

Dossier of Discovery

M-O-T-H-S!

article by Louise Molloy | illustrated by Fifi Colston | photos by Alamy

AC9E6LA02 EN3-VOCAB-01

Learning Intention:

I am learning to differentiate between objective and subjective language so that I can identify bias in media articles.

Success Criteria:

- I can identify objective and subjective language.
- I can identify biased language in media articles.

Vocabulary

Draw a T-chart on the board. Explain to students that you will be putting adjectives (describing words) for Bugs Bunny on the board (note: rather than Bugs Bunny, you can choose a character you know your students are familiar with, such as the protagonist of the current class novel or a famous movie character). Tell the students that the categories the adjectives are being sorted into are a secret. If students figure out the categories, they can offer a suggestion to add in one of the columns.

For example:

Column A	Column B
Bunny	Funny
Grey	Interesting
Long-eared	Old-fashioned
Buck-toothed	Classic
Three-foot-three (height)	Boring

See if students notice that both the words “interesting” and “boring” are in Column B (if you are using a different character, ensure there are two opposite words in Column B). Guide students towards what that might mean for the category. When enough students are correctly sorting adjectives into the columns, reveal that Column A is using objective language (or facts) and Column B is using subjective language (or opinions). Explain that if something can be measured or proven, it’s objective.

Understanding text:

Read through M-O-T-H-S! as a class or listen to the audio recording if you have a digital subscription. Have students make note of objective and subjective language as they read, recording it into their own T-charts. They may need time afterwards to check for words they've missed, as there are a lot.

Example subjective words: weird, wonderful, amazing, fantastic, unusual, fabulous

Example objective words: highest frequency recorded, small, dry, sleep, imprinted

Discuss the word "munched" by asking the following questions:

- What does it mean? (To eat something steadily and audibly)
- What are some synonyms? (Eat, chew, chomp, crunch)
- What sort of impression does the word "munch" give? (Playful, relatable – like munching on a carrot stick)
- Looking at the subjective words in the article and thinking about how the word "munch" is used, what bias do you think the author has about moths? How does the author want the reader to feel about moths? (Students should realise the author thinks that moths are interesting and wonderful, and wants the reader to think that too)

Creating text:

If you have a digital subscription, complete the interactive activity Bias in News Articles.

Sort students into groups of three or four. Provide groups with appropriate news stories. This can be done using local newspapers, online media sites or by the sample articles at the end of this section. Explain to students that sometimes it's harder to find the bias in news stories than it is in M-O-T-H-S! Tell them that to help, some questions they can ask after reading the article is:

- What is the point of this article?
- How do I feel about the topic after reading it?
- Are they my personal feelings, or how the journalist wrote the article?
- What words did the journalist choose that might've affected how I feel?
- Who does the journalist quote in the article?
- Who in the story missed out on being quoted or having a say?
- Why did the journalist choose to include these particular people's words?

- What photographs are used for the article?
- How do the photographs help with the article's bias?

In their groups, students read their article and discuss what the bias is, and how language in the article is used to sway the reader. When finished, groups can present their findings to the class.

Sample articles (taken from ABC):

- [Housing shortage drives longstanding Esperance childcare centre's staffing crisis](#)
- [Boarding school costs 'frightening' for remote NT families, ICPA calls for more support](#)
- [Women wool brokers and experts are the new force educating the world on Australian fleece](#)
- [Research finds shrinkflation affecting several Australian cereals amid cost-of-living crisis](#)
- [Tasmanian farmers fix water woes by creating Macquarie Settlement Pipeline Partnership](#)
- [Parents in regional Australia still going the distance for children's sport despite rising cost of living](#)

Note: Some articles are more complex and/or longer than others – select according to capability levels for each group.

Assessment for/as learning:

Each group swaps their article with another group, who reads it and agrees or disagrees with their findings and points out anything in the language or bias they might have missed.

The Beach at Night

poem by Diana Smith | illustrated by Ross Morgan

AC9E6LY05 EN3-RECOM-01

Learning Intention:

I am learning to use visual representations to translate a text so that I can form a deeper understanding of the text.

Success Criteria:

- I can connect the meaning of a text to a symbolic colour.
- I can connect a symbol to a text.
- I can draw an image based on a text's theme.

Essential knowledge:

This activity is based on the Colour, Image, Symbol activity in [Sketches and Squiggles](#).

For more information about messages in texts, view The School Magazine's video on [Theme](#).

For more information about symbols, view The School Magazine's video on [Connotation, Imagery and Symbol](#) (view the video from 3 min 41 sec).

For an overview of colour symbolism, view the website [Colour Meanings](#).

Oral language and communication

Display the website [Colour Meanings](#) and discuss the symbolism of the colours on the graphic organiser. Note: Ensure students understand that different cultures may connect different meanings to the colours.

Explain that you're going to read a poem aloud, and students need to decide what colour best represents the poem and why.

Understanding text:

Without showing them the illustration, read *The Beach at Night* aloud to the class. Have them do some silent writing in their workbooks as to what colour best represents the poem and why. Keep the colour meanings graphic organiser on display for students to refer to. Most students will agree that black is the best colour for the poem, as it represents night.

View The School Magazine's video on [Connotation, Imagery and Symbol](#) from 3 min 41 sec to the end. Ask students what symbol might represent the poem. After class discussion, students draw their chosen symbol in their workbooks and write a short explanation below.

Creating text:

View The School Magazine's video on [Theme](#).

Read through the poem again, this time displaying the illustration. Explain that as a class you're going to figure out the themes – messages – of the poem. Have students study the illustration and reread the lines:

when darkness locks the door
and
when sand reveals the doings
down on the beach at night.

Ask students:

- What sort of feelings do each of these lines give the reader? (Answers will vary, though students might note a sense of danger, foreboding or mystery)
- How are these lines connected? (Answers will vary, though students might note that secrets and forbidden things are connected to these lines)
- What do you think of when you hear "locked door"? (Possible answers: secrets, hiding, danger)
- What does the "sand reveals the doings" suggest about nighttime on the beach? (That unknown things happen on the beach in the dark)

Ask:

- What sort of theme (message) might these things suggest?

Do a think, pair, share on what students think the theme for this poem might be. Some ideas:

- We can't know everything all the time
- Hidden things will eventually be revealed
- After dark times, light comes again
- There are always things happening, even when we're not aware

Have students draw another symbol, this one representing the theme of the poem instead of the literal meaning. They should also write an explanation underneath. (For example, mysteries might be represented by a key, secrets represented by a finger in front of lips or hope represented by a rising sun.)

Students share their colour, first symbol and second symbol with a partner, discussing their answers.

Assessment for/as learning:

As an exit slip, ask students to name a colour they think symbolises themselves and explain why.

The Last Whale

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

[AC9E6LE01 EN3-UARL-01](#)

Focus question: How do our own values and beliefs influence the way we interpret the experiences and feelings of characters?

Learning Intention:

I am learning to discuss the influence historical, social and cultural experiences have on a text so that I can better understand attitudes towards characters, actions and events.

Success Criteria:

- I can identify the theme of a text.
- I can describe the historical, social and cultural context of a text and how that can change the theme.
- I can discuss how the context of a text effects attitudes towards characters, actions and events.

Essential knowledge:

For more information about messages in texts, view The School Magazine's video on [Theme](#).

For more information about lenses in which we view the world, view The School Magazine's video on [Perspective](#).

For more information on viewpoints, view The School Magazine's video on [Point of View](#).

For more information on context, view The School Magazine's video on [Context](#).

Examples of the Circle of Viewpoints activity can be found under [Perspectives](#) in the Digital Learning Sector.

Oral language and communication

Prior to reading the text, write the words "It is wrong to kill whales" on the board and ask the students to raise their hands if they agree.

Write the words "It is wrong to kill fish" on the board and ask the students what the difference is between these two points.

Discuss as a class the morality of killing animals for food and products such as clothing (e.g. leather) and explain that whales were once killed for oil, and that this was generally considered acceptable. Give students a chance to discuss their personal opinions and thoughts on the topic.

Understanding text:

As a class, read through the text or listen to the audio recording if you have a digital subscription. Ensure students read the speech bubble that says:

This story is based loosely on a whale chaser captain in Albany, Western Australia, who gave up chasing whales, some time after 1977, to become a spokesman for the humpbacks, opposing whaling and defending their rights.

Ask students:

- What do you, as children in this time period in Australia, think of Torben? (Students might think he's brave, moral just, a leader, compassionate)
- What do you think the theme (message) of this story is? (Students might suggest something like it's wrong to kill animals to the point of extinction, or that making the right choice is often difficult)
- What do you think people in Torben's social and historical context might have thought of him? (Students should recognise that Torben was probably met at first with disbelief and anger when he raised his concerns)
- How do you think the theme might be different if this story was written in Torben's historical and social context? (Some students might argue that the theme doesn't change, while some students might point out that Torben could be considered a coward back then, and the theme might fall along the lines of making wrong choices for personal feelings)
- What is a parallel circumstance in the modern day for Torben's actions? (An example might be someone who works at a chicken farm refusing to take part anymore, or at an abattoir)
- How might people in modern society react to the activists in these situations? (With similar anger and disbelief, an unwillingness to change – either for money or ease of accessing these resources)

Creating text:

Invite students to brainstorm a range of perspectives of Torben's situation. Examples include:

- Torben's family
- Torben's crew
- The whales
- Modern day readers of the text
- Modern day activists
- People who could've read this text in Torben's time
- People in Torben's time who needed oil

- Merchants in Torben's time who supplied oil

Have students choose one perspective from their brainstorm and answer the three prompts below (ensure they write their answers to 2 and 3 from the viewpoint):

1. I am thinking of Torben's actions from the viewpoint of _____.
2. I think _____ because _____. (At least 3 answers)
3. A question or concern I have from this viewpoint is _____. (At least 3 answers)

An example answer:

1. I am thinking of Torben's actions from the viewpoint of Torben.
- 2a. I think I made the right decision because I listened to my instincts and moral compass.
- b. I think it's wrong to kill species to extinction.
- c. I think the rest of the world needs to understand that killing whales is wrong.
- 3a. I hope I can still support my family financially now that I don't have a job.
- b. I'm worried my crew won't have an income without me.
- c. Will anyone listen when I tell them to stop killing whales?

Assessment for/as learning:

Students swap their answers with a partner who has used a different viewpoint and discuss their reasonings. Peers can make suggestions if they wish.

The Great and Sticky Wall of China

article by Mina | illustrated by [Michel Streich](#) | photos by

AC9E6LA07 EN3-UARL-01

Learning Intention:

I am learning to explain how visual features contribute to the meaning of a text so that I can persuade an author to use them.

Success Criteria:

- I can identify useful visual features for a non-fiction text.
- I can create visual features to accompany a text.
- I can write a persuasive text to convince an author to use my visual features.

Essential knowledge:

Teaching note: Although not necessary, this learning resource can follow on from last issue's lesson for the article *Trapped in a Flooded Cave*.

Oral language and communication

Brainstorm with students what sorts of visual features might accompany a non-fiction text, such as an article. Write the answers on the board for students to refer to during the lesson.

Sample answers: images, figures, tables, diagrams, maps, graphs, comic strips, timelines, photo stories, procedure diagrams and flowcharts, life-cycle diagrams.

Read the title of the article's text: The Great and Sticky Wall of China. Ask students what sorts of visual features they might expect to accompany the article.

Understanding text:

Read the text as a class, or if you have a digital subscription, listen to the audio recording.

After reading, ask students what visual features accompany the text (a photo of the wall, an illustration of a man playing with a model wall and a bowl of rice, an illustration of builder's tools and a bowl of rice). Ask students if they were surprised by the visual features included.

Explain that students will be designing three extra visual features to accompany the text.

They are to choose the visual features they believe to be the most appropriate ones to help contribute meaning. Some examples:

A map showing where the Great Wall of China is

A timeline of events

A short comic strip showing some of the events

A photograph of sticky rice

An inset text box with a recipe for rice mortar

A close-up photograph of the Great Wall

Creating text:

Give students time to create their visual features, either digitally or by hand. Explain that students will be writing a persuasive paragraph for each visual feature to convince the author to use it in the article.

Questions for students to consider:

- How does this visual feature help enhance the text?
- What extra information does this visual feature supply?
- Why should the author choose this visual feature over other options?

Assessment for/as learning:

A [marking rubric for persuasive texts](#) can be found on The School Magazine's website. Students can use this to inform their writing and/or for peer assessment.

Talk Talk

poem by Kate McCarroll Moore | illustrated by [Christopher Nielsen](#)

AC9E6LY07 EN3-OLC-01

Learning Intention:

I am learning to experiment with voice effects so that I can present a poem with fluency and expression.

Success Criteria:

- I can experiment with different emotions when reading aloud.
- I can explain how emphasising different words changes the meaning of a text.
- I can present a poem using voice effects and emphasis to convey emotion.

Oral language and communication

Write the following sentence on the board:

I've lost my dog.

Put students into pairs and have them take turns saying the sentence to each other using the following emotions: devastated, furious, worried, confused, happy, terrified.

Discuss how each emotion changes the delivery of the line. For example, some students may have whispered the sentence when pretending to be terrified (changing the volume), some students may have said the sentence quickly when conveying worry (changing the pace), some students may have delivered the line in a high pitch voice when excited, and so on.

Discuss how the sentence changes meaning depending on which word is emphasised. Some sample discussion points are below.

Emphasis on "I've": Implying the speaker is responsible, not someone else.

Emphasis on "lost": Increasing stress on the fact the dog is lost.

Emphasis on "my": Implying the speaker hasn't lost someone else's dog, but their own.

Emphasis on "dog": Implying the speaker has lost a dog rather than a different animal.

Understanding text:

Display the poem Talk Talk for students to view, but don't read aloud yet. Instruct students that while they read it silently, they should consider what emotion they would convey when reading it aloud, what words to emphasise, and where to change voice effects such as volume, pace and pitch. Discuss answers as a class.

Students may consider:

- The second "noisy" in the first line could be emphasised to show annoyance

- The text could be read angrily
- The text could be read wistfully
- The text could be read with frustration
- "Thanks", "love" and "please" should be emphasised to show they're the words the narrator wants translated
- There could be a pause between "heart to heart" and "and hand to wing" to show sincerity

Creating text:

In pairs, students select a stanza to perform together to the class. They should decide on an emotion with which to perform the reading, which will inform their choices of voice effects and emphasis.

Things for students to consider:

- What emotion will you use to read this poem?
- What words could be emphasised to help convey this emotion?
- How can you alter your pace/volume/pitch throughout the poem to convey this emotion?

Give students time to rehearse their performance before presenting to the class.

Assessment for/as learning:

Peers can fill out the following template for each performance:

The emotion conveyed was _____.

Did the pacing convey the emotion? Yes/No/Maybe

Did the volume convey the emotion? Yes/No/Maybe

Did the pitch convey the emotion? Yes/No/Maybe

What words did the presenters emphasise? _____

Did these emphasised words help convey the emotion? Yes/No/Maybe

Just Junk

story by Simon Cooke | illustrated by Astred Hicks

AC9E6LY01 EN3-UARL-01

Learning Intention:

I am learning to identify how texts reflect the context in which they were created so that I can analyse their ideas and events.

Success Criteria:

- I can identify the context of a text.
- I can make predictions about events and ideas based on intertextual connections.
- I can explain how an audience's expectations can affect the message of a text.
- I can consider context when creating a story with a twist.

Essential knowledge:

For more information about messages in texts, view The School Magazine's video on [Theme](#).

For more information about context, view The School Magazine's video on [Context](#).

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

Oral language and communication:

As a class, do a mind map on the board on everything students know about genies. Students might connect Aladdin, oil lamps, wishes and deserts to the topic. Ask students what sort of lessons and morals are associated with stories about genies, for example, be careful what you wish for.

Understanding text:

Read Just Junk with the class up to page 23, stopping at the line:

And genies weren't real anyway, right?

Without letting students read any further, ask:

- Who is this text written for? (Students)
- How does your knowledge of genies change the way you read this story? (They can make predictions based on their knowledge of genies)
- What do you predict will happen? (Students may expect Zac or his gran to discover a genie and be imprisoned, or receive three wishes)

- How do you know? (Students will be making their predictions based on their knowledge of genie stories and narrative arcs)
- What sort of message do you expect this story to have? (They may assume the story's theme to be about being careful what you wish for)
- What do you think definitely won't happen? (Answers will vary)
- Why?
- What are some alternative predictions? (Answers will vary – encourage students to think deeper about where else this narrative arc might go)

Continue reading the story until the end. Ask:

- Did you predict the ending?
- What surprised you?
- How did the text use your prior knowledge and context to surprise you? (They thought they knew what to expect, but the story worked out differently)
- What do you think the message of this story is? (Sample answer: Be grateful for what you have instead of wishing for things you don't.)
- Do you think your context and prior knowledge helped the message make a bigger impact? (Answers will vary)

Creating text:

Explain that students will be writing their own narrative based on a well-known story or myth, but their stories will have a surprise ending similar to Just Junk. Explain that having characters in the story who are already aware of the mythology will mean they make different choices within the narrative that may save them.

Brainstorm a varied list of stories on the board including fairytales, fables and Dreamtime stories studied in class. Ensure students consider the following questions as they plan their narrative:

- How will knowing the story/myth help your characters?
- How can you change the ending to surprise a reader who already has certain expectations?
- How will your theme/message differ from the original story?

Some examples:

- Little Red Riding Hood already knows about the wolf so she dresses up as the woodsman and tricks him instead

- Snow White already knows the apple is cursed and bakes an apple pie to serve to the witch
- A vampire is trying to be invited into someone's house, but the characters know to chase him away with garlic

Assessment for/as learning:

Students use the following checklist to assess their writing:

- Do readers know what story/myth my narrative is based off?
- Do readers have expectations on how the story is going to go?
- Do my characters know the story?
- Have my character's actions changed the ending?
- Can I explain the message of my story/myth to a peer?

Students can also use The School Magazine's [assessment and evaluation marking rubric](#) to guide their writing.

The Classiest Slug

poem by Suzy Levinson | illustrated by [Douglas Holgate](#)

AC9E6LE05 EN3-CWT-01

Learning Intention:

I am learning to analyse literary devices and messages in texts so that I can create my own literary text.

Success Criteria:

- I can identify poetic and literary techniques in a text.
- I can identify how [juxtaposition](#) affects the message of a text
- I can experiment with poetic and literary techniques create a poem.

Essential knowledge:

For more information about messages in texts, view The School Magazine's video on [Theme](#).

For more information about lenses in which we view the world, view The School Magazine's video on [Perspective](#).

Oral language and communication

Have students complete the following sentence:

I think slugs are _____

Invite students to share their answers with the class.

Read aloud the title of the poem The Classiest Slug. Pose the following questions to discuss as a class:

- Based on the title, how do you think the content of this poem might challenge the general perception of slugs?
- What sort of perspective do you think the author has about slugs?
- What theme or message do you expect from this poem?
- What poetic devices - such as rhythm, rhyme and alliteration - do you expect from this poem?
- What vocabulary might we find in this poem?

Understanding text:

Read through the poem as a class, or, if you have a digital subscription, listen to the audio recording. In pairs, students write down any poetic devices, vocabulary and thoughts they have about the poem. Some examples:

- The **personification** of bugs (wearing clothes, having opinions)
- wiggles and waggles (**alliteration** and similar word endings)
- sliding and gliding/wiggles and squiggles/squirms and worms (rhyming within the line)
- vocabulary such as gloppiest, tentacles, ooze and gooey convey a gross feel
- the **juxtaposition** of classy aspects like a gown put together with the gross vocabulary highlight difference and make for farce

After a class discussion, ask students what they think the author was trying to say with the poem. If they need guidance, the following prompts could be given:

- How do you think the theme relates to the way the author used juxtaposition?
- The author used personification, making this classy slug act human. What sort of person do you think the slug represents?
- What might the author be saying about classy people?
- The other creatures think the slug is sublime. What might the author be saying about how we perceive others?

See if students can identify the poem's theme. Some examples:

1. Some people thinking they're glamorous and important, but really, they're no better than anyone else.
2. Other people can believe that social class is admirable, when it doesn't change who someone is underneath

Creating text:

Explain that students will be creating their own poem using one of the themes identified from The Classiest Slug. Ask them to think about:

- What appropriate animal could represent people in your poem?
- How can you juxtapose two opposing ideas?
- What sort of vocabulary can you use to show this juxtaposition?

- What sort of rhyme and rhythm will you use?
- How will you convey the way others perceive your chosen animal?

Give students time to brainstorm and draft their poem.

Assessment for/as learning:

Students swap their work with a peer, who illustrates the poem according to the words. When they swap back, students should consider whether their poem was clear enough for their peer to convey what they were trying to say and make note of what they would change to enhance the text.

Monet's Lilies

poem by Karyn Savage | photo by Alamy

AC9E6LA08 EN3-VOCAB-01

Learning Intention:

I am learning to discuss texts using metalanguage so that I can explain how the author's use of vivid, emotive vocabulary conveys the theme of the text.

Success Criteria:

- I can use identify literary and poetic techniques used in a text.
- I can identify the theme of a text.
- I can explain how literary and poetic techniques can be used to convey a theme.

Essential knowledge:

For more information about messages in texts, view The School Magazine's video on [Theme](#).

Oral language and communication

Ask the class if anyone knows who Monet was. Discuss his impressionist style as an artist (Impressionism is more concerned about giving a visual feel of a moment using the shifting effects of light and colour rather than an accurate depiction), and that he had a series of works titled Water Lilies.

Display Monet's Bridge Over a Pond of Water Lilies, which can be found on [The MET's webpage](#), or find a similar picture of one of Monet's bridge and the water lilies to display.

Give students a few minutes to brainstorm all the words they can think of while looking at the painting. Encourage them to write down as many words as possible. They should start with obvious words such as flowers, beautiful and bridge, before thinking deeper about the art and the scene.

When they've finished, students can share any interesting words they thought of with the class.

Scroll through the [List of Water Lily Paintings](#) for students to get a better idea of Monet's other water lily works.

Understanding text:

Read the poem Monet's Lilies. Note any words in the poem that students may have written for their own brainstorm. Discuss other interesting vocabulary from the poem, such as scumbled, caress and maiden. If you have a digital subscription, complete the interactive activity Vocabulary in Monet's Lilies.

Creating text:

Point out the quote from Monet at the top of the poem:

My garden is my most beautiful masterpiece.

Ask students to consider the quote, the painting and the poem and ask what these three texts have in common. Students may recognise they are all about the beauty of nature.

Explain that students will be working in pairs to investigate how the poem conveys a certain theme about nature by answering three questions:

1. What is the theme (message) of the poem?
2. What poetic and literary techniques are used?
3. How do the poetic and literary techniques help convey the message?

For more capable students, allow them to research the metalanguage around poetic and literary techniques and to come to their own conclusions.

For students who need scaffolding:

- Discuss what the poet might be saying about nature, referring to Monet's quote at the top (An example theme: Nature is the true masterpiece)
- Discuss literary techniques such as **metaphor** and **personification** and have students find examples of each in the text (Some metaphor examples: a celebration in a frame; the garden is by far the finest Masterpiece of all. Some personification examples: breathe as one; dressed each maiden lily; weeping willows wade; nature's finery.)
- Discuss poetic techniques such as **alliteration** (e.g. where weeping willows wade), vocabulary choice and rhyme (e.g. one/sun)
- Have students identify all the vocabulary to do with colour and explain how the poem itself is a palette
- Ask students to name which specific uses of literary and poetic techniques help convey the theme they've identified (For example, the use of colour vocabulary shows that vivid colours in nature create a masterpiece the same way a painter creates a masterpiece on canvas; the metaphor about the garden being a masterpiece states this theme directly)

Assessment for/as learning:

Students select the best **graphic organiser** to present their findings, such as a **concept map**, Venn diagram, chart, fishbone or other, using their own colour scheme and interpretations to convey the theme. For comparison charts, students can place



literary/poetic techniques that convey the theme on one side, and literary/poetic techniques that do not convey the theme on the other. More capable students could use Venn diagrams to compare two or more themes they've identified.

Students do a gallery walk to view each other's work.