

Time Twisters

comic serial by [Andrew Cranna](#)

AC9E6LA07 | EN3-UARL-01

Learning Intention:

I am learning how different techniques can be used in comics and illustrations so that I can refine my visual storytelling process.

Success Criteria:

- I can identify visual techniques used by a comic creator to depict plot, setting and characters
- I can brainstorm and plan a continuation of a story depicted in a comic serial
- I can apply visual techniques from a mentor text to effectively tell my story in a comic format

Essential knowledge:

For the purposes of this activity, you may wish to show the students the [Shakespeare for Kids](#) video to help them understand his significance and consider how to choose someone with cultural impact for their own comic.

Understanding text:

Have students read through both pages of the comic independently. Afterwards, discuss the complication (William Shakespeare's local library burning down) and why this would have an impact on the world. Ask students about their knowledge of who Shakespeare is and how he contributed to arts and culture. Ensure students understand that he:

- Created words that we still commonly use today, such as uncomfortable, lonely, eyeball, and worthless
- Created phrases that are also commonly used, such as 'what's done is done' and 'foregone conclusion'
- Explored human experiences in his writing such as love, jealousy and betrayal
- Used writing techniques and plot structures that greatly influenced the stories and plays that came afterwards

Oral language and communication:

Based on this understanding, discuss the way language and literature would be affected if Shakespeare was never able to read books. Students should ascertain that without access to

books, Shakespeare may never have had the opportunity to develop a love and understanding of literature and therefore would be unlikely to have become a writer.

If you have previous issues of Touchdown available, you may wish to also allow time for students to read the earlier instalments of Time Twisters and have a similar discussion about the impact of Picasso having his paints stolen and Mozart having his piano stolen.

Further discuss the way the storyline is depicted largely through images and have students **think pair and share** about what they notice about the way this is done. Write their responses on the board to create a checklist for them to work from later in the lesson. These may include:

- The only words in the comic are dialogue and onomatopoeia
- Panels are completely filled with images and background colours
- Characters' facial expressions and actions are exaggerated to clearly communicate what is happening and how they're feeling
- Different angles are used for dramatic effect

Creating text:

Explain to students that they are going to create their own instalment of Time Twisters. They may complete this activity independently or with a partner. To do this, they should first decide who they think their instalment should be about. Have them consider who they admire and what this person has contributed to society. This may be in the area of literature, science, sport, visual arts, music, drama or something else. They should then brainstorm and research relevant information about their chosen person and consider what could be taken away from them by Dr Sprout that would cause their contribution to be in jeopardy.

Explain that they should follow the same format of the comic instalments they have read:

- A person is distressed over something important that has been taken from them
- Patty and Zelda discover the culprit is Dr Sprout
- They must find a way to fix the situation using the Time Hat

Once they have their ideas in order and have come up with a story plan, students should create their comic using an A4 piece of paper by using a ruler to create the panels required. Remind students to use their earlier observations as a checklist for creating the images and story.

Assessment for learning:

Once students have created their comics, they should share them with the class for feedback using the **Warm and Cool** method. They should then be handed in to the teacher for summative feedback.

The Diamond Child

story by [Rolli](#) | illustrated by [Sylvia Morris](#)

Title of Close Reading Text: The Diamond Child

Learning Intention: I am learning to analyse techniques used by an author so that I can understand how they contribute to the purpose of the text.

Success Criteria:

- I can discuss the message the author is communicating through their story
- I can identify how language characters use provides insight into their personalities and motivations
- I can identify how figurative language is used to deepen the audience's understanding of different characters' feelings and experiences

Reading	Text-Dependent Questions	Outcome:
<p>1st Reading What it says.</p> <p>Key ideas and details</p>	<p>What are the events that led to Bijou becoming known as 'The Diamond Child'?</p> <p>How do Bijou's feeling about fame change over the course of her experience? What is her perception of fame by the end of the story?</p> <p>What is the significance of Bijou's dream about Charles turning into a tiger on stage?</p> <p>What role does Aunt Jenee play in Bijou's life? How does this help Bijou navigate her challenges and emotions?</p>	<p>AC9E6LY05 EN3-RECOM-01</p>
<p>2nd Reading How it says it.</p> <p>Craft and Structure</p>	<p>What is the significance of the two different photo albums that Aunt Jenee has? What do the names of each album suggest? What do Bijou's feelings towards the albums tell us?</p> <p>How is dialogue used to reveal the motivations of Impreso and Putnam?</p> <p>What is the significance of the song about Madrigal? What does this tell readers about the people around Bijou and their consideration for her feelings?</p>	<p>EN3-UARL-01 AC9E6LA03</p>

<p>3rd Reading</p> <p>What it means.</p> <p>Language features, sentence structures, visual components, text cohesion, repetitions devices and language features.</p>	<p>What is the author’s intended message about the consequences of fame?</p> <p>What does Aunt Jenee mean when she uses the phrase ‘diamonds aren’t forever’?</p> <p>When Bijou asked what will happen when she runs out of diamonds, the author writes:</p> <p>“Impresso laughed. His reflection didn’t.”</p> <p>What imagery does this create about Impresso’s reaction? What does this suggest to the audience about his feelings?</p> <p>What does Bijou mean when she uses the metaphor ‘It’s not my birthday anymore’?</p>	<p>EN3-UARL-01</p> <p>AC9E6LY03</p>
<p>General follow up questions for each of the readings:</p>	<p>How do you know this?</p> <p>What evidence do you have to support that?</p> <p>Why do you think this?</p> <p>What examples can you find in the text?</p>	

Ships and Cannons: The Fight for Freedom

article by Claire Catacouzinos | illustrated by [Fifi Colston](#)

[AC9E6LA02](#) | [EN3-VOCAB-01](#)

Learning Intention:

I am learning how to use inferencing to form opinions based on factual information so that I can improve my storytelling in fact-based articles.

Success Criteria:

- I can differentiate between fact and opinion language in a text and identify the way the opinions were formed through inferencing
- I can research a historical figure and record facts about them
- I can write an article based on my research that also includes relevant opinions to make the story more interesting to my readers

Oral language and communication:

Watch the video [Making Inferences](#) and discuss ways that we do this in everyday life, such as reading body language and facial expressions as well as decoding conversation (e.g. if a parent says "It's time to grab your bag and your hat," in the morning, the child will likely infer that it's time to leave for school).

Explain to students that inferencing is often used to develop what is referred to as 'informed opinions', which is taking information you know about something and forming your own ideas about it based on that information.

Inform students that you are going to read some information about different people and they should come up with an informed opinion based on the fact you've presented for each one. Begin by reading the following example to give students the kind of ideas they might extract from the facts you are going to read:

Fact: Malala began writing a blog for the BBC when she was 11 about the difficulties of life under Taliban rule.

Example opinion: Malala had felt strongly about social justice since she was a young girl.

Now read the following list of facts, one at a time, asking students what opinions they form based on each.

- Vincent Lingiari led a large group of workers in a 'walk off', demanding better pay for workers and better protections for Aboriginal and Torres Strait Islander women (example opinion: Vincent felt that Aboriginal people were not being treated with fairness or respect and action was needed to make change)

- Around a quarter of a million people attended the march on Washington in 1963, where cheers rang out as Martin Luther King Jr delivered his famous 'I Have a Dream' speech (example opinion: many people wanted a better future for their children)
- Susan B Anthony was arrested in 1872 for voting illegally as women were not allowed to vote back then. She was convicted and ordered to pay a fine, but she refused to ever pay it (example opinion: Susan believed so strongly in women's rights that she would not be bullied or intimidated by the authorities or government)

Understanding text:

Read the magazine text, or if you have a digital subscription, you may wish to listen to the audio version. Afterwards, create a two-column table on the board – one with the heading 'Facts' and one with 'Opinions'. Select students to each come and write a different fact on the board from the story in the 'Facts' column. Collect at least ten facts for this exercise. Answers may include:

- Laskarina Bouboulina was in in a prison in 1771
- She lived on the Greek island of Spetses
- She was widowed twice and had to raise ten children on her own
- She inherited her second husband's mansion after he died at sea in a battle with pirates
- She built three ships – the Agamemnon, Achilles and Herakles
- On April 3, 1821, when she was a fifty-year-old grandmother, she led her ships and their crews into a battle, attacking the city of Nafplion
- She continued to use the inheritance from her husband to help her people fight for independence
- Movies, books, documentaries, performances, poems and folk songs have been written about her

Next, ask students to identify the opinions the author has included in the article, and have them write these in the opinions column. These may include:

- Nothing stopped Laskarina's rebel heart and resilient nature
- She was the undisputed leader of her eight siblings
- Laskarina's heart longed for adventure
- Laskarina's life was not an easy one
- Her courageous spirit was now yearning to help them

- You can imagine the city's harbour being filled with cannon smoke, shouting and chaos during the naval attacks

Creating text:

Explain to students that they will be choosing a figure from history who also fought for the rights and freedoms of their people. Suggested people include:

- Eddie Mabo
- Wangari Maathai
- Dame Whina Cooper
- Mahatma Gandhi
- Joan of Arc
- Harriet Tubman
- Hannah Szenes
- Simon Bolivar
- Nawal El Saadawi
- Tawakkol Karman

Students should research their chosen person through credible sources, writing down factual information relating to their background, what rights they were fighting for, how they fought for them, what changes they influenced, as well as any other relevant information. Using these facts, students should then compose an article telling their chosen person's story. In their article, they should use inferencing to incorporate opinions, making the story more engaging for the audience.

Assessment for learning:

Students may use the [Stage 3 Informative Text Assessment Rubric](#) to guide them in their writing (with the adjustment that opinions will be included through inferencing). They should then swap their draft with a partner and use this rubric to assess each other's work and give feedback before publishing their final draft and submitting to the teacher.

Chopsticks

story by Wendy Graham | illustrated by [Anna Bron](#)

[AC9E6LA08](#) | [EN3-VOCAB-01](#)

Learning Intention:

I am learning about the effects of imagery and other figurative language on storytelling so that I can use it to enhance my imaginative writing.

Success Criteria:

- I can identify imagery and figurative language used in a text
- I can share ideas of my own imagery and figurative language
- I can compose a narrative incorporating imagery and figurative language

Essential knowledge:

Students should have an understanding of figurative language, particularly similes, metaphors and imagery. Definitions of these can be found in NESAs' [English K-10 Glossary](#).

Focus question:

How does figurative language help an audience understand character?

Understanding text:

Read the story, or if you have a digital subscription, you may wish to listen to the audio version. Afterwards, ask students to identify any imagery and figurative language used in the story. Answers may include:

- The mountains in the distance loom up like giant ogres. I stare out of my window at farms, dotted with dams and gum trees
- 'The words flash away as fast as a ... as fast as a ...' She shakes her head. I offer, 'As fast as a falling star'?
- I'd watch, amazed, as her hands flew along the piano keys, her fingers a blur. Nonna had a theatrical way of playing, tossing her head, throwing up her hands, and crossing them over each other
- As her fingers fluttered over the keys, the thrumming notes sounded like bees buzzing from flower to flower
- The room becomes as hushed as a forest night

- Nonna attacks the keys in a frenzy, both feet pumping the pedals. The jarring noise echoes through the reception room, rattling glasses and dishes
- Her eyes are brimming like a lake after rain

Discuss the way they each enhance the readers' experience by creating a picture in their minds as they read and adding depth to their understanding of the story. If you have a digital subscription, you may wish to complete the interactive activity to allow students to practice their figurative language skills.

Vocabulary:

Divide students into small groups of 4-5. Choose some of the prompts from the following list, ensuring that you have enough for one per group and write each on a separate sheet of paper:

- Describe someone riding a bike.
- The school hall was as...
- As I looked out at the crowd...
- Describe a butterfly landing in a flower bed.
- My bedroom felt like...
- The beach was as...
- Describe a quiet coastal road.

Distribute one sheet to each group and inform the class that all students within their group should respond to their group's prompt by creating at least one description using imagery and/or figurative language. After each student has had a chance to write their response on the piece of paper, have the groups take turns reading their responses to the class. Discuss the effects of these responses and highlight the way we come up with different ideas from the same prompts, creating different pictures in the minds of our audience.

Creating text:

Inform students they will be composing their own story using imagery. Like *Chopsticks*, it may be about a family member, going on a trip, attending an event, or another idea the student has. Explain that they may prefer to instead use an existing story they are already working on and begin to incorporate more imagery and figurative language. They may wish to use the [Stage 3 Assessment and Evaluation Rubric for Imaginative Texts](#) to guide them in their writing and story structure and self-assess their drafts.

Assessment for learning:

After students have completed their stories, ask for volunteers to share sections of their writing with the class so that they can demonstrate their use of imagery and figurative language. All students should then hand their stories in to the teacher for formal feedback.

A Chip Off the Old Chocolate Block

article by Anna Renaud | photos by Alamy

AC9E6LY01 | EN3-UARL-01

Learning Intention:

I am learning about the ways advertisements reflect the time and context they were created so that I can understand how this influences the way an audience connects with them.

Success Criteria:

- I can identify aspects of the aesthetics that were used in past advertising
- I can identify and discuss advertising techniques used to promote a product
- I can use these techniques to create an advertisement for a modern audience to promote my own product

Understanding text:

After reading the article, ask students to recall the ways Nestlé promoted the Toll House chocolate chip cookie. Answers should include:

- Printing the recipe on the wrapping of their semi-sweet chocolate bar
- Including a small chopper with the chocolate bar for cutting it into pieces
- Selling bags of chocolate chips and also including the recipe on its packaging

Open the CNN article [Chocolate Chip Cookie Day and the accidental origin of the American staple](#) and scroll through the pictures, discussing the way their colours, font and general appearance demonstrate the advertising and packaging style of that era. Analyse the advertisement towards the bottom of the article that depicts Ruth Graves Wakefield alongside the cookies she invented. Discuss the illustration of Ruth's face, freshly-baked cookies and the chocolate bar, as well as the inclusion of the arrow to ensure that the audience is made aware that the Nestlé product is the crucial ingredient of the cookies.

Break students into pairs or small groups and have them dissect the language of advertising blurb in the picture. Ask them to discuss the techniques advertisers have used to inform and

persuade the audience of that era to buy their product. Points that should be identified include:

- An exciting hook with an exclamation mark
- Information about the name and birthplace of the recipe
- Inside information about how the product is used in the recipe
- Positive language (tempting, delicious, easy to make)
- Social proof (thousands and thousands of *women* are using it)
- Information on how to find the recipe on their product and where to purchase from
- An address to obtain more recipes

Discuss the aspects of the ad that demonstrate how dated it is, including the assumption that women are the ones doing the baking, and having a postal address included to send away for recipes in the mail. Ask students to consider how that may differ now and how that changes the way the advertisement would be worded.

Creating text:

Explain to students that they are going to create a similar advertisement of their own, however theirs will be a modern-day version. To do this, students should think of or research a recipe that uses a particular product (e.g. M&M's cookies, Mars bar slice) as a key ingredient, or create their own original recipe.

They should then consider how they can advertise the selected product in a way that appeals to a modern audience. Like the Nestlé ad, students should at least include illustrations of the product made from the recipe as well as the key ingredient. It should also include a paragraph including persuasive techniques, appropriate for the audience they are advertising to. Students may work independently or in pairs for this activity and should present their final draft on an A4 piece of paper.

Oral language and communication:

Once final drafts have been published, students should take turns of presenting their advertisement to the class. They should explain their choice of recipe and key ingredient, show their illustration/s and read out their paragraph. Choose students from the audience to identify the persuasive techniques used and discuss the effectiveness of these techniques as well as the overall advertisement.

Assessment for learning:

Once students have completed their advertisements, they should be displayed in the classroom. Students should then choose 2-3 advertisements to write short feedback on in

the form of [Two Stars and a Wish](#), ensuring all advertisements receive feedback from at least one student.

Bone Idol

story by Christine Sutton | illustrated by [Greg Holfeld](#)

[AC9E6LY05](#) | [EN3-RECOM-01](#)

Learning Intention:

I am learning to reflect on my understanding of a character so that I can consider how their experiences and feelings relate to my own.

Success Criteria:

- I can use imagery from a text to answer questions that help me develop an understanding of a character
- I can discuss the feelings of a character and how I can relate to them
- I can answer questions to help me create a plan based on my own goals and interests
- I can complete a presentation for my plan using a format of my choice.

Focus question:

How does imagery help readers emotionally connect to a text?

Understanding text:

After reading the text, reread the following passages and pose the accompanying questions to the class:

Passage: Lucas knelt on the bed, his elbows resting on the windowsill, and stared thoughtfully into the darkness

Question: Why might he be staring into the darkness the night before his birthday?

Passage: He pressed his face to the glass and watched it wheel around and circle back to settle in the gum tree just metres away.

Question: Why would Lucas be compelled to press his face against the window rather than just sitting back and watching?

Passage: Mesmerised, he watched the bird glide away before he dragged his gaze back down to the screen. 'Oh, wow!'

Question: Why was Lucas so mesmerised by the owl?

Passage: 'Thanks, Uncle Michael,' he told his absent relative. 'I know exactly what I'll get. And you're coming with me when I buy it,' he said to the owl.

Question: What do you think he is going to buy with the money from Uncle Michael?

Passage: He placed the tiny figure on the pillow beside him and slid down under the covers.

Question: What might he have been thinking as he prepared to go to sleep?

Ask students to silently reflect on what all of this tells us about Lucas and how he is feeling on the eve of his birthday.

Vocabulary

Break students up into small groups and distribute a blank piece of paper to each group. Ask students to write words that describe how Lucas was feeling in the story. Give groups a few minutes to discuss and write down their ideas. Ask students to take turns reading out the words their group came up with and use these to create a class word bank on the board or a poster. Add any that you feel should also be included and discuss the meaning of any unfamiliar words with students. Words in the class word bank may include:

- Fearful
- Inspired
- Thoughtful
- Confused
- Contemplative
- Overwhelmed
- Captivated
- Grateful
- Reflective
- Hopeful

Creating text:

Discuss the way Lucas was inspired by the owl outside his window along with the coincidence of the present from Uncle Michael, leading him to decide that he wanted to be a wildlife photographer.

Ask students to think about things that may have inspired them in their lives and sparked their own interests. For example, this may be something they've watched or read, participation in a special interest group or camp, a new area of understanding from researching an assignment, or a chance occurrence in their life that has captured their attention, like Lucas and the owl.

Have willing students share their answers, then ask them to take a few moments to think about what they dream of for their future. Give some wide-ranging examples to help them start thinking (e.g. a surfing expedition around Australia, running a dog rescue sanctuary, trekking on the Great Wall of China).

Ask students to think about how they can achieve their goal by thinking about what steps they need to take to get there. This may involve learning a new skill or refining and practicing a current one, saving or raising money, or continuing studies after they complete high school.

Explain that they are going to create a future plan for themselves by thinking about what they already know and conducting research to learn more. They should then use this information to address the following questions in the first draft of their plan:

- Why is this goal important to me?
- What resources do I need to get started? (e.g. equipment, money, land)
- What relevant skills do I already have? How can I improve them?
- What new skills do I need to learn?
- What setbacks might I face? How will I stay motivated when this happens?
- Who can help me and/or give me advice?
- What are the milestones of reaching this goal?
- What is the first step that I need to take?

Students should then use their answers in a final presentation of their plan, using a format that suits them. This may include:

- A mind map
- A poster or infographic
- A slideshow presentation
- A timeline
- A video presentation

Assessment as learning:

Plans should be submitted to the teacher, with students given the opportunity to also present theirs to the class. Feedback given by both peers and teacher should be based on how thorough the plan is by asking questions that have not already been answered in the final presentation.

Hello, My Name Is...

poem by Katrina Swenson | illustrated by [Peter Sheehan](#)

[AC9E6LE04](#) | [EN3-UARL-01](#)

Learning Intention:

I am learning how to craft a song based on techniques such as rhythm, meter, language and poetic devices so that I can develop my understanding in how they combine to create effect and meaning.

Success Criteria:

- I can identify poetic devices in a text
- I can identify poetic devices in rap songs
- I can use my understanding to build a rap song based on my own knowledge of a character
- I can perform the rap for an audience

Understanding text:

Have the students read the text independently, allowing them time to sound out and familiarise themselves with the words, then view the video [Meter in Poetry](#). Have students reread the poem, this time paying attention to the rhythm and meter as they read.

Ask for volunteers to read a stanza aloud each, having them continue the flow as they transition between each person. Encourage the rest of the class to tap along rhythmically as they are reading. If you have a digital subscription, you can break the students into small groups and have them use the interactive audio recorder to create a collaborative recording to play for the class, comparing the rhythm and meter used by each group.

Once the poem has been read out loud at least a couple of times, ask students what poetic devices they can identify in this poem. Answers should include:

- Alliteration (Dorian Dinkerson / dinosaur dude / cover that, kid / truly try harder)

- Assonance / consonance (Dorian Dinkerson, paleontologist / certified, verified)
- Hyperbole (The latest, the greatest, the most peer-reviewed!)
- Rhyme scheme (ABCB)

Discuss the use of poetic devices, rhythm and meter in rap music. Students may have already noticed that the text had a rap style to it, particularly when read out loud. Play one or more of the following rap songs from TV shows and have students share any poetic devices they identify from them:

- [Teen Titans Go!](#)
- [Danny Phantom](#)
- [Fresh Prince of Bel Air](#)

Discuss the storytelling aspects of the magazine text as well as the rap song/s you watched and the way language and rhythm are combined to explain aspects of the characters and their stories.

Creating text:

Explain to students that they are going to create their own rap song using poetic devices to tell the story of a character (they may use one that already exists or make one up themselves).

To do this, they should first brainstorm their ideas by jotting down as much information about their character as they can, such as:

- Their name
- General details – (e.g. how old they are, where they live)
- What they do in their lives (e.g. job, hobbies, passions, responsibilities)
- Aspects of their appearance (e.g. bald flat head (Gru), long golden hair (Rapunzel))
- Who their friends and enemies are (e.g. Hermione and Ron / Lord Voldemort)
- Any other interesting information that can be used in the rap

Students should then create a mind map to write words that relate to each of these areas and begin finding opportunities for rhyming and using poetic devices. To help get them started, create a collaborative example on the board or model one, such as:

- Shrek
- Ogre that lives in a swamp
- Likes solitude, wants to be left alone

- Goes on a mission to Duloc to reclaim his swamp after it is overrun with other characters
- Is big and green and bald with ears like trumpet
- Friends include Donkey and Puss in Boots, enemies include Lord Farquard and Fairy Godmother
- Says he has layers like an onion
- Rescues Princess Fiona from the dragon-guarded castle

Use some of this information to create the start of a rap, such as:

In a land of fairy tales lived an ogre named Shrek
This ghastly green grump would have to go on a trek
For other story book creatures had taken over his swamp
So to Duloc with Donkey he would need to stomp

Leave your example on the board for inspiration and have students get started on their writing task. To help with different types of rhyming for this activity, students may wish to use the online tool, [Rhymer](#). Once they have created a collection of rhymes and poetic devices for their characters, they should start crafting their rap song. Let them know that reading lines out loud as they write them can help them refine their writing and help them edit as they go. Students should aim for at least 12 lines in their composition.

Oral language and communication:

Once the raps are completed, students should perform them for the class, remembering to use rhythm and meter in their performance. The audience should tap along to encourage the rapper and support the rhythm.

Assessment for learning:

As this may be a challenging task for some students, particularly the performance aspect, positive feedback from the audience should be encouraged and the written rap should be submitted to the teacher for feedback on structure, cohesion, and use of poetic devices.