

# The Fairy Godmother 3000™

story by [Jessica Nelson-Tyers](#) | illustrated by [Alen Timofeyev](#)

EN3-UARL-01 | AC9E5LE02

## Learning Intention:

I am learning to identify and comprehend the use of pictures, colours and objects in texts as an author's technique to represent something else, making a complex concept easier to understand.

## Success Criteria:

- I can consider my responses to a variety of familiar symbols.
- I can identify how symbols can be represented differently in texts.
- I can share my opinions.
- I can reflect on how listening to the opinions of others may influence my beliefs.

## Focus question:

How can symbolism within texts have different meanings to different readers?

## Essential knowledge:

View the video, [Understanding Connotation, Imagery and Symbol](#) from the English Textual Concepts.

Ensure students note the following about symbol:

- Symbols are pictures, colours or things that represent something else
- They usually represent something abstract, like an idea
- Authors often use symbols in their texts to enrich meaning
- Symbols are a shortcut to a bigger idea.

## Oral language and communication

Prior to reading *The Fairy Godmother* 3000TM, briefly discuss the story of Cinderella and construct a summary with students. For example:

- Cinderella has to work for her stepsisters, cleaning the house
- She longs to attend a ball thrown by the prince
- A fairy godmother appears and conjures her up a dress, glass slippers and a coach drawn with horses to take her to the ball
- She meets the prince but she has to flee at midnight
- She leaves behind a glass slipper and the prince searches the kingdom to find whomever the slipper fits
- The prince finds her, and they get married.

Place pieces of butcher's paper around the room, with the following headings written on each:

- Fairy godmother
- Pink
- Carriage
- Prince

Instruct students to make notes or to draw sketches on each of the pieces of paper, to represent what each of these ideas symbolise to them. Sample responses will vary but might include the following:

- Fairy godmother: Magic, fairy, wand, wings, wishes, nonsense, untrue, babyish
- Pink: Princess, dress, or dislike the colour
- Carriage: Pumpkin, horses, slow, boring
- Prince: Fairy tale, wedding, old-fashioned

Conduct a brief gallery-walk, where students view the work of their peers. Discuss the reflections noted on the butcher's paper and emphasise any differences between the students' responses. Inform students that symbols can have different meanings to different readers.

## Understanding text:

Read The Fairy Godmother 3000™ or listen to the audio file if you have a digital subscription. Refer students to the ideas they noted on the symbols of the key elements of the story and emphasise how the representation of these ideas differs greatly in the story. For example, the fairy godmother is a robot, the dress is green, the carriage consists of a carrot pulled by spiders, and the main character does not wish to marry the prince, instead she wants to run away.

Discuss the point of view the text is told from (The robot Fairy Godmother). Discuss the style of the text, drawing students attention to vocabulary such as the repeated use of 'You have entered' and lines such as:

This expression is not in my data banks.

That is not a valid entry.

That is not a valid response. I do not think you read my manual thoroughly. You really should read the manual.

In accordance with the manual, all magic will recede at the appointed time, being 12 midnight on the stroke (as that is my bedtime and I refuse to work overtime).

Up with robot rights!

Ensure students identify that style of language matches the idea that the narrator is a robot by using a formal, robot style.

Those with a digital subscription can complete the interactive activity now.

## Creating text:

Discuss the story of The Three Little Pigs, ensuring students note the following:

- The story focuses on three little pigs who try to escape a wolf
- Each pig builds their home out of different materials, including straw, sticks and bricks
- The wolf blows down the first two houses, and the three pigs hide out in the house made of bricks.

Display the following vocabulary to represent symbols and instruct students to discuss ideas they connect with the words:

- Wolf (Scary, evil, predatory, or hungry, lonely)
- Pigs (Victims or too needy)

- Houses built by pigs (Too inexperienced, should have built their houses better)

View the video [The True Story of the 3 Little Pigs by A. Wolf](#) or read the book if you have access to it. Discuss how the story represents the point of view of the wolf and discuss how the story challenges the common symbols we associate with the elements identified, such as the wolf. Emphasise that the common interpretation of the wolf in the story is that it is predatory whereas *The True Story of the 3 Little Pigs* by A. Wolf claims the wolf killed the pigs by accident and that the pigs were impolite and selfish.

Place students in groups. Display the following questions and instruct students to discuss them with their group:

- How does each story challenge common representations of ideas/symbols? (It represents them differently, such as showing Cinderella as reluctant to marry a prince and as the wolf as misunderstood)
- How does showing a different representation impact readers? (It makes the story engaging and entertaining)
- Do you prefer stories that support common symbols or that challenge them? (Students responses will vary)

Once students have discussed their ideas in groups, inform them that they will be conducting a class discussion about the topic. Tell students that there will be students in the class that both agree and disagree on their responses to each of the questions. Instruct students to reflect on ideas that challenge their opinions and to consider how the thoughts of others might influence them. For example, instruct students to reflect on anything shared by their peers that causes them to change their opinion. Display the following sentence starters and instruct students to make notes as the class discussion takes place:

- The following idea challenges my belief:
- It makes me think:
- The impact this has had on my opinion is:

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

Discuss the following questions:

- How does engaging in class discussions impact on your opinions? (It challenges them and makes me view things differently)
- Are symbols universal? (Symbols can mean different things to different people and in different contexts)

- What are some ways people may respond differently to symbols? (They might respond differently to colours or their emotional responses to stimulus may vary)

Students should use what they have learned throughout the session to respond to the focus question in their workbooks as an exit ticket:

- How can symbolism within texts have different meanings to different readers?

# Sylphie's Squizzes: A Bird of Many Tricks

article by [Zoë Disher](#) | photo by Alamy

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

## Learning Intention:

I am learning to reflect on imagery and its importance in literature so that I can experiment with it to improve my own writing.

## Success Criteria:

- I can compose examples of imagery.
- I can consider objects that can be used for comparison.
- I can compose imagery comparing the objects I have identified.
- I can include the imagery in a brief article.

## Essential knowledge:

View the video, [Understanding Connotation, Imagery and Symbol](#) from the English Textual Concepts.

Ensure students note the following about imagery:

- Imagery brings two different things together to say something new about each one
- Elements compared using imagery do not need to be alike
- There is no one way a word can be used in imagery

- Words can be used in lots of different image rich descriptions which allow us to experience more than one thing at a time

## Oral language and communication

Provide students with slips of paper and instruct them to write nouns on each of the slips of paper. Discuss examples such as car, wastepaper bin, leaf, ice-cream.

Place the slips of paper in a container such as a tray, box or hat. Divide students into groups of three or four. Tell students that you will be playing an imagery game. Inform them of the following steps in the game:

- The teacher will select two of the slips of paper at random from the container
- They will read aloud the nouns on the slips of paper they have selected
- Groups will have one minute to discuss how to connect the two nouns using an example of imagery and to jot down their chosen example
- The process will be repeated four more times with the teacher selecting different nouns each time.

Play the game and discuss student's examples.

## Understanding text:

Read Sylphie's Squeezes: A Bird of Many Tricks or listen to the audio version if you have a digital subscription.

Use the following prompt questions to guide a discussion about the imagery in the article:

- What word is used to describe the special features of the Comb-crested Jacana? Clue, it's in the title. (Trick)
- What does the word 'trick' usually make you think of? (A magician or a stunt performer)
- Why do you think the author has used the word trick when describing the Comb-crested Jacana's actions? (To emphasise how unique and interesting its behaviour is by comparing it to something magical or exceptional)

## Creating text:

View the video [Rare Footage of New Bird of Paradise Species Shows Odd Courtship Dance](#) from National Geographic Wild.

Discuss ideas of objects the bird in the video might be compared to, for example:

- A fan
- A drone
- A car driving around a roundabout
- A pencil drawing a circle using a pair of compasses.

Tell students that they will be composing a brief article to describe the bird's behaviour in the video. Place students in pairs and inform them that they should select an object that the bird might be compared to, so that they can create imagery. Tell students that they should aim to identify something that might be referred to throughout their piece of writing, just as the word 'trick' is mentioned many times in the article. Instruct students to compose a brief article that describes the behaviour of the Bird of Paradise. Remind students to include imagery.

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

Display the articles and conduct a gallery walk, where students read the articles composed by their peers. Instruct students to select their favourite example of imagery from one of the articles and respond to the following questions in their workbooks:

- The example of imagery I chose is \_\_\_\_ (Responses will vary)
- It compares the behaviour of the Bird of Paradise to \_\_\_\_
- The reason I chose this example of imagery is because\_\_\_\_ (It is surprising, unique, unexpected)
- This has taught me that imagery\_\_ (Can be surprising, unique, can compare two seemingly unrelated items)

# Autumn Waterman and the Territory's Toughest

story by Lauren Mitchell | illustrated by [Jake A Minton](#)

EN3-UARL-01 | AC9E5LE04

## Learning Intention:

I am learning to examine figurative language including simile and metaphor in children's literature so that I better understand how it can help the audience visualise and therefore comprehend.

## Success Criteria:

- I can consider the subject matter of figurative language.
- I can identify familiar examples of figurative language that are used to describe two things commonly associated together.
- I can identify unfamiliar examples of figurative language that are used to describe two things not commonly associated together.
- I can experiment with composing different types of figurative language.
- I can include the examples of figurative language in a brief text.

## Essential knowledge:

View the video, [Understanding Connotation, Imagery and Symbol](#) from the English Textual Concepts.

Ensure students note the following about imagery:

- Imagery brings two different things together to say something new about each one
- Elements compared using imagery do not need to be alike
- There is no one way a word can be used in imagery
- Words can be used in lots of different image rich descriptions which allow us to experience more than one thing at a time.

Ensure students are familiar with the definitions of similes and metaphors. More on these types of figurative language can be found on the [English K-10 Glossary](#) from the Department of Education.



## Oral language and communication

Inform students that there are many similes and metaphors that are part of everyday language, which compare two things often associated together and that many students will be familiar with. Provide examples before discussing some students are familiar with. For each example, discuss times when they might be used. Jot examples on the board for students to refer to later. Sample responses include:

- Heart raced (To mean nervous)
- As hot as the sun (To express a hot day)
- Time is money (To show that time is precious)
- Life is a rollercoaster (To communicate that life can feature ups and downs)
- Couch potato (To describe someone who enjoys relaxing)
- That person is a chicken (To show that they are scared easily)
- Heart of gold (To describe someone who is very kind)

Tell students that these examples of figurative language are recognisable and that when we use these, others will understand what we are referring to.

Attach three pieces of butcher's paper or use a classroom smart board. Write one of the following examples of figurative language on each:

- It smelt like family
- Like he was sitting in a rocking chair
- A wobbly new foal.

Tell students these examples have been used to make comparisons between two things that are not often associated together and that because of this it might be more challenging to identify what they refer to. Instruct students to move around the room, discussing with their peers what the subject matter of each example might be. Tell students to jot their ideas on the pieces of butcher's paper. Inform students that they can be as creative as they wish and that it doesn't matter if their predictions are correct or not.

Sample responses might include:

- It smelt like family (Flowers, honey, laundry detergent)
- Like he was sitting in a rocking chair (Something relaxing, such as spending time with a friend)
- A wobbly new foal (Someone is unsure or apprehensive about something)

### Understanding text:

Read the first page of Autumn Waterman and the Territory's Toughest, up to the end of page 10. Identify the three examples of figurative language examined earlier and discuss what they refer to. Students might be surprised to discover the first example refers to the smell of horse poo, the second describes how Charlie Chaps Waterman handles a bronco and the final refers to the character Autumn's ability to balance.

Discuss the following:

- What impact does comparing two things not commonly associated together have on readers? (It provides intrigue, it makes the description memorable)

Continue reading to the end of page 11 and discuss examples of figurative language that students may find more familiar or that feel like they compare two things often associated together. Examples include:

- Belt buckles as big as dinner plates.
- Music floated over the showgrounds.

Place students with a partner and instruct them to read the remainder of the article and identify examples of figurative language that feel familiar or that compare two alike things and those that feel unfamiliar or that they compare two things not often associated together. Students may either record their observations on photocopies of the story, using two different colours to mark familiar and unfamiliar examples, or by recording the examples in a table in their workbooks. Sample responses are provided in a table:

Examples of familiar figurative language or that compares two things often associated together	Examples of unfamiliar figurative language or that compares two things that are not often associated together
Rider thundered around. Lit up like a circus. Check the coast was clear. Worm's-eye view The crowd was a blur. The music thumped. He felt like Superman. He felt like Crocodile Dundee! The crowd went wild	The feeling a ten-ton steer was sitting on his chest. Like he was swatting dunny budgies Being thrown around like a crash test dummy in a new car commercial Looked like he was puffing smoke from his nostrils.

Emphasise that often authors will include both examples of figurative language that feel familiar and those which compare two things that are not often associated together.

Those with a digital subscription can complete the interactive task now.

### Creating text:

Inform students that they will be composing their own texts where they will include examples of figurative language that is familiar or that compares two things often associated together and more unusual examples. Tell students that you will be planning ideas together.

Discuss activities students enjoy, for example a sport, a hobby, walking their dog or playing a particular game. Select one of the examples, such as playing sport, and discuss the emotions students feel when engaging in this activity. Examples might include nerves, excitement and elation if they win. Discuss figurative language that students are already familiar with to express these emotions. For example:

- Their chest banged
- Terror gripped their heart
- Happiness lit up their face
- Their heart was floating.

Note: Refer students to the list of familiar examples composed earlier.

Next, discuss unusual ideas that might be used for comparison to express these emotions using figurative language. Remind students that they can think of abstract ideas to compare these emotions to. Sample ideas might include:

- I felt as happy as discovering a bowl full of kale
- As nervous as a bee unable to find a flower
- As excited as discovering I had extra homework.

Instruct students to create a brief descriptive text about them undertaking an activity they enjoy. Tell students that this can be a story, an informative text, or a hybrid text. Instruct students to include at least two examples of figurative language that is familiar or that compares two things often associated together and two that are more unusual. Inform students that they may use the examples constructed together if they wish.

Students may compose their texts in pairs or independently.

### Assessment for/as learning:

Once students have had time to compose their texts, discuss criteria that might be used to peer-assess them. Sample responses include:

- Describes the activity
- Includes the emotions they feel when engaging in the activity
- Features two examples of figurative language that feel familiar or that compare two things commonly associated together
- Features two examples of figurative language that feel unfamiliar or that compare two things not commonly associated together.

Instruct students to swap work with a peer and to use the criteria to provide oral feedback, using the criteria as a guide. Tell students to use the [two stars and a wish strategy](#) when providing feedback. Once students have received feedback, allow time for them to adjust their texts based on the feedback, if they wish.

## Ode to a Shadow

poem by [Heather Kinser](#) | illustrated by [Rosemary Fung](#)

EN3-RECOM-01 | AC9E5LY05

### Learning Intention:

I am learning to use text clues to make inferences so that I can comprehend texts I read.

### Success Criteria:

- I can make inferences about the subject matter of imagery.
- I can compose a poem that features imagery to provide textual clues.
- I can reflect on how imagery allows readers to make inferences.

### Essential knowledge:

View the video, [Understanding Connotation, Imagery and Symbol](#) from the English Textual Concepts.

Ensure students note the following about imagery:

- Imagery brings two different things together to say something new about each one

- Elements compared using imagery do not need to be alike
- There is no one way a word can be used in imagery
- Words can be used in lots of different image rich descriptions which allow us to experience more than one thing at a time.

## Oral language and communication

Inform students that they will be analysing imagery and making inferences about the subject matter by using text clues.

Display the following examples and inform students that they have been taken from another text in this issue of Orbit, Autumn Waterman and the Territory's Toughest. Note: Ensure students do not have access to copies of the magazine for now so that they have to make inferences about the subject matter rather than refer to the story.

To him it smelt like earth and grass and goodness. It smelt like family, which he knew was kind of weird.

Chaps could handle a xxx like he was sitting in a rocking chair slurping a hot cup of tea. (Note: Inform students that the xxx has been used to disguise the subject matter)

There were shiny silver platters engraved with the Waterman names, bronze belt buckles as big as dinner plates and tall golden statues of bucking brumbies with their back legs waving in the air.

Discuss key elements of imagery that provide textual clues in each example and what they might mean, before inferring about the subject matter, for example:

- Example 1: Smelt like earth and grass (Something natural and earthy, perhaps a field)
- Example 2: Like he was sitting in a rocking chair slurping a hot cup of tea (Something relaxing or easy, like knitting)
- Example 3: As big as dinner plates (Something large and impressive like a statue)

Reveal the subject matter of each example of imagery, which are as follows:

- Horse poo
- Bronco
- Awards and trophies

Students will most likely be surprised about the subject matter of some of the examples. Emphasise that often imagery is used to provide a unique and unexpected insight into characters' thoughts and feelings about topics.

## Understanding text:

Prior to reading *Ode to a Shadow*, display the first example of imagery used in the poem:

You follow deftly at my feet  
so delicate and thin

Place students with a partner and instruct them to discuss their inferences about what the imagery might be describing before noting down their ideas in their workbooks.

Once all students have made a prediction, display the next example of imagery from the poem:

then stretch out, like an inky pool,  
and end where I begin.

Again, ask students to discuss their inferences about what is being described before noting their ideas in their workbooks.

I used to wonder if, one day,  
you'd suddenly outgrow me.

But now I know we'll never part.  
You'll always be below me.

Reflect on how the imagery helped with creating a clear image in the students' minds which in turn assisted them to make accurate inferences.

## Creating text:

Discuss what creates shadows (the sun). Instruct students to consider other natural elements, both those that are weather related, such as rain, wind, snow, hail and cloud and natural elements such as fire and water.

Inform students that they will be creating a poem that features imagery to describe a natural element. Tell students that they should avoid mentioning their chosen topic in their poem. Instead, the descriptive imagery should allow readers to make inferences into what the topic is.

Gradually release responsibility by composing an example together by completing the following steps:

- Select a topic (Fire)

- List ideas that relate to it (Heat, warmth, comfort, smoke, wood, marshmallows, camping, winter)
- Identify other items it might be compared to when creating imagery (A cosy bed, the smoke is a wild dance in the air, popping and cracking like fireworks)
- Compose an example together that features the ideas identified (Note, students may choose whether to make the poems rhyme or not)

It feels like home, a warm cosy bed,  
Heat on my cheeks, lapping at my head.  
The popping cracks, a spits and whirrs,  
Fireworks alive, louder than a cat purrs.

Instruct students to work with the same partners as before to compose their own poems that use imagery to provide text clues about the subject matter of their poem.

### Assessment for/as learning:

Match pairs together and instruct them to read their poems to each other. While each pair reads, the other should jot text clues they notice in their workbooks before discussing their inferences about the subject matter with their partner. Students should share their inferences with the creators of poem and discuss whether the text clues allowed them to make accurate inferences.

Students should respond to the following exit-ticket question in their workbooks:

- How does imagery assist with providing text clues when making inferences?

## Walk the Comic Strip

article and photos by Brooke Lumsden

[EN3-VOCAB-01](#) | [AC9E5LA02](#)

### Learning Intention:

I am learning to understand how to move beyond making claims without supporting evidence (bare assertions) so I can persuade others convincingly.

### Success Criteria:

- I can consider what makes pitches persuasive.

- I can identify persuasive techniques used by an author.
- I can create a pitch.
- I can experiment with using different persuasive techniques.

### Essential knowledge:

View the video, [Understanding Connotation, Imagery and Symbol](#) from the English Textual Concepts.

Ensure students note the following about imagery:

- Imagery brings two different things together to say something new about each one
- Elements compared using imagery do not need to be alike
- There is no one way a word can be used in imagery
- Words can be used in lots of different image rich descriptions which allow us to experience more than one thing at a time.

Inform students that imagery can be used to persuade others by creating an image in their minds so that they can connect emotionally with a topic.

Discuss the meaning of a sales pitch. Ensure students note the following:

- The purpose of a sales pitch is to convince others of something, often to make a purchase
- Sales pitches use persuasive language
- They may emphasise the positives or downplay the negatives of the subject
- They can be presented orally or in writing.

### Oral language and communication

Provide students with a list of seemingly useless items that are not fit for purpose and discuss why each item isn't very useful, for example:

- A chocolate frying pan (It would melt when you used it to cook)
- A bath thermometer (You could use your hand to test the temperature)
- A pen with a light on it (You could use the main light)

Discuss further examples and add these to the list.

Place students in groups and instruct them to select one of the items from the list. Tell them that they will have three minutes to create an oral sales pitch that aims to convince others to



buy the item they have selected. Ask students whether just saying people should buy the product will be enough to convince others and ensure they identify that it would not. Discuss how they might go about convincing others for example by providing evidence and by using emotive language and imagery to appeal to their emotions.

Allow time for students to create their pitches before selecting some students to present theirs to the class. Once a few students have shared their pitches, discuss the following:

- Which pitches were most convincing and why? (They included the benefits, they provided a counter claim to any potential pitfalls, they featured emotive language, they provided evidence to support their claim)
- What kind of language was used? (Persuasive language such as modal verbs, emotive vocabulary and imagery)

Instruct students to note down their responses to these questions in their workbooks so that they can refer to them later.

### Understanding text:

Read Walk the Comic Strip or listen to the audio file if you have a digital subscription. Discuss the following questions:

- Does the author like the murals painted on the buildings in Brussels? (Yes)
- What devices has the author used to convince others of their opinion? (Emotive language, imagery, factual information to support their opinion)

Identify examples of the different techniques each, such as:

Emotive vocabulary:

Fascinating, beloved, devotion, delight

Imagery:

Have you ever imagined jumping into the pages of a book and walking around inside its fictional world?

Rather than wandering past the usual drab concrete walls, you may walk around a corner and come face to face with a couple of Swiss Vikings setting out on a quest, or an alien robot floating in space.

Like a dream come true

Larger-than-life

Rowdy warrior crowd

Factual information to support their opinion:

The city commissioned more local comic book artists to bring the area's outdoor spaces to life.

Today, more than 700 comic book authors and artists live in the city, which is the most per square kilometre in the world!

The city's university, The Institut Saint-Luc, even offers degrees in comic book art.

The city is always on the lookout for more spaces to paint and more artists to paint them.

Emphasise that the author has used a number of different methods to persuade others. Discuss how the imagery allows readers to connect emotionally with the subject matter (By creating a clear image in their minds).

### Creating text:

View the webpage [Comic Strip Trail](#) and instruct students to click on the tabs under the heading, 'The various routes to follow'. Examine the photos briefly and discuss any preferences students might have initially for the different comic strips.

Instruct students to work in the same groups as previously and to decide on their favourite comic strip from the website collaboratively. Students should discuss why they have chosen the specific comic strip before composing an oral persuasive pitch that attempts to convince others to agree with their choice. Remind students of the list of persuasive devices that they noted in their workbooks (Emotive vocabulary, imagery, factual information) and instruct them to strive to include as many of these as possible.

### Assessment for/as learning:

Once students have composed their persuasive pitches, discuss criteria that might be used to peer assess them. Refer to the list of persuasive devices for ideas. Sample criteria include:

- Includes emotive language and imagery
- Features factual information.

Instruct students to present their pitches to another group. Tell students to use the criteria to provide oral feedback to each other on how persuasive their pitches were.

Instruct students to complete the following sentences in their workbooks to reflect on the learning from this lesson:

When striving to persuade others, it is not enough to state your position. You also need to\_\_\_\_

Some of the persuasive devices authors use include\_\_\_\_

One area of the pitch my group did well with is \_\_\_\_

One area we could develop next time is \_\_\_\_

## Croc Bait

story by [Lynelle Kendall](#) | illustrated by [Craig Phillips](#)

[EN3-RECOM-01](#) | [AC9E5LY04](#)

# ORBIT

**Title of Close Reading Text: Croc Bait**

**Learning Intention:**

I am learning to use the skills of prediction and inference to consider author's choices so that I can better comprehend the texts I read.

**Success Criteria:**

- I can analyse illustrations to make predictions.
- I can make inferences based on textual clues.
- I can use context to identify the meanings of unfamiliar words.
- I can analyse language devices used by authors.
- I can reflect on the choices made by authors.

Reading	Text-Dependent Questions	Outcome:
<p><b>1<sup>st</sup> Reading</b> What it says.</p> <p><b>Key ideas and details</b></p>	<p>Prior to reading the story, view the accompanying images. For each, examine the facial expressions and identify how the characters might be feeling:</p> <p>Illustration 1 (Worried, nervous)            Illustration 2 (Curious, intrigued)            Illustration 3 (The crocodile looks happy)            Illustration 4 (Scared, nervous)            Illustration 5 (Worried, fearful)</p>	<p><a href="#">EN3-RECOM-01</a>   <a href="#">AC9E5LY04</a></p>

	<p>What do you predict the story might be about?</p> <p>Read the first page of Croc Bait, to the end of page 10 and respond to the following:</p> <p>How does the main character react to being asked by the rangers to help capture the crocodile? (Excited and thinks, 'This is going to be the best day ever'.)</p> <p>What does this reveal about the character? (They are brave, enthusiastic, they love animals, and they are not afraid to take risks)</p> <p>Why do you think the padlocks to the breeding pens have been cut? (Someone is trying to steal the crocodiles; someone is playing a thoughtless trick)</p> <p>Continue reading to the end of page 25.</p> <p>Who cut the padlocks and why? (Ben, a ranger sacked the previous week, to try to prove that the crocodiles couldn't escape even without the padlocks on their cages)</p> <p>Discuss the meanings of the following vocabulary using the context to help you if you need to:</p> <ul style="list-style-type: none"><li>• Padlocks (Page 21): Large locks</li><li>• Kiosk (Page 22): A small shop</li><li>• Sauntered (Page 22): Walking slowly and calmly</li><li>• Warily (Page 23): Nervously</li><li>• Stubborn (Page 23): Doesn't give in easily.</li></ul> <p>Do you think the rangers would be allowed to use the main character as croc bait in real life? Why/why not? (Definitely not, for safety reasons)</p> <p>Continue reading to the end of the story.</p> <p>Who or what, does the reader discover, is the main character? (A dog)</p> <p>How does this impact readers opinion of the ranger's decision to ask the main character for help with catching the crocodiles? (It justifies their choice more than if the main character had been a child)</p>	
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**2<sup>nd</sup> Reading**  
How it says it.

**Craft and Structure**

What emotion is the main character expressing with this example of figurative language (Page 22):

My heart was racing, but I tried to hide it.

(Fear, panic)

Consider the following examples of dialogue:

'Whoa, hold up there, young fella.'

This 'un looks like a fast runner.'

How does the author make the dialogue sound natural?  
(By using slang, such as 'whoa' and 'fella' and contractions, such as 'un)

The author has used a variety of styles of text font in this story. Identify the style used in each of the following and its purpose:

- 'Crocodile Farm' (Inverted commas to show the name of something)
- *I wonder how close I can get to them?* I thought. (Italics used to show this is inner dialogue)
- WHAM, SLAM (Capital letters used for examples of onomatopoeia and for emphasis)

How does using a variety of styles of text font impact readers? (It helps them to distinguish between the different types of information, such as the names of places and inner dialogue, and it is useful for emphasising key words such as WHAM)

Why is the adjective 'deadly' used to describe how still Bessie stays? (To emphasise to readers that the situation is dangerous)

Re-read page 24. How does the author increase the tension? (Razor is the fastest of all the crocodiles, Ben whimpers in the background, the author emphasises that the turn will be tricky then the character slips as they are being chased by Razor, which emphasises the danger of the situation)

EN3-RECOM-01 | AC9E5LY05

EN3-UARL-01 | AC9E5LE02

<p><b>3<sup>rd</sup> Reading</b></p> <p>What it means.</p> <p><b>Language features, sentence structures, visual components, text cohesion, repetitions devices and language features.</b></p>	<p>Do you think Ben has learnt his lesson? (Yes, he regrets his choice as he realises, he might have been eaten and his actions result in him being trapped in a tree, scared of being attacked by the crocodiles)</p> <p>What are the names of the crocodiles? (Bessie, Alphonso and Razor).</p> <p>What image do these names conjure up? (Cute, cuddly animals)</p> <p>Why do you think the author has chosen names that seem friendly, rather than aggressive names such as Snappy or Deadly? (To make a joke, for irony)</p> <p>Identify examples of figurative language in the story.</p> <ul style="list-style-type: none"> <li>• My heart was racing (Page 22)</li> <li>• Like lightning, I turned and ran (Page 22)</li> <li>• He was writhing like an angry snake (Page 25)</li> </ul> <p>What impact does the figurative language have on readers? (It helps them to create an image in their minds)</p> <p>Now you know the identity of the main character, scan the story for any clues that might have led you to realise the character is a dog. (The fact the character fits under the fence easily, the description of them as 'panting')</p>	
<p>General follow up questions for each of the readings:</p>	<p>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?</p>	

# The Pizza Delivery That Took 3000 Years

article by [Kate Walker](#) | photos by Alamy

[EN3-OLC-01](#) | [AC9E5LY07](#)

## Learning Intention:

I am learning to prepare presentations, mindful of my intended audience, incorporating information that features multimodal elements in order to create presentations that are interesting and surprising.

## Success Criteria:

- I can reflect on ideas in a text that challenge my preconceived ideas.
- I can research a topic and find interesting and surprising texts.
- I can create a presentation that features information gathered through research.
- I can include multimodal elements in my presentation.

## Essential knowledge:

Briefly ensure students are familiar with creating digital presentations using programs such as Canva, Google Slides and Microsoft PowerPoint and that they understand how to insert multimodal elements.

## Oral language and communication

Jot a mind-map on the board and write the word 'pizza' in the middle. Discuss everything students know about pizza and add the ideas to the mind map. Sample ideas include:

- Originates from Italy
- Made with dough.
- Includes tomato sauce
- Comes with a range of toppings.

## Understanding text:

Read The Pizza Delivery That Took 3000 Years or listen to the audio file if you have a digital subscription. Discuss key information in the article that challenges students' preconceived ideas about pizza. Use the ideas in the mind-map for reference. For example:

- Pizza actually originated in Ancient Greece
- Originally, pizza consisted of simple rounds of flat bread called pittas
- Naples, the home of pizza is an Italian city, but it used to be a part of Greece
- The first change to the tasteless pitta was to add a little cheese
- Wealthy people began to die from eating the newly discovered tomatoes, while poorer people did not. It was later discovered this was due to the lead plates the wealthy people ate from
- Pizza was considered peasant food for many years
- Queen Margherita of Italy tried this peasant food and loved it, but this caused a scandal.
- A famous chef recreated the pitta, this time adding basil, mozzarella cheese and tomato to match the colours of the Italian flag.

## Creating text:

Discuss other commonly eaten foods, such as sushi, noodles, pasta, ramen, curry.

Inform students that they will be researching another type of food commonly eaten today and composing a presentation about anything surprising they discover through their research. Place students in small groups and provide access to devices for them to undertake their research. Display suggestions of websites students might use for research, including:

[10 Interesting Facts About Sushi](#)

[Noodle](#)

[8 Interesting Facts About Pasta](#)

[Fun Facts about Ramen](#)

[21 Things You Didn't Know About Ramen](#)

[Curry - A Diverse Dish with an Ancient History](#)



Encourage students to add images and multimodal elements to their presentations, such as music or video. Co-create criteria of what students might include in their presentations and display for the students to refer to. For example:

- Includes common beliefs about their chosen topic, for example that pizza originated in Italy
- Features interesting facts about their chosen topic that might challenge common misconceptions
- Includes images and/or multimodal elements.

Students should use digital programs such as Canva, PowerPoint or Google Slides to create their presentations.

Allow time for students to prepare their presentations before pairing them with others so they can perform their presentations to each other.

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

Instruct students to use the criteria that was co-created to assess their peers' work. Tell students to allocate a maximum of score of three for each element of the criteria and to use this score to share with their peers the key strengths and the areas for development of their work. Allow time for students to edit their presentations based on the feedback if they wish to.

## **Stop Work**

poem by [Jenny Erlanger](#) | illustrated by [Dante Hookey](#)

[EN3-OLC-01](#) | [AC9E5LY02](#)

### **Learning Intention:**

I am learning to analyse authorial use of personification in children's literature as a literary technique that helps children to connect and understand the characters within a story.

### **Success Criteria:**

- I can identify how characters' feel in a text.
- I can reflect on how my own experience allows me to relate to ideas presented in a text.
- I can engage in a group discussion, taking on specific roles where required.

- I can collaboratively compose a text based on ideas shared by members in my group through discussion.

### Focus question:

How do readers use their own experiences to connect with the language of a text?

### Essential knowledge:

Ensure students are familiar with the term personification (attributing human-like qualities to inanimate objects).

### Oral language and communication

Discuss machines we use every day and their uses. Sample responses include:

- Toasters
- Cars/transport
- Machines in factories that produce the products we use such as clothing and toys
- Electronic devices

Discuss the following questions:

- How do machines differ from humans? (They perform monotonous jobs continuously without a break)
- Why might humans not wish to do the work of machines? (The work might be boring, they would need to take regular breaks, the work might be too physically demanding)

### Understanding text:

Read Stop Work or listen to the audio file if you have a digital subscription. Ensure students are familiar with all the vocabulary, and provide definitions where required, for example:

- Irks (Annoys)
- Defiance (Not following the rules)
- Strike (Refusing to work until key demands are met)

Discuss the following:

- How are the machines behaving? (They are groaning and moaning, complaining about the work required of them and many of the appliance are no longer working)

Note: Identify key vocabulary that reveals this, such as groaning, moaning, pretending, not even trying.

- Why does the narrator believe they are behaving in this way? (The narrator believes they are deliberately not working hard as they are protesting about their working conditions)

Note: Identify key vocabulary that reveals this, such as refusing, defiance, plotted, strike

Discuss the humour of this poem ensuring students identify that it comes from the personification of the machines, attributing them with the humanistic traits of becoming angry and frustrated at all the work they are expected to complete.

Instruct students to consider chores that they are required to do, such as taking out the garbage, setting the table or making their beds. You can remind them of chores they complete within the classroom too. Place students in pairs and instruct them to make notes on the following discussion questions in their workbooks:

- What chores do you undertake?
- How do you feel when you are completing chores?
- Do you have any complaints about the chores you are required to complete?

Discuss students' responses as a class. Highlight any examples where students have identified that they feel the chores they complete are too challenging or the requirement on them is unjust and connect this with the feelings of the machines in the poem.

Use the strategy think-pair-share to allow students time to organise their thoughts before sharing responses to the following question as a class:

- How does your own experiences of chores enable you to relate to the experiences of the machines in Stop Work?

Emphasise how personal experiences often allow readers to relate to characters.

### Creating text:

Place students into small groups of at least three and tell them that they will be discussing key questions. Inform them to draw on their own experiences when considering their answers. Discuss roles in groups discussions and inform students that they should allocate one of their group members to each of the following roles:

- Scribe: To make notes on what is discussed
- Group leader: To move the discussion between each of the questions

- Time keeping: To keep an eye on the time and to ensure equal time is available for each of the questions.

Emphasise that all students should engage in discussing the questions. Note: For groups larger than three, any students who are not allocated particular roles will be required to discuss the topics.

Inform students that they will have eight minutes to conduct their discussions. Display the following questions and allow time for students to discuss them with their groups:

- How might the machinery be supported?
- How might the experiences of the machinery relate to your own life?
- What lessons can you learn from the poem?
- What recommendations might you have for the machines?

Once groups have conducted their discussions, instruct them to compose a brief paragraph for the machines to present to their owners about their requirements and any changes they wish to make to their working conditions. Tell students to use persuasive vocabulary where possible. Invite students to share their responses with the class once complete. Briefly discuss how students might ensure all ideas shared by members of the group are given equal consideration, for example by conducting votes on ideas or by taking turns to speak.

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

Instruct students to respond to the following exit-ticket questions in their workbooks:

- How do readers use their own experiences to connect with the language of a text?
- What measures ensure groups collaborate effectively?

# Secret Santa – New Year’s Thieves

comic serial by [Tony Colley](#)

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

## Learning Intention:

I am learning to examine the sequence of images in a comic strip so that I can experiment this technique into my own visual storytelling.

## Success Criteria:

- I can consider how frames might be ordered to tell a story.
- I can experiment with using sequencing to tell a story.
- I can reflect on how the ordering of frames impacts the story in a visual text.

## Essential knowledge:

Briefly discuss common story structure, with them often featuring:

- An orientation
- A problem or challenge
- A resolution

Note: Prior to the lesson, create a class set of copies of the text with the words in the speech bubbles blanked out. This can be achieved by either using liquid paper to erase them or by covering them with slips of paper prior to photocopying.

## Oral language and communication

Sketch three frames on the board and discuss ideas for a simple story. Inform students that each frame should represent one part of the story structure, beginning, middle and end. Tell students that they can use ideas from stories they are familiar with, for example, Goldilocks and the Three Bears. Using this story as stimulus, the first frame should show the Bears leaving their home, the second Goldilocks breaking Baby Bear’s bed, and the final frame should feature the Bears’ arrival home.

Discuss how the story might differ if you changed the order of the frames. Provide an example such as, if frame 3 appeared first it might appear that the Bears are watching over a sleeping Goldilocks, if frame 1 appeared second, it might appear that the bears then left

Goldilocks to sleep, and showing frame 2 last would look like Goldilocks had woken from her slumber and accidentally broken Baby Bear's bed.

Discuss reasons why the sequencing of images might vary from the traditional, orientation, complication, resolution structure. Sample responses include:

- When a book features a prologue, which jumps straight to the action
- When a story includes a flashback
- When backstory is included later in a story

### **Creating text:**

Provide students with pre-prepared copies of Secret Santa – New Year's Thieves, with the dialogue in the speech bubbles covered over. Inform students that they should cut out the frames and order them how they wish and that they should order the frames to tell their own story. Tell students that they should write in the speech bubbles to narrate the characters' thoughts and dialogue. Emphasise that students will need to reorder the frames and come up with their own story, as opposed to using them as they already appear on the page.

Allow time for students to reorder the frames. Display the students work and conduct a gallery-walk, encouraging students to view the comics created by their peers. Discuss the following:

- What are some of the different ways students have organised the frames?
- How does the ordering of the frames impact the story?
- Which of the stories did you most enjoy?

### **Understanding text:**

View the original version of Secret Santa – New Year's Thieves. Discuss the following:

- How does the original version differ from the ones created by you and your peers?
- How does the story differ?
- Which version do you prefer?

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

Instruct students to respond to the following exit-ticket question:

- How does the way frames are ordered impact the structure of a story?