Mystery of Teardrop Island

story by Geoffrey McSkimming | illustrated by Douglas Holgate

AC9E3LE05 | EN2-CWT-01

Learning Intention:

I am learning about the way that setting can affect the plot of a story so that I can consider the way I use setting in my own writing.

Success Criteria:

- I can identify the elements of a desert island setting.

- I can consider the challenges this setting would present to story characters.

- I can use my understanding of this setting to build a story.

Essential knowledge:

To guide students in organising their ideas into narrative form, watch The School Magazine's video Narrative.

Vocabulary:

Prior to reading the text, create a collaborative word wall by asking students what words they may use to describe an island setting. Answers may include:

- Beach

- Fish

- Palm trees

- Sand

- Shells

- Tropical

- Crabs

- Lagoon

- Paradise

Write the students' ideas on a poster and display them so that students can refer to them as needed later in the lesson.

Understanding text:

After reading the text, create a collaborative description of the setting of Teardrop Island based on the text and illustrations. This should include elements such as:

- Salty smell

- Sea breeze

- The best coconuts growing on the biggest coconut trees in the world

- Sandy beaches

Ask students if they are familiar with the story trope of being stranded on a desert island and discuss examples of this in classic and contemporary movies and literature such as:

- Shipwreck Island

- Stranded

- Nim's Island

- Island of the Blue Dolphins

- Swiss Family Robinson

Watch the video The Thornberry Family Braves Through a Monsoon. Ask students what challenges the family faced in the clip when they were stranded on the island. Answers should include:

- The dangers of the wind and rain in a monsoon

- Being locked out of their kombi, leaving them without shelter

- A large wave coming towards them.

Discuss the way the family solved these problems by using their kombi's muffler as a lightning rod to short circuit the vehicle's electricity and let them back in, protecting them from the weather and allowing them to float on the water.

Ask students to think pair and share other challenges characters in stories might face if stranded on a desert island. Answers may include:

- Finding food, water and shelter

- Being vulnerable to dangerous wildlife

- Lack of medical access if injuries occur

- Attempting to escape in dangerous conditions

- Uncertainty about the lay of the land and any risks such as caves, sinkholes or falling trees.

Write students' answers on the board.

Creating text:

Inform students that they will be writing their own story about being stranded on a desert island. To do this, they may use the ideas from the list of answers on the board, or any other challenges they can think of that link with the setting of an island, and what problems these may cause. They should then consider how the problems their characters face may be solved through creative ways, as was depicted in the video.

Assessment as learning:

The Stage 2 Assessment and Evaluation Rubric for Imaginative Texts may be used to guide students in their writing. It should also be used by students to self-assess their narratives before handing them in to the teacher.

Owl, Hunting

poem by Sophie Masson | photos by Marjorie Crosby-Fairall

AC9E3LE04 | EN2-UARL-01

Learning Intention:

I am learning how literary devices affect the way we read poetry so I can understand how to best use them in my writing.

Success Criteria:

- I can identify and discuss literary devices used in a poem and discuss the effect they have on the way I read it.

- I can rehearse and read a poem out loud taking into consideration the effects of the literary devices.

Oral language and communication

Have students read the poem to themselves silently. Afterwards, ask them what they notice about the poem. Answers may include observations such as:

- There is repetition of 'Whoo' in the first stanza

- The spelling of 'Whoo' is different from the correct spelling of 'who' and may suggest the sound of an owl's hoot

- There are dots (ellipses) between the repetition of the word tonight at the end of the first stanza and at the very end of the second stanza

- There is repetition of 'A' at the beginning of four lines in the second stanza.

Ask students to quietly read through the poem again and consider how the observations they've made affect the way they read the poem aloud. For example, they may stretch out their pronunciation of the word 'whoo' to imitate the sound of an owl or pause at the ellipses.

Break the class into small groups and have students take turns of reading the poem out loud to their group, experimenting with the way they read it to suit the words of the poem.

Understanding text:

After allowing enough time for all students to have a turn of reading within their group, have a class discussion about the poem by posing the following questions:

- How did the patterns and repetition in the poem affect the way you read them aloud?

- How does the rhythm of the poem influence the mood it creates? (e.g. creating fear or urgency)

- How does the onomatopoeia (whoo) impact the way your read it?

- How does the poem influence your perspective of the owl (e.g. it is a predator, it is a danger to small animals, it is unfriendly)

- How does the poem help you consider the perspective of the other animals in the forest?

- What imagery does the poem create for you?

Groups should then come back together and reflect on their answers by discussing any changes they would make to the way they read certain parts of the poem. Inform students that they are going to do a group reading of the poem for the rest of the class. Each group should divide the poem among all members to ensure they are each having the chance to read a similar amount (e.g. approximately half a stanza each for groups of six).

Assessment as learning:

Have groups rehearse and refine their reading of the poem, reminding them to take the previous observations and discussions into consideration when reading. Groups should then perform their poetry reading for the class. Once all groups have performed, discuss the outcomes of this activity to identify similarities and differences between the way groups interpreted the use of literary devices in their reading.

Have students complete an exit slip using the following questions:

1. What literary devices did you identify in the poem?

2. What are some ways these devices affect the way you read the poem out loud?

The Leaky Creaky Cottage

story by Belinda O'Keefe | illustrated by Peter Sheehan

AC9E3LE03 | EN2-UARL-01

Learning Intention:

I am learning about the way language can be used to create setting in stories so that I can experiment with sensory imagery when creating my own settings.

Success Criteria:

- I can discuss the effects of the author's descriptive writing.

- I can create descriptions containing rhymes to build sensory imagery for a particular setting.

Essential knowledge:

To give students an understanding of imagery, watch the video Connotation, Imagery and Symbol (1:51-3:40).

Understanding text:

Read the story, or if you have a digital subscription you may wish to listen to the audio version. Ask students to recall any rhymes the author incorporated into their descriptions to create the setting of the leaky creaky house in the middle of nowhere. Answers should include:

- one-hundred-year-old <u>leaky creaky</u> cottage

- <u>gnarly snarly</u> branches of the twisted tree

- he was <u>burly and surly</u> and gobbled up children with Vegemite on toast

- the <u>crashing, thrashing</u> waves thundering over the rocks

- the <u>rickety clickety</u> bridge

- <u>rumbling, grumbling</u> trolls waiting to burst out of the shed.

Discuss the effect the rhyming words have on building sensory imagery for the readers. Explain that sensory imagery is based on our senses, so the imagery is not just about what we see but also what we may hear, smell, taste and feel. Use the examples from the story to demonstrate this (e.g. leaky creaky makes us imagine an old rundown house because it tells us that there are leaks and it makes creaking sounds).

Oral language:

Have students take turns of reading the different examples of rhyming words out loud, experimenting with the tone, pitch and expression. For example, the word 'gnarly snarly' may be read out in a low and slow menacing tone. Discuss the ways that the words themselves influence the way we read them.

Once you have worked through these together, discuss their effectiveness in creating the image and feel of the setting.

Creating text:

Take at least 5 sheets of poster paper and ask students to suggest a setting to write on each one. You may wish to model one to help them get started, such as:

- A small wooden cabin deep in the mountains

- A busy train station in the middle of a bustling city

- A lonely lighthouse on the edge of a sharp cliff

Stick the posters up around the room and inform students that their job is to come up with descriptions within that setting that incorporate rhyming words (e.g. the stirring and whirring of the busy street). To do this, they should first brainstorm some adjectives for each setting on the posters and try to come up with rhyming adjectives for as many as they can that also fit the description. An online tool such as rhyme zone may also be used to help students find rhyming opportunities for their adjectives. Students should be encouraged to go back and forth between the posters writing their ideas on each and reading the ideas of others to gain further inspiration and continue brainstorming and adding to the posters.

Once the class has had enough time, have students sit back down, then choose some to read their descriptions from the posters. Discuss the effectiveness of these descriptions in making the settings more interesting by creating sensory imagery.

If possible, leave the posters up to assist students in creating setting in future story writing tasks.

Assessment as learning:

Have students complete exit slips using the following prompts:

Today I learned that sensory imagery is…

Rhyming can be effective in creating imagery because…

Three rhyming descriptions from today's lesson that I may use in my future creative writing are…

Hungry Bugs

comic by Tony Colley

AC9E3LA09 | EN2-UARL-01

Learning Intention:

I am learning about the way comics use illustrations to give the reader a deeper understanding of the text so that I can use this method when creating visual texts.

Success Criteria:

- I can discuss the way the illustrations of a comic enhance the story for readers.

- I can brainstorm my own ideas to match the illustrations of a comic.

- I can rewrite the dialogue of the story to match the comic illustrations.

Focus question:

How does the perspective the story is told from influence the way readers feel about the characters?

Understanding text:

Have students read the comic page to themselves, paying attention to the way the words and images fit together. Once they have finished reading, pose the following questions:

- How does the first picture depict the bugs' fear about getting eaten? (their facial expressions show wide eyes and open mouths, the fly has its feet up to its mouth, the moth is sweating)

- How does the second picture show that their fear has increased (it is a close-up shot showing that they are close to each other's faces and yelling 'WE FORGOT ABOUT BATS!' at the same time)

- How does the fourth panel show a completely different perspective? (its perspective is much further away because it shows how small the bugs really are and depicts them staring at a much bigger fridge)

- How do the bottom four panels show different emotions through the bugs' facial expressions? (panel 1 - the moth's wide eyes and smile show that it's excited but the cockroach's eyebrows and downturned mouth show worry or fear, panel 2 - the fly appears to have a more serious expression, showing a lack of concern, panel 3 - the cockroach looking down and to the side while it scratches its head shows confusion, panel 4 - its wide eyes and mouth along with the close up of its face and the lines around it show panic)

Discuss the way these illustrations enhance the story. Students should identify that while the words tell us what is happening and what the characters are saying, the illustrations show readers how the characters feel. In this case, the characters are trying to find food and realise there is plenty of it in the fridge, but they're not strong enough to open the door.

Oral language:

Have students think pair and share to discuss other challenges that the bugs may face. Answers may include:

- Being squashed or sprayed

- Being eaten by small creatures such as lizards

- Finding somewhere to lay their eggs

- Being separated from their friends if they scurry in different direction when humans come in the room.

If you have a digital subscription, you can complete the interactive activity on perspective.

Creating text:

Inform students that their task is to write new dialogue to match the comic illustrations. To do this they should brainstorm their ideas about what else the bugs could be talking about and experiencing and write a rough draft of the words that would be written in each speech bubble. Once they have their draft complete, they should create the speech bubbles out of plain paper by cutting out shapes to match those in the comic panels, then writing their words in and sticking them over the top of the speech bubbles on the magazine page.

If you have copies of 2024's previous issues of Countdown, students may choose a different version of Hungry Bugs to use. They should follow the same analysis of action and facial expressions shown in the illustration to base their ideas on.

Assessment as learning:

Once students have completed their comic dialogue, have them share with their classmates by allowing them time to swap with different people and discuss their ideas. Students should then complete the Dig Deep exit slip to reflect on what they learnt from this activity.

Just Joking

article by Karen Jameyson | illustrated by Michel Streich

AC9E3LA01 | EN2-OLC-01

Learning Intention:
I am learning to create and participate in group activities so that I can develop my collaboration skills.

Success Criteria:
- I can use information from the text to collaborate on ideas for a workout circuit.

- I can create a workout station with a partner.

- I can participate in the workout circuits of other groups.

Understanding text:
After reading the text, watch the video The Benefits of Laughing and have a class discussion to recall the ways that laughter is good for our health. Answers should include:

- Helps heart and lungs

- Helps keep us strong to fight germs

- Helps us feel happier and less stressed

- Uses about fifteen face muscles

- Uses stomach muscles when we laugh very hard

- Triggers 'happy' chemicals such as dopamine and endorphins

- Helps build connections with others

- Boosts our mood.

Oral language:
Discuss ways that they can make people laugh, giving them a good workout, and write suggestions on the board. If you have a digital subscription, you may wish to complete the interactive activity for inspiration. Answers may include:

- Telling jokes

- Performing slapstick or physical comedy (e.g. exaggerated movement / facial expressions, using props, pratfalls)

- Singing silly songs

- Sharing funny memes

- Showing funny animal videos

Have students build on each other's ideas and add examples that they enjoy themselves (e.g. a specific joke or song, or they may wish to demonstrate some physical comedy)

Creating text:

Explain to students that they are going to create a 'laughter workout circuit' to share the benefits of laughter with their classmates. To do this, break the class into groups of at least eight and inform them that there should be one workout station for every two students in their group (i.e. if there are eight students in their group, there should be four workout students). Each group should collaborate on what stations their circuit will contain (e.g. one joke station, one meme station etc.).

The group should then be split into pairs with each pair assigned a station to create. For example, if one pair is assigned the joke station, their job is to research / find or write jokes to tell when people come to their station during a workout.

Give the groups time to conduct their research and create the comedy for their workout stations. They may require devices to do this or joke and riddle books from the library.

Assessment as learning:

Once all groups are prepared, move the desks aside in the classroom or take students to a larger area such as the school hall or playground. Allow two groups to set up their workout circuit while the other group is split between the two circuits as participants (this may need to be adjusted depending on student numbers in your class). Allow time for all students to complete both circuits, then swap groups around so that all students have a turn of running their workout stations and participating in those of the other groups.

After this activity is completed, have students fill in an exit slip by drawing the mood meter template or completing it digitally.

Detective Dog and the Seven Sheepish Sheep

story by Sara Matson | illustrated by Aska

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Title of Close Reading Text: Detective Dog and the even Sheepish Sheep

Learning Intention:
 I am learning about the author's use of language and structure to create a comedic mystery story so that I can understand the way these make the story more interesting for readers.

Success Criteria:
- I can identify and discuss the way the author set up the mystery elements of the story.
- I can discuss the effects of literary devices used in the story.

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Reading

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Text-Dependent Questions

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Outcome:

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1st Reading
What it says.

Key ideas and details

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Who are the main characters in the story? What are their roles?

What mystery are Detective Dog and Constable Kittle are trying to solve? Who are the victims?

Why did the barn mice confess to stealing the fleeces? What threat were they under?

What was the motive behind the barn cats' involvement in the theft? How is Ferdy the Fox involved?

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2nd Reading
How it says it.

Craft and Structure

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Why do you think the author chose to have animals as the characters in the story rather than humans? What effect does this have on the storytelling?

How are transitions between scenes indicated in the story? How does this help readers follow the narrative?

There are several puns used throughout the story. Can you find some and explain what makes each a pun? How do these puns affect the tone of the story?

How does the resolution link to earlier clues in the story? Can you identify clues now that the case has been solved that you may have missed on first reading?

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3ʳᵈ Reading What it means. **Language features, sentence structures, visual components, text cohesion and vocabulary.**	**One of the cows explains that the sheep went to sleep 'woolly and warm' and woke up 'sheared and shivering'.** What is the effect of this use of alliteration and how does it build imagery for the reader? **Can you identify the author's use of onomatopoeia?** How does the use of extra letters, italics and punctuation affect the way you read it aloud? **How do the illustrations contribute to building the mystery for the readers?**	AC9E3LY03 EN2-UARL-01
General follow up questions for each of the readings:	How do you know this? What evidence do you have to support that? Why do you think this? What examples can you find in the text?	

Nice to Eat You

poem by Jonathan Sellars | illustrated by Ross Morgan

AC9E3LE02 | EN2-UARL-01

Learning Intention:

I am learning to relate to texts using my own personal experiences so that I can understand the way my perspective affects the way I read and write stories.

Success Criteria:

- I can discuss my feelings about fears and scary characters using my own experiences and knowledge.

- I can contribute my ideas to a group brainstorm.

- I can compose a poem based on a collection of ideas about a fictional character.

Focus question:

How does our own context affect our views of characters when reading stories?

Oral language:

Prior to reading the text, ask students if they have, or have ever had, a fear of the dark. Discuss the reasons that this is such a common fear and how our imaginations can run wild when the lights go out. Have students suggest things that our imaginations create when we're in the dark (e.g. ghosts, monsters) and how the fear of these dissipate when we can see our surroundings. You may wish to watch the video Why Are We Afraid of the Dark? to normalise and explain these fears if time allows.

Discuss the way movies such as Hotel Transylvania and Monsters Inc and books like The BFG (as well as any other examples your class may be familiar with) take these common childhood fears and turn them into something friendly and humorous, while others, such as the Goosebumps series, take a scarier approach and reinforces those fears.

Understanding text:

Read the poem 'Nice to Eat You' and ask students which approach the author has taken (they should identify that it is a scarier one). Ask students to consider the way the author has achieved this. Answers may include:

- Making it a third person point of view (by saying 'you' and 'your') to make the reader feel as though the monster is talking directly to them

- Placing the monster extremely close in the first two lines by directly saying they are under the reader's bed

- Suggesting that the monster is always there

- Creating an image of the monster sharpening its claws and picking victims out of its jaws

- Threatening to eat the reader

- Leaving the time for attack open-ended to raise the reader's anxiety

- Finishing the poem with The End (for you is soon)! to suggest the time is drawing nearer that the reader will be eaten.

Discuss some other scary fictional characters that people may fear are lurking around in the dark. Examples may include:

- Vampires

- Werewolves

- Ghosts

- Mummies

- Martians

Split the class into small groups so that each suggestion is assigned to one group. Explain that they are to brainstorm together to come up with characteristics that make their assigned character scary. This may be aspects such as what they look like (e.g. a vampire's sharp teeth, a werewolf's sharp claws, a mummy's bandages), what their personality is like (e.g. menacing, sneaky, aggressive) and what kind of risk they pose (e.g. biting, abducting, haunting).

Distribute poster paper for each group to write their brainstorms on. When they are completed, display all posters so that they are visible to the class. Briefly revise the ideas each group has come up with and give an opportunity to the rest of the class to add their own ideas to any posters they have further suggestions for.

Creating text:
Inform students they will be choosing one of the characters from the posters to compose a poem about and they can use ideas on the poster to help them. Explain that they should follow the style of the text by composing their poem in first person so that they are speaking as the character directly to the reader. You may wish to model a poem on the board or create a collaborative one as a guide using a character who is not on one of the class posters. For example:

I am the giant looming above your house

To me you are just a little mouse

A walnut to crack beneath my feet

A tiny but delicious treat

Don't take me for a big, cuddly friend

Or that will simply be your end

If you try to climb up for a hug

I'll just squash you like a bug

So stay inside and quiver in fear

And I'll keep waiting for you just out here

Assessment for learning:

Each student should then compose their own scary poem based on one of the characters on the posters. Using the characteristics from the brainstorm, they should create a frightening tone by creating imagery and using threatening language. Have students swap their poems with a partner and give each other feedback using the Two Stars and a Wish method.

Breaking News

article by Karen Jameyson | illustrated by Fifi Colston photos by Alamy

AC9E3LY06 | EN3-CWT-03

Learning Intention:

I am learning to express my opinion and ideas using high modality language so that I can more effectively persuade an audience with my writing.

Success Criteria:

- I can answer questions about a text using high modality language.

- I can write a persuasive letter about my ideas using high modality language.

- I can give feedback to my classmates on their persuasive writing.

Understanding text:

Read the article, or if you have a digital subscription, you may wish to play the audio version. Once finished, pose the following questions to the class:

What are the rules of Olympic breakdancing? (Two breakers will compete at a time taking turns to perform to music, they will be judged on different aspects of their dancing such as strength, speed and confidence)

What is the goal of the sport for competitors? (To keep their audience interested and be awarded the most points by the judges)

What makes it interesting for spectators? (e.g. breakdancers must respond to each other and the music on the spot in clever and fast-thinking ways)

Watch the BTN video Which new five sports could be at the 2028 Olympic Games? stopping the video at 1:49. Ask students to recall the sports that have been proposed (baseball/softball, cricket, flag football, lacrosse, squash). Discuss these proposals and have the students share their opinions about which of these sports they believe should be included and why.

Vocabulary:

Explain to students that in language modality relates to how certain we are of something. Use examples of low modality words and phrases that we use when we are unsure of something, such as maybe, I think and possibly. Encourage students to use high modality words and phrases in their answers such as:

- Definitely

- Certainly

- Must

- Have to

- Absolutely

- Surely

- Without doubt

- Clearly

Explain that these words and phrases help strengthen the language of their argument and persuade others to share their opinion.

Creating text:

Inform students that they are going to choose a sport that they would like included in the Olympics and write a letter to the Olympic committee to persuade them to include it. Explain that they can choose any sport they like, and this may be anything from AFL to speed cubing to freeze tag or tips.

Their letter should include high modality language as well as the following elements:

- An explanation of the rules of the sport

- The goal of the sport

- What makes it interesting for spectators?

You may wish to model a basic structure on the board to help get them started, such as:

Dear Olympic Committee Members,

I am writing to you as I strongly believe that _____ should be included as an Olympic sport.

The rules of _____ are.....

The goal for competitors is to....

This sport is interesting for spectators because....

Thank you for taking my suggestion into consideration. I hope to see _____ included in the Olympics soon.

Yours sincerely,

(Student name)

Assessment for learning:

Have students swap their letters with a partner to read and evaluate. Explain that they should check that their partner has included high modality language and the required elements. The School Magazine's Assessment and Evaluation guide for stage 2 persuasive texts may also be used to assess relevant aspects. If time allows, have willing students share their letters with the class to allow for peer feedback and voting on which sport they would like to see added to the Olympic roster.