagon task will only have the final syllable rhyming – especially in the 3 syllable words like 'Education.'

Glimmer

Lyrical

Protector

Magazine

Sneakily

Extension task: Add hexagons around the new rhyming words (particularly in examples where near rhymes are used – As in the example previously described: scribble and middle).

When groups have had time to write their rhyming words on hexagons and place them with the core word, allow groups to do a gallery walk where they look at each of the hexagonal thinking activities in the class.

Understanding text:

Return to the poem. Ask students to underline two similes. (icicles Like spokes From broken bicycles/ Like a new Chandelier).

Project the image from the State Library collection, Tennis fashions, 20 September 1952 showing a woman riding a bike. Point to the spokes on the bicycle.

Ask students to explain how icicles could look similar to spokes on a broken bicycle.

Project the photograph of a chandelier from the State Library collection. Town Hall interiors, [August 1956-1960s].

Ask students to explain how an icicle could look like a chandelier.

Ask students to answer the following questions in their workbook:

- From the 2 similes in the poem 'I see Icicles,' which simile is the best to help you understand what an icicle looks like?

- Why have you chosen this simile as the strongest?

- Can you suggest something else that an icicle looks like?

Creating text:

Have students make their own simile about a weather event (for example: dust storm, snow, wind, rain, hail). They are to use the same structure as lines 1 and 2 of the poem 'I see icicles.'

I see _____

Like_____

A suggestion to scaffold this for students is to ask them to choose their weather event first and create a shortlist of words associated with that weather event. Thinking of sensory images – what can be seen, heard, felt. Once they have created this list, they can make a sub list for each word including a range of rhyming words. They now have the word bank they need to create their own simile.

Assessment for/as learning:

Students complete a self-reflection using dice. Simply use dice from the classroom, or an online dice such as roll-a-dice from Online Stopwatch. Students roll the dice and answer the question associated with the number they have rolled as follows:

1. What was one thing you learnt from this lesson?

2. Why do poets use similes in their poems?

3. Why is rhyme used regularly by poets?

4. Which part of your own simile are you most proud of?

5. What was the hardest thing about writing your own simile?

6. Choose any word with 2 or more syllables. Then list three words that rhyme with your chosen word.