English 3–6 Multi-age – Year B Unit 5

Characterisation – *Wonder*

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# Unit overview and instructions for use

In this 5-week unit, students will gain a deeper understanding of the textual concepts of ‘characterisation’ and ‘narrative’. Through the study of the text Wonder, students will explore how authors use narrative conventions such as dialogue and rhetorical questions to reveal characters’ appearances, actions, words or thoughts. Students will analyse excerpts of the text and use these analyses as a stimulus for their writing. Students will apply their understanding of characterisation, narrative structure and conventions to compose a narrative.

**Note:** Wonder by R J Palacio will also be used as the mentor text in Unit 6.

Outcomes and content in this unit are organised into Component A and Component B. The components are connected, with learning in Component A complementing learning in Component B.

**Note**: the duration of this unit can be adapted to suit individual school contexts. For example, learning could occur across 5 days rather than 4.

The table below highlights the focus areas and preparation required for Component A and Component B.

|  |  |  |
| --- | --- | --- |
| Teaching and learning | Component A | Component B |
| Suggested duration | 60 minutes × 4 days/week or equivalent | 60 minutes × 4 days/week or equivalent |
| Explicit teaching focus areas | Component A addresses content from the focus areas:   * Vocabulary * Reading fluency (Stage 2) * Reading comprehension * Creating written texts * Spelling * Handwriting and digital transcription   It centres on the development of foundational skills and knowledge through regular, systematic and repeated practice. | Component B addresses content from the focus areas:   * Oral language and communication * Vocabulary * Reading comprehension * Creating written texts * Understanding and responding to literature   It centres on the conceptual understandings of English and exemplifies the importance of learning about and enjoying literature through the study of quality texts. |
| Preparing for teaching and learning | * Specific teaching and learning activities need to be developed by the teacher. When planning for these activities, please refer to the Component A outcomes and content, teaching guides and planning frameworks. * Plan and document how you will sequence teaching and learning in whole-class and targeted-groups across the 5-week cycle as required. This should be based on student needs identified through ongoing assessment data. | * Familiarise yourself with the mentor and supporting texts and textual concepts, and the teaching and learning sequence. * Determine how you will support students in whole-class and targeted-groups across the 5-week cycle as required. This should be based on student needs identified through ongoing assessment data. |

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## Teacher notes

1. The mentor text *Wonder* by R J Palacio is a story about August, a 10 year old boy who has mandibulofacial dysostosis, more commonly known as Treacher Collins syndrome. The teaching of this unit requires sensitivity awareness. Create a safe and respectful space for discussion, allowing students to share thoughts and feelings, while providing factual information to clarify understanding. Some students may require access to additional support resources. Further advice and support can be accessed via [Mental health and wellbeing.](https://education.nsw.gov.au/schooling/parents-and-carers/mental-health-and-wellbeing)
2. ‘Characterisation’ is the mentor concept of this unit, which is explored using the text *Wonder* by R J Palacio. ‘Characterisation’ is the technical construction and representation of any personality or person-like figure in text, including features such as their appearance, actions, words or thoughts ([NESA 2024](https://curriculum.nsw.edu.au/curriculum-support/glossary)).
3. Understanding of ‘characterisation’ can be supported through watching the department’s video: [Understanding character (2:31).](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset14)
4. While ‘characterisation’ is the mentor concept for the conceptual component of this unit, the supporting concept of ‘narrative’ is explored within the relevant sections of the mentor text, Wonder. Additional textual concepts may be included based on individual school context and needs.
5. For information on adjectival clauses, interrogative sentences, cause and effect, using causal connectives and word associations refer to the [NESA Glossary](https://curriculum.nsw.edu.au/resources/glossary).
6. In addition to the resources listed, students will require access to short passages of the mentor and/or supporting texts. Teachers can copy extracts from texts in reliance on the [Statutory Text and Artistic Works Licence](https://smartcopying.edu.au/guidelines/education-licences/the-statutory-text-and-artistic-works-licence/). Teachers need to attribute the extracts and include the following notice: ‘This material has been copied [and communicated to you] in accordance with the statutory licence in section 113P of the Copyright Act. Any further reproduction or communication of this material by you may be the subject of copyright protection under the Act. Do not remove this notice’.
7. This unit could enhance student learning towards the achievement of personal development, health and physical education (PDHPE) outcomes.
8. R J Palacio consistently uses dialogue throughout Wonder. While reading aloud, ensure intonation and expression are used to support students’ understanding of how authors use dialogue to convey what characters say and think.
9. Reflect on student learning and engagement in activities and record differentiation and adjustments within the unit to inform future teaching and learning. One way of doing this could be to add comments to the digital file.
10. [Lesson 14](#_Lesson_14_–_1) requires students to create a word cloud that can be accessed via the Digital Learning Selector’s [Mentimeter](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/140). All staff can create a free account. To access a word cloud, select **Mentimeter Overview > Features > Word Cloud.**
11. In NSW classrooms there is a diverse range of students including Aboriginal and/or Torres Strait Islander students, students learning English as an additional language or dialect, high potential and gifted students and students with disability. Some students may identify with more than one of these groups, or possibly all of them. Refer to [Curriculum planning for every student – advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/advice-on-curriculum-planning-for-every-student-k-12) for further information.
12. Content points are linked to the National Literacy Learning Progression (version 3).

Levels and indicators sourced from [National Literacy Learning Progression](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) © Australian Curriculum, Assessment and Reporting Authority (ACARA), (accessed 10 April 2024) and was not modified. See references for more information.

## Outcomes and content

The tables below outline the outcomes and content for this unit. The letters ‘A’ and ‘B’ in the header refer to Components A and B. The numbers 1 to 5 refer to weeks. The use of ‘x’ in these columns indicates where the content points are intended to be addressed and in which week.

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Stage 2 focus area and outcome, content points and National Literacy Learning Progression | A | B | 1 | 2 | 3 | 4 | 5 |
| **Oral language and communication**  **EN2-OLC-01** communicates with familiar audiences for social and learning purposes, by interacting, understanding and presenting |  |  |  |  |  |  |  |
| * Contribute to discussions with peers and stay on topic, build on others’ ideas and express own ideas (InT4) |  | x | x | x | x | x | x |
| * Pose and respond to specific questions to clarify or follow up on information (LiS6) |  | x | x | x | x | x | x |
| * Identify how inferred or literal meaning is impacted by tone, pace, pitch and volume, gesture and posture communication, and how these affect the audience |  | x | x |  |  | x | x |
| * Understand that rhetorical questions can be used for intentional effect |  | x | x | x | x | x |  |
| * Plan and deliver spoken presentations using language and structure to suit purpose and audience (SpK5) |  | x | x |  |  |  | x |
| * Reflect on and monitor own presentations according to given criteria |  | x | x |  |  |  | x |
| **Vocabulary**  **EN2-VOCAB-01** builds knowledge and use of Tier 1, Tier 2 and Tier 3 vocabulary through interacting, wide reading and writing, and by defining and analysing words |  |  |  |  |  |  |  |
| * Build personal Tier 1, Tier 2 and Tier 3 vocabulary through social and learning interactions, reading and writing (SpK5) | x | x | x | x | x | x | x |
| * Recognise that words and phrases can have literal or implied meanings according to context (UnT7) | x | x | x | x | x | x |  |
| * Define meanings for homonyms according to context | x |  | x |  |  | x | x |
| * Use word associations to build word knowledge | x | x | x |  | x | x | x |
| **Reading fluency**  **EN2-REFLU-01** sustains independent reading with accuracy, automaticity, rate and prosody suited to purpose, audience and meaning |  |  |  |  |  |  |  |
| * Read multisyllabic words, phrases and continuous texts with accuracy and appropriate rate suited to reading purpose (FlY5, PKW8) | x |  |  | x | x |  |  |
| * Maintain stamina when reading extended texts | x |  | x | x | x | x | x |
| * Explain how prosodic reading involves emphasis, expression, intonation and pausing | x |  | x |  |  | x | x |
| * Apply appropriate tone to represent characters’ emotions when reading text with dialogue (FlY5) | x |  | x | x | x | x | x |
| * Reflect on how adjusting reading rate and prosody supports comprehension and can engage an audience | x |  | x | x | x | x | x |
| **Reading comprehension**  **EN2-RECOM-01** reads and comprehends texts for wide purposes using knowledge of text structures and language, and by monitoring comprehension |  |  |  |  |  |  |  |
| * Build topic knowledge, including key vocabulary, and activate background knowledge prior to and during reading (UnT7) | x | x | x | x | x | x |  |
| * Identify the difference between quoted speech and reported speech | x | x | x | x |  |  |  |
| * Use key words from a text to visualise events, characters and settings when making inferences and confirming predictions | x |  | x | x | x | x |  |
| * Identify the adverbs, nouns and verbs that influence own emotional response to characters | x | x | x | x | x |  |  |
| * Understand that word contractions are a feature of informal language and that apostrophes of contraction are used to signal missing letters | x | x | x | x | x | x |  |
| * Link the meanings of words and phrases across consecutive sentences to support local inferencing | x |  | x | x | x | x | x |
| * Ask questions to clarify meaning and promote deeper understanding of a text (LiS6, UnT6) | x | x | x | x | x | x |  |
| * Reflect on own understanding of texts and monitor own goals for reading | x |  | x | x | x | x | x |
| **Creating written texts**  **EN2-CWT-01** plans, creates and revises written texts for imaginative purposes, using text features, sentence-level grammar, punctuation and word-level language for a target audience |  |  |  |  |  |  |  |
| * Experiment using second person narrative voice for effect | x | x | x | x | x |  |  |
| * Use an orientation, complication, resolution structure to create narratives centred on time, place and characters (CrT8) |  | x |  | x | x | x | x |
| * Experiment with using and punctuating dialogue in texts (PuN5) | x | x | x | x | x |  | x |
| * Maintain noun–pronoun referencing across a text for cohesion (CrT7) | x | x |  | x | x | x | x |
| * Use adjectival clauses with noun groups to add information to subjects and objects | x | x |  | x | x | x | x |
| * Select and use precise saying, thinking, acting, and relating verbs and verb groups to align with text purposes (GrA5) (CrT8) | x | x | x |  | x | x | x |
| * Use declarative sentences to provide facts or state a viewpoint | x | x | x | x | x | x | x |
| * Use interrogative sentences to ask a direct question, or for rhetorical effect to engage the reader with a viewpoint | x | x | x | x | x | x | x |
| * Use apostrophes for contractions, and to show singular and plural possession (PuN4, PuN5, SpG9) | x | x |  | x | x | x | x |
| * Understand and use quoted and reported text or speech in own writing | x | x | x | x |  |  |  |
| * Use personal pronouns to suit purpose and to connect personally with the audience | x | x | x | x | x | x | x |
| * Plan structures and language to suit the purpose of a text (CrT7) |  | x |  | x | x | x | x |
| * Create texts by drawing on personal and others’ experiences, and texts read, viewed and listened to for inspiration and ideas |  | x | x | x | x | x | x |
| **Spelling**  **EN2-SPELL-01** selects, applies and describes appropriate phonological, orthographic and morphological generalisations and strategies when spelling in a range of contexts |  |  |  |  |  |  |  |
| * Explain how to segment multisyllabic words into syllables and phonemes, and apply this knowledge when spelling | x |  | x | x | x | x | x |
| * Identify differences in vowel phonemes (short, long, diphthong and schwa vowels) (SpG9) | x |  | x | x | x | x | x |
| * Understand that some graphemes are dependent on their position in a word in English and apply this knowledge when spelling | x |  | x | x | x | x | x |
| * Use spelling reference tools where required and recognise that spellcheck accuracy may depend on understanding the word (SpG9) | x |  |  |  |  | x | x |
| * Identify derivational suffixes such as *-able*, *-ness*, *-ian* and *-ment*, explaining when and how to treat base words when they are affixed, and apply this knowledge when spelling (SpG9) | x |  | x |  |  | x | x |
| * Correctly spell taught homophones when creating written texts (SpG9) | x |  |  | x | x |  | x |
| **Handwriting and digital transcription**  **EN2-HANDW-01** forms legible joined letters to develop handwriting fluency  **EN2-HANDW-02** uses digital technologies to create texts |  |  |  |  |  |  |  |
| * Apply appropriate pressure when joining letters (Year 3) | x |  | x |  | x | x | x |
| * Join letters using consistent size and spacing to develop fluency (HwK6) (Year 3) | x |  | x |  | x | x | x |
| * Sustain the NSW Foundation Style cursive to facilitate fluency and legibility across a text (HwK6) (Year 4) | x |  | x |  | x | x | x |
| * Use knowledge of the keyboard layout and functions to type texts (HwK7) (Year 3) | x |  |  | x |  | x | x |
| * Monitor goals that build on typing accuracy and rate (Year 4) | x |  |  | x |  | x |  |
| * Use word-processing program functions or augmentative and alternative communication (AAC) to draft and revise texts (Year 4) | x |  |  | x |  | x | x |
| **Understanding and responding to literature**  **EN2-UARL-01** identifies and describes how ideas are represented in literature and strategically uses similar representations when creating texts |  |  |  |  |  |  |  |
| * Describe the interplay of plot, character and setting in different types of narratives |  | x | x | x | x | x | x |
| * Describe how narrative conventions engage the reader |  | x |  | x | x | x | x |
| * Experiment with narrative structures and narrative conventions encountered in literature when creating texts |  | x |  | x | x | x | x |
| * Understand that characterisation refers to the qualities attributed to real and imagined characters, including their personality and emotional attributes |  | x | x | x | x | x | x |
| * Describe how a character drives the plot in a narrative |  | x | x | x | x | x | x |
| * Describe how characters invite emotional engagement with literature |  | x | x | x | x | x | x |

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|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Stage 3 focus area and outcome, content points and National Literacy Learning Progression | A | B | 1 | 2 | 3 | 4 | 5 |
| **Oral language and communication**  **EN3-OLC-01** communicates to wide audiences with social and cultural awareness, by interacting and presenting, and by analysing and evaluating for understanding |  |  |  |  |  |  |  |
| * Initiate and contribute to sustained discussions, through questioning, building on and evaluating shared information (InT5) |  | x | x | x | x | x | x |
| * Ask and respond to analytical and evaluative questions about literature that contribute to own or others’ enjoyment and understanding (SpK5, UnT7) |  | x | x | x | x | x |  |
| * Apply active listening strategies by retelling or repeating what another person has expressed and by building on what has been said (InT5, InT6) |  | x | x | x | x | x |  |
| * Evaluate the effectiveness of rhetorical questions used for intentional effect |  | x | x | x | x | x |  |
| * Deliver presentations suited to purpose and audience (SpK6) |  | x | x |  |  |  | x |
| * Reflect on and monitor own and peer presentations according to given criteria |  | x | x |  |  |  | x |
| **Vocabulary**  **EN3-VOCAB-01** extends Tier 2 and Tier 3 vocabulary through interacting, wide reading and writing, morphological analysis and generating precise definitions for specific contexts |  |  |  |  |  |  |  |
| * Use metalanguage when discussing language features encountered in texts (UnT9, CrT9) | x | x | x | x | x | x | x |
| * Apply knowledge of taught Tier 3 subject-specific morphemes and their meanings (UnT9, CrT8) | x |  | x | x | x | x | x |
| **Reading comprehension**  **EN3-RECOM-01** fluently reads and comprehends texts for wide purposes, analysing text structures and language, and by monitoring comprehension |  |  |  |  |  |  |  |
| * Adjust reading rate to suit the purpose for reading and the complexity of the text (FlY6) | x |  | x | x | x | x | x |
| * Adjust prosodic reading to enhance meaning and engage an audience (FlY6) | x |  | x | x | x | x | x |
| * Bring subject vocabulary, technical vocabulary, background knowledge and conceptual knowledge to new reading tasks (UnT8) | x | x | x | x | x | x |  |
| * Recognise that anaphors, such as pronouns and verb phrases, take their meanings from other parts of a text to support inference | x |  |  | x | x |  |  |
| * Identify cause and effect, using knowledge of causal connectives | x | x |  |  | x | x |  |
| * Analyse how the meanings of key words and phrases in sentences and across a text support local and global inferencing when reading (UnT8) | x |  | x | x | x | x | x |
| * Generate, monitor and adjust own goals for improving oral reading fluency and silent reading fluency | x |  | x | x | x | x | x |
| **Creating written texts**  **EN3-CWT-01** plans, creates and revises written texts for multiple purposes and audiences through selection of text features, sentence-level grammar, punctuation and word-level language |  |  |  |  |  |  |  |
| * Experiment with characterisation (CrT9) |  | x | x | x | x | x | x |
| * Choose and control narrative voice across a text | x | x | x | x | x | x | x |
| * Maintain correct noun–pronoun referencing, subject–verb agreement and use temporal, conditional and causal connectives to build cohesive links across a text (GrA5, GrA 6, CrT9) | x | x | x | x | x | x | x |
| * Experiment with embedding adjectival clauses with the subject and/or object of other clauses, to modify the meaning or to add detail to a noun or noun group (GrA6) | x | x |  | x | x | x | x |
| * Make choices about the use of declarative, exclamatory, interrogative and imperative sentences to suit text purpose, and for meaning and effect (CrT8) | x | x | x | x | x | x | x |
| * Use quotation marks consistently across a text to distinguish words that are spoken by characters in dialogue or words authored by others (PuN5, PuN7) | x | x | x | x | x |  | x |
| * Understand and use simple hyphenation generalisations | x | x |  |  | x | x | x |
| * Re-read, proofread and edit own and other’s writing, and use criteria and goals in response to feedback |  | x |  | x | x | x | x |
| **Spelling**  **EN3-SPELL-01** automatically applies taught phonological, orthographic and morphological generalisations and strategies when spelling in a range of contexts, and justifies spelling strategies used to spell unfamiliar words |  |  |  |  |  |  |  |
| * Segment unfamiliar multisyllabic words into syllables and phonemes as a strategy when spelling | x |  | x | x | x | x | x |
| * Recognise that the same grapheme can represent different phonemes (SpG10) | x |  | x | x | x | x | x |
| * Explain and use spelling conventions for assimilated prefixes such as *in-*, *ad-*, *com-* (SpG10) | x |  |  |  | x | x | x |
| * Correctly spell taught homophones when creating written texts across a range of writing topics and learning areas (SpG10) | x |  | x | x |  |  | x |
| **Handwriting and digital transcription**  **EN3-HANDW-01** sustains a legible, fluent and automatic handwriting style  **EN3-HANDW-02** selects digital technologies to suit audience and purpose to create texts |  |  |  |  |  |  |  |
| * Sustain writing with a legible, fluent and personal handwriting style across a text (HwK8) (Year 5) | x |  | x |  | x | x | x |
| * Use handwriting efficiently in formal and informal situations (HwK8) | x |  | x |  | x | x | x |
| * Adjust handwriting style to suit writing purpose (HwK8) (Year 6) | x |  | x |  | x | x | x |
| * Navigate the keyboard with efficiency and accuracy when typing words, numerals, punctuation and other symbols (HwK8) (Year 5) | x |  |  | x |  | x | x |
| * Reflect on and monitor typing accuracy and rate according to goals and given criteria | x |  |  | x |  | x |  |
| * Use taught shortcut functions on digital tools to facilitate text creation (HwK8) (Year 6) | x |  |  | x |  | x | x |
| **Understanding and responding to literature**  **EN3-UARL-01** analyses representations of ideas in literature through narrative, character, imagery, symbol and connotation, and adapts these representations when creating texts |  |  |  |  |  |  |  |
| * Describe how narrative conventions engage the reader through models of behaviour, and apply narrative conventions when creating texts |  | x | x | x | x | x | x |
| * Recognise how character archetypes and stereotypes are represented in literature |  | x | x |  |  | x | x |
| * Identify the ways different elements of a text contribute to character development and adapt these elements when creating texts |  | x | x | x | x | x | x |

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## Resources

The resources in the table below are referred to in this unit. Letters ‘A’ and ‘B’ in the header refer to Component A and B respectively, and the numbers 1 to 5 indicate weeks. The use of ‘x’ in these columns indicates whether the resources are required in Component A, B or both, and in which week.

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Resource | A | B | 1 | 2 | 3 | 4 | 5 |
| Palacio R J (2012) Wonder, Penguin Random House UK, Great Britian. ISBN13: 9780552565974 | x | x | x | x | x | x | x |
| [Resource 1 – August’s character profile](#_Resour_ce_1_1) |  | x | x | x |  |  |  |
| [Resource 2 – character profile](#_Resource_2_–) |  | x | x | x | x |  | x |
| [Resource 3 – character sociogram](#_Resource_3__1) |  | x | x |  |  |  |  |
| [Resource 4 – character sociogram exemplar](#_Resource_4_) |  | x | x |  |  |  |  |
| [Resource 5 – dialogue checklist](#_Resource_4_–_1) |  | x | x |  |  |  |  |
| [Resource 6 – writing process](#_Resource_5_–_1) |  | x |  | x | x | x | x |
| [Resource 7 – writing plan](#_Resource_7_–) |  | x |  | x | x | x | x |
| Video (optional): [David Bowie Space Oddity Lyrics (5:14)](https://www.youtube.com/watch?v=9_M3uw29U1U) |  | x |  | x |  |  |  |
| Video: [Christina Aguilera - Beautiful Lyrics (3:58)](https://www.youtube.com/watch?v=0C2tFNi_9Ug) |  | x |  |  |  | x |  |
| Video: [Natalie Merchant Wonder Lyrics (4:15)](https://www.youtube.com/watch?v=v611MlWMtL8) |  |  |  | x |  |  |  |
| Article: [Q&A with R J Palacio](https://www.booktrust.org.uk/news-and-features/features/2017/august/qa-with-r.-j.-palacio/) |  | x |  |  | x |  |  |

# Week 1

## Component A teaching and learning

Component A focuses on the development of foundational skills and knowledge through regular, systematic and repeated practice. The mentor and supporting texts used in Component B of this unit can support the effective implementation of Component A teaching and learning.

### Planning framework

To plan and document Component A teaching and learning, a [planning scaffold (DOCX 228 KB)](https://education.nsw.gov.au/content/dam/main-education/en/home/schooling/curriculum/english/english-y3-y6-component-a-planning-scaffold.docx) is provided. To support you in your planning, a link to a detailed example of a one-week teaching and learning cycle is included in the scaffold. Additional resources to support teaching and learning in each focus area can be found at [Lesson advice guides](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/lesson-advice-guides).

## Component B teaching and learning

The following teaching and learning sequence has been designed to address Component B outcomes and content and develops conceptual understandings of English through the study of quality texts. Adapt the sequence as required to best meet the needs of your students.

### Learning intentions and success criteria

Learning intentions and success criteria are best co-constructed with students. The table below contains a suggested learning intention and success criteria.

|  |  |  |
| --- | --- | --- |
| Element | Stage 2 | Stage 3 |
| Learning intention | Students are learning to identify techniques and language features authors use to develop characterisation. | Students are learning to identify the ways different elements of a text deepen their understanding of characterisation. |
| Success criteria | Students can:   * describe how characters invite an emotional response in the reader * use narrative voice and interrogative sentences to reveal a character’s emotions * pose and respond to specific questions to clarify or follow up on information * experiment with dialogue to convey what characters say and think. | Students can:   * recognise ways authors develop characterisation and create an emotional response in the reader * experiment with characterisation through narrative voice and interrogative sentences for rhetorical effect * pose and respond to analytical and evaluative questions * recognise archetypes and stereotypes in a text * use quotation marks to distinguish words that are spoken by characters in dialogue. |

## Lesson 1 – introducing characterisation

The following teaching and learning activities support multi-age settings.

### Whole

1. Develop shared criteria for successful interactions with a partner, small group and whole class contexts to use throughout the unit. For example, apply active listening skills by retelling or repeating what another person has expressed before building on what has been said. Co-construct conversation starters to support students during interactions. For example, ‘That is a great point. I am also wondering...’, ‘I really like your idea. What if we also consider...?’.

**Note:** display criteria in the classroom to guide learning interactions throughout the unit.

1. Display and read the blurb on the back cover of the mentor text *Wonder*, concealing the front cover. Discuss:

* What does this blurb reveal about the text?
* How does the sentence ‘Whatever you are thinking, it’s probably worse’ make you feel? For example, apprehension, curiosity, empathy.

1. Introduce the text Wonder by R J Palacio and explain that students will study this text. Display the front cover of the text. Allow time for students to zoom in on the title, quote and illustration. Ask:

* What does the illustration make you think about the text?
* What connections can you make between the blurb and the sentence on the front cover? Has this changed how you feel towards the text?
* What do you infer when you hear the word ‘wonder’?

1. Display and read the word ‘wonder’ to the class. Provide students with 1 to 2 minutes to imagine 2 or 3 images associated with the word ‘wonder’. Encourage students to use their ideas from activity 3. In pairs, students share their images and explain their understanding of the word ‘wonder’.
2. Display 2 definitions of the word ‘wonder’. For example, ‘a feeling of amazement and admiration, caused by something beautiful or remarkable’ and ‘a person or thing regarded as very good or remarkable’. Explain that the word ‘wonder’ is a homonym and has the same sound and the same spelling as another word, but a different meaning (NESA 2024). Students predict why the text is titled Wonder and explain why.
3. Explain that authors create emotional responses for the reader using intentional language choices such as adverbs, nouns and verbs. Emotional responses are very personal and may differ from reader to reader. Examining texts closely can help to identify how authors establish emotions in texts.
4. Read page 3 of Wonder and ask students to share how they feel about August at the beginning of the text. Examine nouns/noun groups and verbs/verb groups that create an emotional response in the reader and begin to build a connection to the character of August. For example:

* ‘But I know ordinary kids don’t make other ordinary kids run away screaming in playgrounds.’ The verb group ‘run away screaming’ highlights sympathy and concern as the language used shows that others react negatively to August.
* ‘I would wish that I could walk down the street without people seeing me and then doing that look-away thing.’ The verb ‘wish’ evokes emotion from the reader and the noun group ‘look-away thing’ highlights August’s feelings of hurt and rejection.

1. Read pages 4 to 7 of the text. Draw attention to how the author uses first person narrative voice and has written the text so that the characters are the narrators of the story. Ask:

* Why do you think Via and August ‘... just start cracking up’ (p 6) when Mum tells the story about how August came into the world? Does this reveal anything about his family?
* Has your prediction of why the text is titled ‘Wonder’ changed after reading? Why or why not?

1. Create a class story map to display in the classroom that will be added to each time Wonder is read. The story map will include characters and events, supporting comprehension of the text. It will show the development of characters and their connection to August as they drive the plot forward. It can be used as a prompt for discussion.
2. Display 3 different definitions of ‘characterisation’ around the classroom. Read aloud each definition, ensuring students understand the meaning of each. For example:

* Characterisation is the representation of any person-like figure in a text, including features such as their appearance, actions, words or thoughts (NESA 2024).
* Characterisation is the process of creating and portraying the personalities of characters in a story or text.
* Characterisation is the portrayal of personalities, traits and motivations through their appearance, behaviour, dialogue and inner thoughts.

1. Students identify and move to the definition they believe is the most accurate. In pairs, students explain their reasons for selecting that definition.
2. As a class, develop a shared definition of characterisation by reflecting on students’ reasoning. Record the class definition on the story map from activity 9.
3. Introduce the literary metalanguage of ‘character’, ‘protagonist’, ‘focalising character’ and ‘supporting character’. Explain that using metalanguage helps the reader to understand characteristic qualities as intended by the author (McDonald 2023). Ask:

* Who is the main character or protagonist? How do you know?
* How is August described?
* What do we learn about August’s character traits and/or personality?
* What emotional connections have you made with August?
* Have you made any emotional connections with other characters in the text so far? Provide details.

1. Highlight that the first chapter heading in Part One is titled ‘Ordinary’ (p 3). Define ordinary and extraordinary. For example, ‘something that is usual or common’ and ‘something that is very special, unusual or remarkable’. Explain that August and his family see him as ordinary and extraordinary. Ask:

* How is August ordinary? For example, he rides a bike, plays ball, eats ice cream.
* How is he extraordinary? For example, overcame 27 surgeries at such a young age.

1. Explain that, in small groups, students will identify the different ways that August is ordinary and extraordinary. Revise from previous Component A learning how declarative sentences can be used to provide facts or state a viewpoint.
2. Provide groups of students with page 3 of the text. Students analyse the text and use declarative sentences to record examples of the different ways that August is ordinary and extraordinary using a [T-chart.](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/599?clearCache=12fae37b-615c-79f5-c949-875c82f111e)
3. Students combine with another group and explain how describing August as ‘ordinary’ and ‘extraordinary’ deepened their emotional engagement with August’s character.
4. Students reflect on the phrase ‘Whatever you are thinking, it’s probably worse’ from activity 2. Ask students if their initial thinking has changed from the beginning of the lesson and explain why.

## Lesson 2 – building characterisation through narrative voice and interrogative sentences

The following teaching and learning activities support multi-age settings.

### Whole

1. Display the definitions of ordinary and extraordinary from [Lesson 1](#_Lesson_1_–_1). For example, ‘something that is usual or common’, ‘something that is very special, unusual or remarkable’. Students use a thumbs up to identify which definition matches extraordinary.
2. Ask students to record one thing they consider ordinary and one thing they consider extraordinary about themselves. For example, ordinary could include something they do every day, a routine activity or common interest. Extraordinary could include a special talent, unique experience or remarkable achievement.
3. Refer to the shared criteria for interactions from [Lesson 1](#_Lesson_1_–_1) and the importance of applying active listening strategies by retelling or repeating what another person has expressed before building on what has been said. In pairs, students share and compare their responses from activity 2.
4. Read pages 8 to 30 of Wonder. Ask questions to explore the dynamics of August’s family through literal and implied meaning. **Note:** connect to learning from Component A. Ask students what the literal and implied meanings are when:

* August said, ‘I already felt like crying’ (p 8) after his mum mentioned going to school. What does this reveal about August’s emotions?
* R J Palacio wrote ‘... like a lamb to the slaughter ...’ (p 10). How does this help the reader understand Dad’s point of view?
* Dad said, ‘Can you believe that name ...’ (p 13) when referring to Mr Tushman. What does this reveal about August’s family?
* Mrs Garcia gave ‘... Mum’s hand a little squeeze.’ (p 18) and Mum’s ‘... voice sounding a little higher than normal.’ (p 23) What does this reveal about her emotions for August starting school?

1. Revise that August is the protagonist and drives the plot of the narrative. Discuss how the author has developed August’s character so far. For example, August does not want to go to school but as the story continues, he shows bravery and courage by changing his mind and embracing the challenge. Explain that students will co-create a character profile for August.
2. Display an enlarged copy of [Resource 1 – August’s character profile](#_Resour__ce). Discuss how August’s appearance, actions, words and thoughts develop characterisation and help the reader to emotionally engage with the character.
3. Model recording a response under each heading of the character profile. Provide groups of students with a copy of [Resource 1 – August’s character profile](#_Resour_ce_1_1). In small groups, students record a response for the headings ‘Character’, ‘Appearance’, ‘Actions’ and ‘Words or thoughts’. As a class, discuss students’ responses. **Note:** display the completed modelled character profile for August on the updated class story map.
4. Revise personal pronouns (Stage 2) from Component A and how they are used to suit a purpose and connect personally with the audience. Review learning from Component A to explore how authors choose and control a narrative voice (Stage 3) based on the desired effect, the story’s complexity and the depth of insight provided into characters and events. In Wonder, there are 2 types of narrative voice identified through personal pronouns:

* first person narrative voice: I, me, we, us
* second person narrative voice: you.

1. Revisit previous learning about second person narrative voice from Component A. Highlight that this text is written mostly in first person narrative voice, however the author also uses second person narrative voice. Explore examples in the text. For example, ‘Whatever you’re thinking, it’s ...’ (p 3), ‘In case you were wondering.’ (p 7).
2. Discuss that using ‘second person’ narrative voice can be used for various reasons including:

* directly addressing the reader as ‘you’
* creating a sense of immediacy and involvement
* enhancing reader engagement and immersion
* being effective in short stories, interactive fiction or certain types of writing, however rarely being used for entire novels.

1. In pairs, students discuss the impact of using second person narrative voice in the text. For example, directly addresses the reader and makes them feel like an active participant in the story. Stage 3 students also discuss the impact of using first person narrative voice in the text. For example, first person allows the reader to experience the text through the eyes of the narrating character.
2. Revise from Component A how interrogative sentences can be used to ask a direct question or for rhetorical effect. Label the left side of the classroom ‘direct question’ and the right side ‘rhetorical effect’. Read aloud interrogative sentences on page 13 of the text. Students move to the side of the room that reflects the purpose of the interrogative sentence. For example, ‘... who on earth would ever agree to have a name like Mr Tushman?’ is used for rhetorical effect.
3. Reflect on the use of interrogative sentences on page 13 for rhetorical effect. In pairs, students explain the impact of using interrogative sentences at this point in the text. For example, they exaggerate ideas and add humour to the situation of August starting school. Encourage Stage 3 students to evaluate their effectiveness.
4. Explain that students will write a reflection from August’s point of view about his first day at school. Students will use first and second person narrative voice and interrogative sentences to highlight August’s feelings and create an emotional response in the reader.
5. Model writing a reflection from Mum’s point of view about her feelings towards August’s tour of the school using first and second person narrative voice and interrogative sentences for rhetorical effect. For example:

Well, today was so hard! August has never been to school before and I’m just so worried how he will fit in and if the other kids will see how extraordinary he is. A new school is a big deal but he will have so much more to deal with than that! How would you feel seeing other children staring at your child for too long? I really hope we have made the right decision for him to attend school. You never know though, right? But seriously, who signed me up for this ‘parenting rollercoaster’ ride anyway?

1. Deconstruct the modelled text and explore how narrative voice (first and second person) and interrogative sentences have been used to build an emotional connection with the reader.
2. Students write a reflection from August’s point of view about his first day at school using first and second person narrative voice and interrogative sentences for rhetorical effect.

**Too hard?** Students use a device to record their reflection orally.

1. Explain that students will present their reflections in small groups. Co-construct success criteria for delivering spoken presentations to engage the audience. For example:

* speak clearly using appropriate volume and pronunciation
* maintain eye contact to engage the audience
* use appropriate facial expressions, gestures and body language
* adjust volume to add meaning and to engage the audience
* use appropriate pace.

1. Read aloud the reflection from activity 15 using tone, pace, pitch and volume. For example, ‘Well, today was so hard!’ increasing volume to emphasise the word ‘so’ helps the audience to understand Mum’s feeling of frustration.
2. Re-read the modelled text using tone, pace, pitch and volume and incorporate gesture and posture to demonstrate literal or inferred meaning. For example, adopt a subdued posture to infer Mum’s emotions of frustration and sadness.
3. Students read their text from activity 15 to their group, using appropriate tone, pace, pitch, volume, gesture and posture.
4. Revise the criteria for successful learning interactions from [Lesson 1](#_Lesson_1_–_1). In small groups, students take turns presenting their text.
5. Students reflect on their own presentations using the co-constructed success criteria from activity 18. Stage 3 students provide positive feedback to peers on one area of the success criteria. For example, I like the way you used hand gestures to infer August’s anger towards the situation.

## Lesson 3 – exploring characterisation through questioning

The following teaching and learning activities support multi-age settings.

### Whole

1. Read statements about the text Wonder.If students believe it is true they use a ‘thumbs up’ and if they believe it is false they use a ‘thumbs down’. For example:

* August was excited when his parents told him he was going to school (false).
* Julian was the friendliest student on the tour (false).
* Charlotte was the kindest student on the tour (true).
* Mrs Garcia was kind to August’s Mum (true).

1. Revise that the text Wonderprovides insights into each character’s appearance, actions, words or thoughts. Discuss that in ‘Part One’ of the text the reader learns about other characters from August’s point of view. List some of the characters introduced so far and describe what students know about them. For example:

* Mum: kind, worried, wants the best for August, sees August as extraordinary
* Dad: humorous, sees August as extraordinary
* Via: protective, sees August as extraordinary
* Christopher: best friend, he moved away.

1. Review the importance of how the development of different characters engages the reader. Ask students why the author introduces August’s family early in the text. For example, they are significant people in his life. In small groups, students create a statement about one of the characters. For example, Mum is kind because she always looks out for August. Share with the class.
2. Explain that at the end of this unit, students will write a new chapter for the text from Mum’s point of view. Explain that students will create a character profile for Mum that will be developed over the course of the unit. Read selected sections of the text aloud to demonstrate examples of characterisation. Model interpreting information and drawing conclusions about the character’s qualities from her actions and words. For example:

* ‘Mum is beautiful...’ (p 7) describes how August sees his mum.
* ‘... children’s’ book illustrator’ (p 4), ‘... taking care of me ...’ (p 4) – the reader infers that Mum is creative and caring.
* ‘She seemed more scared ... (p 23), ‘... her voice sounding a little higher ...’ (p 23) – the reader infers that Mum is concerned for August’s wellbeing.
* ‘... when Mum tells it, Via and I just start cracking up’ (p 6) – the reader infers Mum is funny and uses humour to cope with difficult situations.
* ‘we can’t just keep avoiding situations ...’ (p 10) – the reader infers that Mum believes participating in new experiences will only help August.

1. Explain to Stage 3 students that the interrelationship of appearances, actions, attitudes and beliefs (elements of a text) contribute to character development.
2. Model completing ‘Appearance’ on [Resource 2 – character profile](#_Resource_2_–) for mum.
3. Students complete [Resource 2 – character profile](#_Resource_2_–) using their knowledge of Mum and the examples discussed in activity 4. Select one student’s character profile to display on the class story map.

**Too hard?** Complete in a teacher guided group.

1. Introduce questioning as a strategy that can enhance characterisation by prompting readers to analyse and critically evaluate (Stage 3) a character’s appearance, actions, words or thoughts. This allows the reader to develop a deeper understanding of and connection to the text.
2. Read pages 31 to 34 of Wonder. During and after reading, pose questions to further develop students’ understanding of characterisation. For example:

* Why did August use the signal, ‘Don’t we have to pick ...’ (p 32) to leave Mr Tushman’s office?
* Why did August feel ‘... very sad and a tiny bit happy at the exact same time ...’? (p 33). Have you ever felt this way?
* Why was Mum ‘... completely shocked’? (p 34). What does this reveal about Mum’s and Julian’s characters?

1. Reflect how responding to questions promotes a deeper understanding of the characters and contributes to the enjoyment of the text. Responding to questions (including analytical and evaluative questions) prompts the reader to think critically to clarify information.

### Part

The table below details the differentiated teaching and learning activities for each stage.

|  |  |
| --- | --- |
| Stage 2 (teacher guided) | Stage 3 (small groups/independent) |
| 1. Pose questions to clarify and follow up on the information read. For example:  * What does Mr Tushman mean when he says, ‘... that’s not an easy school to get into’ (p 32)? * Why do Mum and August have a secret signal for leaving a venue? * When did Mum speak to August like a baby? * Why did August say ‘Bye’ (p 32) to Jack, Charlotte and Julian?  1. Explore the different types of questions from activity 11. Ask:  * What is the difference between the questions posed? * Which questions did you find most helpful to develop a deeper understanding of characterisation? What makes you say that?  1. Revise that posing and responding to specific questions helps the reader engage deeply with the characters by developing a richer knowledge of their appearance, actions words or thoughts. 2. Model posing specific questions about the part of the text just read. For example, What was Mum inferring when she said ‘Ah hate those ’…' (p 34)? 3. Use think-alouds to respond to the question using evidence from the text. 4. Explain that students will compose questions to clarify or follow up on information about what has been read so far. | 1. In small groups, students share their character profile of Mum from activity 6 and compare information gained about Mum from the point of view of August. 2. Students update their completed character profile. |

### Part

The table below details the differentiated teaching and learning activities for each stage.

|  |  |
| --- | --- |
| Stage 2 (pairs/independent) | Stage 3 (teacher guided) |
| 1. Students record 3 questions they have about what has been read so far to clarify or follow up on information.   **Too hard?** Provide students with sentence stems.  **Too easy?** Students record questions they have for the author about August’s character.   1. In pairs, students share their questions and respond with their understanding from what they have read. 2. Students find a new partner and repeat activity 20. | 1. Explore that posing and responding to analytical and evaluative questions prompts the reader to think critically and actively engage with characters. Explain that by actively analysing and evaluating the character’s actions, words or thoughts, the reader develops a deeper connection with the text. 2. Explore the difference between an analytical and evaluative question and create a class definition to display on an anchor chart. For example:  * analytical questions encourage the reader to analyse details in a text and think critically * evaluative questions encourage judgements and personal opinions.  1. Model creating an analytical and an evaluative question about the text just read. For example:  * What do you know about the character Christopher (p 5) from the text? Why do you think he is introduced at the beginning of the story? * Do you think the author was effective with the language she used to describe August’s start to life? What emotions do you feel when you read this part?  1. In pairs, students record 2 analytical and 2 evaluative questions to explore characterisation. Students swap questions with another pair and respond to the questions from their knowledge of the text.   **Too hard?** Provide students with sentence stems. |

### Whole

1. Revise the criteria for interactions from [Lesson 1](#_Lesson_1_–_1) and the importance of respecting others’ ideas and opinions during discussions.
2. Ask students if they think August should go to school. Students independently develop their ideas, then participate in a collaborative [snowball](https://education.nsw.gov.au/teaching-and-learning/learning-remotely/teaching-at-home/expectations/contemporary-learning-and-teaching-from-home/learning-from-home--teaching-strategies/snowball) discussion to analyse the question, using evidence from the text.

**Too hard?** Work with another student to co-construct ideas for the discussion.

1. Reflect on the snowball discussion and whether students’ initial ideas changed throughout the process.

## Lesson 4 – developing characterisation through dialogue

The following teaching and learning activities support multi-age settings.

### Whole

1. Select 3 to 4 students and write the name of a different character from Wonder on the board behind each student’s head. Students pose yes or no questions to guess the identity of their character. For example, is my character part of the Pullman family?
2. Re-read pages 24 to 34 of the text and discuss the relationships between Jack, Charlotte, Julian and August. As a class, complete [Resource 3 – character sociogram](#_Resource_3__1), drawing arrows to show the interactions and relationships between the characters. Identify and include key words and details using supporting ideas and inferences from the text. **Note:** refer to [Resource 4 – character sociogram exemplar](#_Resource_3_) to assist with completing the task.
3. Explore the relationships between the characters and how they feel about each other after the events of the school tour. Explain that analysing character relationships assists readers to recognise characters’ personalities or emotional attributes as they progress through various events and actions in a narrative. Discuss how relationships between characters enhance enjoyment when reading a text. For example, students may not agree with how August is being treated initially by Jack, Charlotte and Julian but want to continue reading to see the character’s relationships develop over time.
4. Display the excerpt on page 34 starting from the beginning of the page to ‘He was just asking’. Explore how a character’s unique qualities and traits, including their personality and emotional attributes shape their actions, thoughts, feelings and communication.
5. Using the conversation between August and Mum on page 34, students make inferences about Julian’s character traits (how he acts, thinks, feels, communicates). For example, uncaring, mean, rude.
6. Explore how narratives use dialogue to convey characters’ thoughts. Review punctuating dialogue (Stage 2) and quotation marks (Stage 3) from Component A. Display [Resource 5 – dialogue checklist](#_Resource_4_–_1) and discuss the criteria. Using the excerpt on page 34, identify and highlight criteria from the checklist. Explore the different ways dialogue has been structured within sentences, including at the beginning of a sentence. For example, “He didn’t say it in a mean way,” I said quickly. “He was just asking.”
7. Explain that students will write a conversation between Charlotte and her Mum describing the interactions between Jack, Charlotte, Julian and August on the school tour. Students will write from Charlotte’s point of view using dialogue.
8. Model writing the beginning of a conversation between August and his Mum describing the interactions between Jack, Charlotte, Julian and August on the school tour using [Resource 5 – dialogue checklist](#_Resource_4_–_1). For example:

August hurried to the comfort of his room and mum quickly followed.

“So, August, how did it go today?” Mum asked.

“Yeah ... it was okay I guess,” August replied.

“Tell me about the kids you met on the tour,” said Mum.

“They were nice enough. Julian was the least nice! When I walked towards him, he got out of the way quickly. It was like he was afraid I might touch him. He also asked me what happened to my face, like was I in a fire or something. He wasn’t being mean, but I didn’t like it at all. He also cut in front of me and said sorry ... I knew he wasn’t sorry at all. You know those types, Mum? Like he’s a ‘villain’ or something,” August replied.

“Oh”, sighed Mum. “That’s not very nice at all.”

1. Explore the informal language features of the conversation between August and his mum. For example, contractions (wasn’t, didn’t) and colloquial language (kids, like).

### Part

The table below details the differentiated teaching and learning activities for each stage.

|  |  |
| --- | --- |
| Stage 2 (pairs/independent) | Stage 3 (teacher guided) |
| 1. In pairs, students roleplay a conversation between Charlotte and her mum describing the interactions between Charlotte, Jack, Julian and August on the school tour. Encourage students to draw on their understanding of Charlotte’s character (how she acts, thinks, feels, communicates). 2. Students write a conversation between Charlotte and her Mum describing the interactions between Charlotte, Jack, Julian and August on the school tour. Students monitor their own writing using [Resource 5 – dialogue checklist.](#_Resource_4_–_1)   **Too hard?** Provide students with a writing scaffold to structure their conversation.  **Too easy?** Students experiment with using second person narrative voice in their conversation.   1. In pairs, students take turns reading their conversation. Students use tone, pace, pitch and volume to enhance their text. Students provide peer feedback using the dialogue checklist. | 1. Display and read definitions of ‘stereotype’ and ‘archetype’. For example:  * a particular group that assumes all members of that group share similar traits (stereotype) * a character that represents a universal model of behaviour (archetype).  1. Re-read the definition of archetype and explain that archetypes can be identified in characters across literature, film and storytelling. For example, the hero, the villain, the rebel or the mentor. Consider archetypes in familiar texts. For example, Scar from *The Lion King* is a villain. 2. Re-read the definition of stereotype and consider familiar stereotypes. For example, in fairytales young women are often portrayed as the damsel in distress; old women are portrayed as the evil, conniving witch; young men are portrayed as the handsome, brave saviour. 3. Draw attention to the characters in the text, including August, Charlotte, Jack and Julian. Ask:  * What do you know about the characters’ traits so far? For example, Charlotte is kind, friendly and caring. * Do the characters represent any stereotypes? What makes you think that? For example, the students showing August around might be the ‘good kids’. That is why Mr Tushman chose them to come in during the holidays. * Do the characters represent any archetypes? What makes you think that? For example, Julian is the villain as he is mean towards August (protagonist), Charlotte is the ally as she defends and supports August.  1. Deconstruct the modelled conversation from activity 8 to identify how archetypes and stereotypes are represented. |

### Part

The table below details the differentiated teaching and learning activities for each stage.

|  |  |
| --- | --- |
| Stage 2 (teacher guided/pairs/independent) | Stage 3 (independent/pairs) |
| 1. Revise how adverbs, nouns and verbs influence the reader’s emotional response to characters from Component A. Deconstruct the modelled conversation from activity 8 to identify how adverbs, nouns and verbs influence the reader’s emotional response. For example:  * Adverb: ‘quickly’ highlights Mum’s urgency to comfort August * Noun: ‘villain’ provides a negative description of Julian * Verb: ‘sighed’ highlights Mum’s disappointment in how August was treated by Julian.  1. Discuss the impact dialogue has on the reader and how it is used to build characterisation. For example, analysing a character’s choice of words in dialogue reveals their emotions and provides insights into their background and overall character traits. This deepens the reader’s understanding and emotional connection to the character. 2. Revise reported speech, as introduced in Component A. Explain that reported speech is used to communicate what someone else is saying without using the exact words. 3. Model adding reported speech to the modelled conversation from activity 8. For example:  * Quoted speech: Jack was like, ‘Shut up, Julian!’ * Reported speech: Jack told Julian to shut up!  1. Highlight how the tense changes from present tense in quoted speech to past tense in reported speech. 2. Students revisit part of their conversation from activity 10 to include reported speech. 3. Students share their writing, identifying the use of dialogue and reported speech and discussing its impact on the reader. | 1. Students write a conversation between Charlotte and her Mum describing the interactions between Charlotte, Jack, Julian and August on the school tour. Students monitor their own writing using [Resource 5 – dialogue checklist.](#_Resource_4_–_1)   **Too easy?** Students incorporate stereotypes and archetypes into their writing.   1. In pairs, students take turns reading their conversation. Students use guiding questions to reflect on their writing. For example:  * How does the use of dialogue in your text reveal more of the character’s thoughts and feelings about the situation? * Did you include any archetypes and/or stereotypes in your writing? For example, Charlotte as an ally and Julian as a villain. * How could the inclusion of archetypes and stereotypes enhance reader engagement? For example, it creates relatable characters that the reader can connect to. |

### Whole

1. Revise the textual concept of ‘characterisation’. Students [turn and talk](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/numeracy/talk-moves) to reflect on their understanding of the textual concept by identifying 3 things they have learnt, 2 questions they have and one reason why it is important to learn about characterisation.

# Week 2

## Component A teaching and learning

Component A focuses on the development of foundational skills and knowledge through regular, systematic and repeated practice. The mentor and supporting texts used in Component B of this unit can support the effective implementation of Component A teaching and learning.

### Planning framework

To plan and document Component A teaching and learning, a [planning scaffold (DOCX 228 KB)](https://education.nsw.gov.au/content/dam/main-education/en/home/schooling/curriculum/english/english-y3-y6-component-a-planning-scaffold.docx) is provided. To support you in your planning, a link to a detailed example of a one-week teaching and learning cycle is included in the scaffold. Additional resources to support teaching and learning in each focus area can be found at [Lesson advice guides](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/lesson-advice-guides).

## Component B teaching and learning

The following teaching and learning sequence has been designed to address Component B outcomes and content and develops conceptual understandings of English through the study of quality texts. Adapt the sequence as required to best meet the needs of your students.

### Learning intentions and success criteria

Learning intentions and success criteria are best co-constructed with students. The table below contains a suggested learning intention and success criteria.

|  |  |  |
| --- | --- | --- |
| Element | Stage 2 | Stage 3 |
| Learning intention | Students are learning to experiment with narrative structures and conventions when creating texts. | Students are learning to describe how authors use narrative conventions and apply these when creating texts. |
| Success criteria | Students can:   * identify narrative structures and conventions and describe how authors use them to engage the reader * plan a reflection from a character’s point of view * use adjectival clauses to add information about characters * demonstrate how characters invite emotional engagement when creating texts. | Students can:   * describe how narrative conventions engage the reader through models of behaviour * apply narrative conventions to plan and compose a reflection * use embedded adjectival clauses to modify the meaning of nouns and noun groups * experiment with sentence types to suit the text’s purpose * apply known models of behaviour to develop characterisation when creating texts. |

## Lesson 5 – exploring narrative structures and narrative conventions

The following teaching and learning activities support multi-age settings.

### Whole

**Note:** prior to the lesson, source some familiar narratives to display in the classroom.

1. Display a range of familiar narratives. Select one, read or retell the text and explain what makes it enjoyable. Focus on the protagonist’s (main character’s) personality and emotional attributes. For example, Harry Potter is loyal and protective of his friends. Encourage Stage 3 students to connect with their understanding of archetypes from [Lesson 4](#_Lesson_4_–_1).
2. Students [turn and talk](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/numeracy/talk-moves) to share their favourite narrative and what makes it enjoyable. For example, characters, interesting storyline, relatability and engagement. Select students to share their favourite narrative and explain the connections they make to a character’s personality and emotional attributes (Stage 2) and models of behaviour (Stage 3).
3. Revise that narratives are written to entertain an audience. Introduce narrative conventions as the techniques and elements authors use to engage the reader. For example, plot development, characterisation, setting, dialogue, narrative voice, a moral or lesson.
4. Explore how the mentor text, Wonder follows the typical narrative structure of orientation, complication (including rising action, climax, falling action) and resolution. Explain that there is a layer of complexity added to this text as the author R J Palacio has structured it into different parts. Explore how each part of the text is written from a different focalising character’s point of view, telling the events of August’s story through their eyes.
5. Explain that *Wonder* retells the key events of the story using multiple narrators (focalising characters). Authors use multiple narrators to enhance readers’ connection to the story and deepen understanding of characterisation.
6. Co-construct and display an anchor chart defining narrative structures and the conventions identified in the text so far. Explain that using the correct metalanguage adds precision to analysing a narrative. For example:

* Structure
* Orientation: introduction of characters, setting and opening event
* Complication: the first conflict that occurs in the plot
* Rising action: builds suspense and tension from the complication to the climax
* Climax: the most suspenseful part of the plot where the protagonist is faced with a conflict, challenge or obstacle
* Falling action: the events that lead towards the resolution
* Resolution: the conflict ends.
* Conventions
* Plot development: each part tells the same story from a different point of view developing the reader’s knowledge of the protagonist and other characters.
* Characterisation: the text contains multiple characters that are relatable and often present predictable behaviour. The reader develops a deeper understanding of the characters through an awareness of their appearance, actions, words and thoughts.
* Setting: refers to the time and place where the story unfolds. It encompasses the environment, location, time period and overall context in which the events occur. The setting provides essential details that immerse the reader or audience in the story, allowing them to visualise and connect with the characters and events.
* Dialogue: helps the reader get to know characters as it reveals their emotions and actions through spoken words. Dialogue brings the story to life, revealing how characters interact and react and makes the story engaging for the reader.
* Narrative voice: the text is mostly written in first person narrative voice with the occasional use of second person narrative voice. This sets the tone for the story and impacts readers’ emotional responses. The character’s thoughts and feelings make connections for the reader, enhancing engagement with the text.
* Moral/lesson: conveyed through the precepts used throughout the story by revealing the message or key teachings. A moral is often revealed at the end of the story.
* Point of view: the protagonist’s story told through the eyes of 7 different characters allowing the reader to experience their thoughts and feelings in a direct way.

1. Explain that students will form [jigsaw](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/546?clearCache=5cf8331a-b076-6c29-7c1c-b69f5846dc28) groups and respond to guiding questions about how narrative conventions help readers understand and connect with characters. Divide students into small, mixed ability groups. Assign each member of the group one question, discussing and recording ideas to share using the [jigsaw strategy.](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/546?clearCache=5cf8331a-b076-6c29-7c1c-b69f5846dc28) For example:

* What events have occurred in the plot so far? How have these events impacted August’s character development?
* How do the relationships between the characters create emotional engagement with the text?
* How does the setting affect what the characters do and how they act?
* How has dialogue between the characters helped develop your understanding of August’s character?
* What lessons or morals have been identified in the story so far? How do the characters’ actions convey this message?
* How does exploring August’s point of view help you connect with his character?

1. Remind students of the shared criteria for successful interactions from [Lesson 1](#_Lesson_1_–_1) with a focus on collaborative discussions. Students engage with members from other groups who have been assigned the same question to share and build on each other’s ideas.
2. Model writing the beginning of a response to one of the questions from activity 6 drawing on student responses from the jigsaw task and evidence from the text.
3. Students write a response to their question, using the information gathered from the jigsaw activity.

**Too hard?** Students innovate from teacher model to construct their response.

1. Students return to their initial group and share their responses.

## Lesson 6 – planning a reflection about August’s first day

The following teaching and learning activities support multi-age settings.

### Whole

1. Students close their eyes and listen to the song [Natalie Merchant Wonder Lyrics (4:15).](https://www.youtube.com/watch?v=v611MlWMtL8) Encourage students to listen closely to the meaning behind the lyrics.
2. Display page 1 of Wonder. Explore how the lyrics connect to the text read so far.
3. Read pages 35 to 44 of the text. Ask specific questions, including evaluative questions (Stage 3), about the author’s use of language to evoke emotions in the reader. For example:

* Why do you think August tried to ‘... avoid blocks where there are lots of kids roaming around’ (p 35)?
* What emotional reaction did you have when you heard the words ‘... everyone looked down when I walked back to my desk’ (p 39)? Why?
* Why did August become upset when Julian asked, “What about Darth Sidious, do you like him?” (p 44)?

1. Revise and discuss how the purpose (Stage 2 and Stage 3) and effectiveness (Stage 3) of rhetorical questions can be used for intentional effect. Display a text excerpt from ‘And then you guys ...’ to ‘Sound good? Good.’ (p 40). Discuss the purpose and effect of this rhetorical question. For example, it provides insight into Ms Petosa’s character through her interactions with others.
2. Revise from [Lesson 5](#_Lesson_5_–_1) how Wonder retells the key events of the story using multiple narrators. Explain that students will create a variety of imaginative recounts throughout the unit from different characters’ points of view. In an imaginative recount, the writer takes on an imaginative role and adds detail of the event. Explore different ways an imaginative recount can be structured and presented. For example, letters or emails, blog posts, journals, diary entries, reflections, videos or audio recordings.
3. Revise [Resource 6 – writing process](#_Resource_5_–_1) (from previous units). Explain how good writers move back and forth between the phases of writing. Clarify that this lesson will focus on the planning phase.
4. Students will write a reflection from August’s point of view about his first day of school. Explore the purpose and structure of a reflection as one way to present an imaginative recount. For example, the character reflects on an event that has occurred. It is structured in chronological order, with a beginning, middle and end.
5. Model planning a reflection from Ms Petosa’s point of view about her first day of school using [Resource 7 – writing plan](#_Resource_7_–). For example:

* Orientation
* Events: first school day of the year, new class, August is a new student
* Feelings: excited, nervous, eager to establish student relationships and learning
* Actions: introduce Ms Petosa and why she is a teacher.
* Complication
* Events: students speak about themselves, August reveals his braid is from Star Wars, Julian asks about his favourite character
* Feelings: excited, task driven, curious
* Actions: conduct a class discussion to get to know students.
* Resolution
* Events: Ms Petosa reflecting on the conversation and class
* Feelings: curious, positive
* Actions: reflection on the day that ponders future events.

1. Students plan their reflection from August’s point of view of his first day using [Resource 7 – writing plan](#_Resource_7_–).

**Too hard?** Provide students with key events and a word bank to support their writing.

1. Review [Resource 6 – writing process](#_Resource_5_–_1) and discuss the importance of editing and proofreading. In pairs, students share their planning and provide [peer feedback.](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=670264e-c389-1046-e775-9a03377ad8e5)
2. Read pages 45 to 48 of Wonder. Students pose specific questions, including analytical and evaluative questions (Stage 3) about the key vocabulary used to develop a deeper understanding of the events in the text. For example:

* Why is ‘Who we are!’ (p 47) the most important thing of all?
* Why does Mr Browne want each student to have a list of precepts to take away with them?
* Why did August realise that he was ‘... going to like school. No matter what.’ (p 48)?

1. Develop a class definition for ‘precept’ and create an anchor chart to display in the classroom for future reference. For example, a precept is a rule or moral that guides your thoughts or behaviour. They are often based on principles such as honesty, kindness, fairness and respect for others.
2. Write and display Mr Browne’s September precept (p 48) on the precept anchor chart. In small groups, students discuss what this precept means to them. Select 3 to 4 students to share their answers.
3. Revise the criteria for successful interactions from [Lesson 1](#_Lesson_1_–_1), focusing on active listening during discussions. Active listening strategies are applied when retelling or repeating what another person has expressed. Discussions are then elaborated on through questioning, building on and evaluating shared information. Emphasise that students will apply active listening skills to engage respectfully in a sustained discussion.
4. Display the question, ‘Why is it important to choose being kind over being right?’ Students complete a [snowball](https://education.nsw.gov.au/teaching-and-learning/learning-remotely/teaching-at-home/expectations/contemporary-learning-and-teaching-from-home/learning-from-home--teaching-strategies/snowball) discussion to analyse the question.
5. Record the final collection of ideas under the recorded precept from activity 12.

## Lesson 7 – applying narrative conventions to write a reflection

The following teaching and learning activities support multi-age settings.

### Whole

1. Revise Mr Browne’s first precept from [Lesson 6](#_Lesson_6_–_1). In pairs, students discuss 2 ways to show kindness to another student. **Optional:** students record their acts of kindness and put them in a class kindness jar when complete.
2. From Component A, revise how noun–pronoun referencing, subject–verb agreement and connectives (Stage 3) contribute to a well-structured text. Explore the structure of Wonder using the guiding questions:

* How does the narrative structure engage the reader?
* How are the characters cohesively linked across the text? For example, all the characters have a connection to the protagonist, August.
* What language choices are used to show this connection? For example, correct noun–pronoun referencing, subject–verb agreement and connectives.

1. Explain that students will use their plan from [Lesson 6](#_Lesson_6_–_1) to compose a reflection from August’s point of view about his first day. Review the modelled plan for the reflection from Ms Petosa’s point of view about her first day from [Lesson 6.](#_Lesson_6_–_1) Co-construct the orientation and the beginning of the complication. For example:

I was feeling excited and a little nervous as I stood in front of the class for the first time. This was my chance to get to know the students I would teach for the year. What fun adventures would we get up to? I couldn’t wait to help them learn and grow! I looked around the room and saw so many eager faces. Every student with their own unique stories and dreams. The class, who were surprisingly silent, waited for my instructions.

I noticed one boy who was sitting quietly by himself. I quickly realised that it was August, a new student, that Mr Tushman had informed me about. I looked more closely at him and then quickly looked away. Despite knowing about his facial difference, I was shocked and then embarrassed by my reaction. I thought about how nervous August must be especially when every teacher and student is staring at him for just a little too long. I made a mental note to make sure he felt welcomed and included in this class. I started telling the students a little about myself and how I left my job on Wall Street to pursue my dream of teaching. “Tell me a little about yourselves,” I asked all the students, but really directing my question to August. I could sense his hesitation as he stumbled over his words.

August was avoiding my gaze and seemed reluctant to contribute. He did finally say ... “Um, my name is August,” his voice soft and uncertain. He also said that he has a sister named Via and a dog called Daisy. I nodded encouragingly and made sure to meet his eyes.

I replied, “Thank you for sharing, August! It’s great to have you in our class.”

1. In pairs, students explore how the language features support the text’s purpose. For example:

* word contractions (Stage 2) are a feature of informal language and create a conversational style that reflects Ms Petosa’s thoughts and emotions in a natural way
* interrogative sentences for rhetorical effect create a sense of connection between Ms Petosa and the reader
* quoted speech allows the reader to directly hear the character’s words during their interactions
* reported speech allows Ms Petosa to convey what August said to the class.

1. Deconstruct the teacher model and co-construct success criteria for writing. For example:

|  |  |
| --- | --- |
| Stage 2 success criteria | Stage 3 success criteria |
| * compose a reflection using the narrative structure of orientation, complication and resolution * use narrative conventions such as punctuating dialogue to convey what characters say and think * include reported speech to communicate without exact words * use a variety of sentence types including declarative and interrogative sentences * use appropriate punctuation including apostrophes for contractions * use personal pronouns and correct noun–pronoun referencing across a text. | * compose a reflection applying narrative conventions such as quotation marks in dialogue to reveal relationships between characters * choose and control narrative voice across a text * use a variety of sentence types to suit the purpose of the text (declarative, exclamatory, interrogative, imperative) * maintain correct noun–pronoun referencing, subject–verb agreement * use temporal, conditional and causal connectives to build cohesion. |

**Note:** this success criteria will be referred to and updated in [Lesson 10](#_Lesson_10_–_1), [Lesson 15](#_Lesson_15_–_1) and [Lesson 17](#_Lesson_17_–_1).

1. Students review their planned ideas about August’s first day from [Lesson 6](#_Lesson_6_–_1).

### Part

The table below details the differentiated teaching and learning activities for each stage.

|  |  |
| --- | --- |
| Stage 2 (teacher guided/independent/pairs) | Stage 3 (independent/pairs) |
| 1. Revise adjectival clauses from Component A.   **Note:** an adjectival clause is a type of clause that operates as an adjective to give more information to a noun or pronoun in a sentence (NESA 2024).   1. Identify an adjectival clause from the modelled passage. For example, ‘I noticed one boy named August **who (relative pronoun) was sitting quietly**.’ Provide further examples as necessary. 2. Discuss how this adjectival clause adds information to the subject. For example, it provides further information of how August was sitting, developing the reader’s understanding of his models of behaviour. 3. Co-construct an adjectival clause that could be used to describe August. For example, August sat in the seat, **which was at the back**. 4. In pairs, students discuss how the adjectival clause helps the reader infer that August is hiding at the back of the classroom, away from his peers. 5. Students create an adjectival clause to add to their plan to use in their writing. In pairs, students discuss how the adjectival clause helps develop characterisation by adding meaning to a noun.   **Too hard?** Students create their adjectival clauses in pairs.   1. Review and update the success criteria to include adjectival clauses to add information to subjects and objects. | 1. Students write a reflection from August’s point of view about his first day of school. Ensure students incorporate dialogue into their writing.   **Too hard?** Provide a scaffold for writing.   1. In pairs, students share their writing and provide [peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=670264e-c389-1046-e775-9a03377ad8e5), referring to the co-constructed success criteria from activity 5. 2. Students edit their work to incorporate peer feedback. |

### Part

The table below details the differentiated teaching and learning activities for each stage.

|  |  |
| --- | --- |
| Stage 2 (independent/pairs) | Stage 3 (teacher guided/independent/pairs) |
| 1. Students write a reflection from August’s point of view about his first day of school, including adjectival clauses.   **Too hard?** Provide a scaffold with sentence starters for writing.   1. In pairs, students use the shared criteria for successful learning interactions from [Lesson 1](#_Lesson_1_–_1) to provide peer feedback using the success criteria. Students edit their writing. 2. Students reflect on their writing using guiding questions. For example:  * How did you use adjectival clauses to enhance your reflection? For example, provide descriptive details. * What language features did you use to signify informal language? For example, word contractions. * How did you develop the character’s personalities and relationships? For example, quoted speech (dialogue). * How did you use reported speech? Do you think this improved the flow of your text? Why or why not? For example, moved the narrative forward. * What aspects of your writing would you like to improve or develop further? | 1. Identify and discuss examples of declarative, exclamatory, interrogative and imperative sentences in the modelled text from activity 3. Explore how they are used to suit the text’s purpose, add meaning and for effect. 2. Students revise their writing and reflect on the sentence functions used. Students edit their reflection to include examples of declarative, exclamatory, interrogative and imperative sentences. 3. Revise learning from Component A that adjectival clauses are a type of dependent clause that operates as an adjective to give more information to a noun or pronoun in a sentence (NESA 2024). **Note:** an adjectival clause begins with a relative pronoun (who, whom, which, that). 4. Identify examples of adjectival clauses from the modelled text. Explain that adjectival clauses can be embedded with the subject and/or object to modify the meaning or add detail to a noun or noun group. For example, ‘The class (subject), who were surprisingly silent (adjectival clause), waited for my instructions.’ This provides additional information about the class. 5. Co-construct a sentence about one of the characters using an embedded adjectival clause that modifies the meaning or adds detail to the noun or noun group. For example, ‘Charlotte (subject), who has compassion for others (adjectival clause), made friends with August during a challenging time.’ 6. Review the success criteria and update it to include:  * embedded adjectival clauses with the subject and/or object of other clauses * a variety of sentence types to suit the purpose of the text (declarative, exclamatory, interrogative, imperative).  1. Students edit their writing to embed an adjectival clause with the subject or object that modifies the meaning or adds detail to a noun or noun group. 2. In pairs, students take turns reading their imaginative reflection. Explain how they have met the success criteria including using quotation marks consistently across their writing to distinguish words that are spoken by characters in dialogue. Students justify their choices and apply feedback to their work. |

### Whole

1. Read pages 49 to 65 of Wonder*.* Ask specific questions, including evaluative questions (Stage 3) about how August’s emotions are demonstrated through his actions, words and thoughts. For example:

* What can you imply when August says, ‘I hate the way I eat’ (p 50)? (Stage 2)
* How do you think August felt when Summer ‘... shrugged-smiled, and took another bite of her mac and cheese.’? (p 51)
* What emotions would you feel if you were Mum when August described his relationship with Summer as ‘... like Beauty and the Beast.’ (p 56)?
* What emotions do you feel when August says, ‘Why do I have to be so ugly, Mummy ...’ (p 60)?
* What do we know about Jack and August’s relationship when August states, ‘Hello? This is after plastic surgery!’ (p 64)?

1. Students [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) one event that has altered their understanding of August’s character. Encourage students to consider information about his appearance, actions, words or thoughts that build emotional engagement.

**Stage 2 Assessment task 1** – observations and work samples from this lesson allow students to demonstrate achievement towards the following syllabus outcomes and content points:

**EN2-RECOM-01** – reads and comprehends texts for wide purposes using knowledge of text structures and language, and by monitoring comprehension

* build topic knowledge, including key vocabulary, and activate background knowledge prior to and during reading
* identify the difference between quoted speech and reported speech
* understand that word contractions are a feature of informal language and that apostrophes of contraction are used to signal missing letters.

**EN2-CWT-01** – plans, creates and revises written texts for imaginative purposes, using text features, sentence-level grammar, punctuation and word-level language for a target audience

* experiment with using and punctuating dialogue in texts
* understand and use quoted and reported text or speech in own writing.

**Stage 3 Assessment task 1** – observations and work samples from this lesson allow students to demonstrate achievement towards the following syllabus outcomes and content points:

**EN3-RECOM-01** – fluently reads and comprehends texts for wide purposes, analysing text structures and language, and by monitoring comprehension

* bring subject vocabulary, technical vocabulary, background knowledge and conceptual knowledge to new reading tasks.

**EN3-CWT-01** – plans, creates and revises written texts for multiple purposes and audiences through selection of text features, sentence-level grammar, punctuation and word-level language

* use quotation marks consistently across a text to distinguish words that are spoken by characters in dialogue or words authored by others.

## Lesson 8 – developing characterisation by exploring characters’ emotional responses

The following teaching and learning activities support multi-age settings.

### Whole

1. Use the October precept (p 65) as a model to co-construct a precept about how the class want to be remembered. For example, be kind, be helpful, be a friend to all.
2. Remind students that the text Wonder retells the key events of the story using multiple narrators (focalising characters). Describe how the use of multiple narrators engages the reader by developing characterisation and driving the plot forward. For example, each character shares their account of events from their point of view while developing the reader’s understanding of August’s character.
3. Revise the updated class story map and discuss the connection between characters and how the events evoke emotional responses when reading.
4. Read pages 66 to 80 of the text. Ask specific questions, including evaluative and analytical questions (Stage 3) about how August feels being different from the other students. For example:

* Why does August refer to himself as ‘... the old mouldy cheese’ (p 72)? What is the literal and implied meaning of this comment and how would you feel if other students treated you this way?
* What does it reveal about August’s character when he wishes ‘... every day could be Halloween’ (p 73)?
* When August arrived at school on Halloween why did he want ‘... to be seen.’ (p 76)?
* Why did August ‘... walk out of class without anyone knowing I had been there...’ (p 77)? Have you ever been in a situation like this? How did you feel?

1. Display the completed character profile of August from [Lesson 2](#_Lesson_2_–_1). Students [turn and talk](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/numeracy/talk-moves) to discuss any new information about August’s character that can be added under each heading. Update [Resource 1 – August’s character profile](#_Resour_ce_1_1) and reflect on the development of August’s character throughout part one.
2. Review the shared criteria for successful learning interactions from [Lesson 1](#_Lesson_1_–_1). For example, apply active listening strategies by retelling what another person has expressed and building on what another person has said. Display the statement, ‘Jack should have said he was friends with August to his other friends’. Students participate in a [Socratic seminar](https://education.nsw.gov.au/teaching-and-learning/learning-remotely/teaching-at-home/expectations/contemporary-learning-and-teaching-from-home/learning-from-home--teaching-strategies/socratic-seminar) where the inner circle will discuss whether they agree or disagree with this statement and justify their response. The outside circle observes the discussion, then offers constructive feedback or poses additional questions that guide and inform a second round of discussion.
3. Revisit and update the class precept created in activity 1 based on the conversation from the [Socratic seminar.](https://education.nsw.gov.au/teaching-and-learning/learning-remotely/teaching-at-home/expectations/contemporary-learning-and-teaching-from-home/learning-from-home--teaching-strategies/socratic-seminar)
4. Display and read the last paragraph on page 80. Discuss why August said he was pretty sure he ‘... would never go back to school again.’ Explain that students will write about how August may feel about returning to school on Monday. Students will include information about his actions, words and thoughts. Encourage Stage 3 students to draw on their knowledge of models of behaviour.
5. Brainstorm ideas to describe August’s actions, words and thoughts. For example:

* Actions: pretends to be sick, not able to sleep, not enjoying his favourite food, hugs Daisy all weekend.
* Thoughts and words: kids are mean, I have no friends, I will tell mum that I am still sick.

1. Students write about how August feels about returning to school on Monday.

**Too hard?** Students use information from the text to write a recount of August’s last day of school.

**Too easy?** Students include dialogue to demonstrate August’s interactions with his family.

1. In pairs, students share their writing and discuss how they emotionally connect with August and what they would do if they were him.

# Week 3

## Component A teaching and learning

Component A focuses on the development of foundational skills and knowledge through regular, systematic and repeated practice. The mentor and supporting texts used in Component B of this unit can support the effective implementation of Component A teaching and learning.

### Planning framework

To plan and document Component A teaching and learning, a [planning scaffold (DOCX 228 KB)](https://education.nsw.gov.au/content/dam/main-education/en/home/schooling/curriculum/english/english-y3-y6-component-a-planning-scaffold.docx) is provided. To support you in your planning, a link to a detailed example of a one-week teaching and learning cycle is included in the scaffold. Additional resources to support teaching and learning in each focus area can be found at [Lesson advice guides](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/lesson-advice-guides).

## Component B teaching and learning

The following teaching and learning sequence has been designed to address Component B outcomes and content and develops conceptual understandings of English through the study of quality texts. Adapt the sequence as required to best meet the needs of your students.

### Learning intentions and success criteria

Learning intentions and success criteria are best co-constructed with students. The table below contains a suggested learning intention and success criteria.

|  |  |  |
| --- | --- | --- |
| Element | Stage 2 | Stage 3 |
| Learning intention | Students are learning how authors drive the plot of a narrative through the development of characterisation. | Students are learning how narrative conventions engage the reader and identify ways authors develop characters throughout a text. |
| Success criteria | Students can:   * explain how a character drives the plot in a planned narrative * describe how the point of view of supporting characters helps the reader to develop an understanding of characterisation * create texts using inner monologue to reveal a character’s thoughts and emotions * identify adverbs, nouns and verbs that influence emotional responses to characters and experiment with these in their writing. | Students can:   * identify narrative elements that contribute to character development and apply these elements to their plan * describe how narrative conventions engage the reader and apply this to their writing * create a character profile using developing knowledge of a character * apply narrative conventions to show characterisation in their writing. |

## Lesson 9 – exploring how characters drive the plot in a narrative

The following teaching and learning activities support multi-age settings.

### Whole

1. Display page 81 from Wonder and read the quote. Ask students whose point of view the story will be told from and how they know. Discuss that the words just read were from the song ‘Space Oddity’ by David Bowie. **Optional:** display and listen to [David Bowie Space Oddity Lyrics (5:14).](https://www.youtube.com/watch?v=9_M3uw29U1U)
2. Explore the connection between the song lyrics and the text. Display the following 3 statements:

* The song lyrics suggest Via is happy and floating above the Earth.
* The song lyrics indicate Via is feeling isolated and helpless and she has no power to change it.
* The song lyrics portray Via as above the Earth and August as the Earth.

1. Students point to the statement they believe connects to the text. Explain that as the text is read, students will consider how the lyrics reflect Via’s personality, emotional attributes and actions (Stage 3) towards August.
2. Display and compare the illustrations on page 1 and page 81 of the text. Ask students what they see, think and wonder using the [See, Think, Wonder](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/662) routine. Discuss why students think R J Palacio included these illustrations in the text.
3. Explain that when R J Palacio decided to use multiple points of view in Wonder, she created 3 ground rules:

* all characters need to drive the narrative forward in a linear way
* all characters need to enhance August’s storyline
* all the characters we hear from have grown or changed from knowing August (Palacio 2012).

1. Revisit the updated class story map and discuss that as each part of the text is read the reader will discover how each part follows R J Palacio’s rules.
2. Read pages 82 to 87 of Wonder. Ask specific questions using key vocabulary from the text about Via’s emotions. For example:

* What can the reader infer from Via stating that ‘August is the sun. Me ...’ (p 82)? (Stage 2)
* What was Via feeling when she said she wished that she ‘... could live with her forever.’ (p 85)? Would you feel the same if you were Via?
* How did Grans’ secret that ‘... she loved me more than anyone else in the world’ (p 87) impact Via?

1. Analyse how the reader’s personal connections to characters invite emotional engagement and create enjoyment. Display guiding questions for the students to identify how they connect with the characters. Ask:

* What emotions do you feel towards the characters?
* How does this affect your opinions of the characters? For example, even though Via feels the attention is always on August, she loves and wants to protect August. This makes her a likeable character.
* Do you personally relate to any of the characters? Do they remind you of anyone you know?

1. Revise imaginative recounts from [Lesson 6](#_Lesson_6_–_1) and explain that students will plan and write a letter to Grans from Via describing one significant event that has impacted August and Via’s relationship.
2. In pairs, students brainstorm an event that is significant to August and Via’s relationship from what has been read so far. For example, Via needs to be independent because August needs so much attention from mum and dad.
3. Share student responses. Select one event (Via needing to be independent) and explore Via’s feelings and actions. For example:

* Feelings: resentment, loneliness, isolation, doesn’t belong, burden
* Actions: playing in a different area, not asking for help, organising her life.

1. Revisit [Resource 6 – writing process](#_Resource_5_–_1) and revise how good writers move back and forth between the phases to produce quality writing. Clarify that this lesson will focus on the planning phase.
2. Students plan their letter to Grans from Via using [Resource 7 – writing plan](#_Resource_7_–).

**Too hard?** Work in a teacher guided group.

**Too easy?** Students choose a different event to plan.

1. In pairs, students share their plans identifying how the event they chose meets R J Palacio’s rules from activity 5.

## Lesson 10 – exploring how characters create an emotional engagement with the text

The following teaching and learning activities support multi-age settings.

### Whole

1. In small groups, students play ‘2 truths and a lie’. Students present 2 true statements about Via and a false statement. Students identify which 2 statements are true and which is false. For example:

* Via is used to not bothering Mum and Dad with the little stuff (true).
* Via did not see August as others did and was shocked by their reactions (true).
* August went to visit Grans while Via had to go to hospital (false).

1. Read pages 88 to 90 of Wonder. Ask specific questions, including evaluative questions (Stage 3), about the use of vocabulary to evoke emotions in the reader. For example:

* Why do people sometimes assume that August has ‘... been burned in a fire ...’ (p 88)? What emotions does this evoke for you as a reader?
* What do you think Via is thinking when she says, ‘... why can't he just say what he’s feeling like everyone else?’ (p 90)? What does this question imply (Stage 2) to the reader about how Via feels towards August? Have you ever felt like this?

1. Revise questioning as a strategy that can enhance characterisation by prompting readers to critically analyse and evaluate (Stage 3) a character’s appearance, actions, words or thoughts (as addressed in [Lesson 3)](#_Lesson_3_–_1). In stage groups, provide students with an opportunity to pose their own specific questions about pages 88 to 90. Encourage Stage 2 students to clarify and follow up on information and Stage 3 students to pose questions to analyse and evaluate a character’s appearance, actions, words or thoughts.
2. Explain that students will use their planned ideas from [Lesson 9](#_Lesson_9_–_1) to draft and compose their letter to Grans. Revisit [Resource 6 – writing process](#_Resource_5_–_1) and discuss the importance of the drafting process.
3. Revise and update the co-constructed success criteria for writing from [Lesson 7](#_Lesson_7_–_1). For example:

|  |  |
| --- | --- |
| **Stage 2 success criteria** | **Stage 3 success criteria** |
| * compose a letter using the narrative structure of orientation, complication and resolution * use narrative conventions such as punctuating dialogue to convey what characters say and think * use a variety of sentence types including declarative and interrogative sentences * use appropriate punctuation including apostrophes for contractions * use personal pronouns and correct noun–pronoun referencing across a text * include adjectival clauses with noun groups to add information to subjects and objects. | * compose a letter applying narrative conventions such as quotation marks in dialogue to reveal relationships between characters * choose and control narrative voice across a text * use a variety of sentence types to suit the purpose of the text (declarative, exclamatory, interrogative, imperative) * maintain correct noun–pronoun referencing, subject–verb agreement * use temporal, conditional and causal connectives to build cohesion * experiment with embedding adjectival clauses with the subject and/or object of other clauses. |

1. Jointly construct a letter from Via to Mum about her visit to Grans’ house while August was having his big jaw surgery. For example:

Wednesday 27th March 2024

Dear Mum,

I hope this letter finds you, Dad and Auggie well! I wanted to share all the fun things I have been doing while Auggie is in hospital for his jaw surgery.

Guess what? On the first day, I went swimming in the ocean with my clothes on! It was so spontaneous and fun. I couldn’t resist the temptation when I saw the waves crashing against the shore. The best part was that Grans joined me. It was so funny. After that, Grans shouted me the most delicious ice cream. Grans also let me play with her makeup. I ended up looking like a colourful clown! Grans and I laughed and laughed! I wish you could have seen it. It was the perfect way to end our day.

Yesterday, Grans said, “Here is some special chalk that I have been saving!”

I screamed and cried, “Thank you!”

I drew beautiful chalk horses, which were brown, all over the pavement. Grans thought they were awesome. She always says such kind things to me. Please don’t tell anyone, but I told Grans that I think she is my favourite grandparent.

Last night we watched the most spectacular sunset on the beach. The sky was shades of orange and pink and sparkled like diamonds. Finally, it turned cold, so Grans wrapped us in a blanket like a cocoon. I just love hugging Grans.

I have really missed you, Mum.

All my love,

Via.

1. Deconstruct and analyse some of the language choices in the modelled letter. **Note:** connect to learning from Component A about adjectival clauses, dialogue and temporal connectives (Stage 3). Encourage students to use metalanguage when discussing language features. For example:

* Adjectival clause: ‘Here is some special chalk **that I have been saving**.’ shows the reader that Grans had saved it for Via.
* Embedded adjectival clause (Stage 3): ‘I drew beautiful chalk horses, **which were brown**, all over the pavement.’ helps the reader imagine the colour of the horses.
* Dialogue: shows that Grans had been saving the chalk especially for Via and Via is very excited to receive it connecting the reader to the deepness of their relationship.
* Temporal connective (Stage 3): ‘Finally’ tells the reader that the character is coming to the end of the sequence of events

1. Students review their completed [Resource 7 – writing plan](#_Resource_7_–) from [Lesson 9](#_Lesson_9_–_1).

### Part

The table below details the differentiated teaching and learning activities for each stage.

|  |  |
| --- | --- |
| Stage 2 (independent/pairs) | Stage 3 (teacher guided/pairs) |
| 1. Students use their planned ideas to write a letter to Grans from Via describing one of the events with August.   **Too hard?** Provide a writing scaffold for students to write their letter.  **Too easy?** Students experiment using second person narrative voice in their letter.   1. In pairs, students share their writing and provide [peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=670264e-c389-1046-e775-9a03377ad8e5), referring to the co-constructed success criteria from activity 5. | 1. Revise how identifying cause and effect using causal connectives, can support reading comprehension from Component A.   **Note:** causal connectives are a word or groups of words used as a cohesive device between sentences, when explaining how something works or why something happens (NESA 2024).   1. Display page 88 of the text and discuss how the author establishes cause and effect relationships between events, actions and character motivations. For example, ‘They bulge out because his eye cavities ...’ shows that the physical condition of the character means his eyes are bulging. This enriches the reader’s understanding of August’s character. 2. Provide pairs of students with the excerpt from ‘He can hear, too.’ to ‘... because I’m sure he knows this’ (p 89). In pairs, students identify the causal connectives and discuss how the author establishes cause and effect relationships between events, actions and character motivations. |

### Part

The table below details the differentiated teaching and learning activities for each stage.

|  |  |
| --- | --- |
| Stage 2 (teacher guided/independent) | Stage 3 (pairs/independent) |
| 1. Revise Tier 1, Tier 2 and Tier 3 vocabulary from Component A. 2. Provide pairs of students with pages 88 and 89 from the text. In pairs, students identify and list Tier 2 and Tier 3 words that R J Palacio uses to build a description of August’s appearance. For example:  * Tier 2: hearing aids, surgeries, bulge, scar, drool, cauliflower-shaped ears, jagged gash, overbite * Tier 3: eye cavities, implanted, gene, trachea tube.  1. Discuss what emotions and reactions these words create for the reader. For example, I feel empathy for August as he has had to overcome so much at the age of 10. 2. Students review their letter and include a postscript, also known as PS, using Tier 2 and/or 3 vocabulary. For example:   PS By the way Grans, did you know the doctors are happy with how Auggie is going after his surgery to fix his overbite? He no longer drools.   1. Update the success criteria from activity 5 to include Tiered vocabulary. | 1. Students use their planned ideas to write a letter to Grans from Via describing one of the events with August.   **Too hard?** Provide a writing scaffold for students to write their letter.  **Too easy?** Use causal connectives to explain how something works or why something happens.   1. In pairs, students share their writing and provide [peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=670264e-c389-1046-e775-9a03377ad8e5), using the co-constructed success criteria from activity 5. |

### Whole

1. As a class, discuss Via’s model of behaviour and her relationship with August. Consider the impact their relationship has on the reader. For example, Via acts as a motherly figure to August and as a reader, I am relieved that he is surrounded by people willing to defend and care for him.

## Lesson 11 – developing characterisation through inner monologue

The following teaching and learning activities support multi-age settings.

### Whole

1. Ask students to reflect on their favourite movie. Ask guiding questions, for example:

* What is the most exciting part of the storyline?
* How do the setting and characters contribute to your enjoyment?
* How do you feel when watching your favourite movie? Do the characters and settings make you feel different emotions?
* Are there any surprises or big changes that make the characters act differently?
* What important messages or lessons can we learn from these stories? How do the characters help us understand these messages?
* If you could be in this movie, what character would you be and why?

1. Display the names of the movies mentioned in the text. For example, ‘... *Star Wars Episode III: Revenge of the Sith* ...’ (p 44), ‘... *Star Wars Episode II: Attack Of The Clones* ...’ (p 74), ‘... *Star Wars Episode V: The Empire Strikes Back*.’ (p 74). Remind students that August associates himself with characters or situations from these movies. Students [turn and talk](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/numeracy/talk-moves) to discuss how these associations support their knowledge of his character development. For example, they provide August with an escape from his reality so he can immerse himself in fantasy worlds. He connects with characters who are ‘outsiders’ revealing that August sees himself as an outsider.
2. Read pages 91 to 98 of Wonder. Ask specific questions using key vocabulary from the text about Via’s emotions. For example:

* Why is it important to Via that middle school is ‘... separate and different from home’ (p 91)? What can you infer from this?
* What emotions does Via feel when she feels her ‘... face getting hot, my smile being fake’ (p 94)? Have you ever felt like this?
* What is the implied meaning (Stage 2) when Via’s voice quivers and she says, “see you later” (p 94)?
* Why do you think Via is upset when August ‘... cut off his Padawan braid ...’ (p 97)? What makes you say that?

1. Read pages 99 to 101 of the text. In stage groups, ask students to pose specific questions about pages 99 to 101. Encourage Stage 2 students to clarify and follow up on information and Stage 3 students to pose questions that analyse and evaluate the relationship between Mum, August and Via.
2. Revise why R J Palacio wrote Wonder in first person narrative voice with minimal use of second person narrative voice. For example, to evoke a deeply personal and empathetic response to August’s story. At the places she introduces second person narrative voice, readers are encouraged to reflect on their attitudes towards his differences.
3. Explain that students will write a paragraph revealing Via’s inner monologue about her fallout with Miranda.
4. Model writing a paragraph revealing Mum’s inner monologue from the events on page 99 using both first and second person narrative voice. Use think-alouds to highlight how rhetorical questions are used to reveal her thoughts and emotions. For example:

Why does this all feel so hard? I rest my head on the door and listen to him breathing in and breathing out. Have you ever felt this worried about someone? I can tell Via's upset, but she keeps it inside because August needs so much attention. I should go back to her room and talk to her tonight. I wonder if she knows how much I care about her? Sometimes, I wish everything could just freeze. I wish we could be like other families and deal with regular stuff. The best thing is tomorrow is a new day. Full of new opportunities!

1. Analyse the use of first and second person narrative voice. For example, using first person provides direct insights into Mum’s feelings and reveals her perspective on the situation. Incorporating second person narrative voice invites the reader to reflect on their own experiences and emotions, creating an emotional connection to Mum.
2. Read the text aloud and explore the use of rhetorical questions for rhetorical effect. Encourage Stage 3 students to evaluate their effectiveness. For example, rhetorical questions provide insight into Mum’s feelings of worry for her family. They invite emotional engagement with the text by prompting the reader to connect and empathise with Mum.

### Part

The table below details the differentiated teaching and learning activities for each stage.

|  |  |
| --- | --- |
| Stage 2 (independent) | Stage 3 (teacher guided/pairs/independent) |
| 1. Students write a paragraph revealing Via’s inner monologue about her fallout with Miranda, using first and second person narrative voice. Students include interrogative sentences for rhetorical effect to express her thoughts and emotions.   **Too hard?** Students write a list of simple questions to reveal Via’s thoughts.  **Too easy?** Students choose a different event from pages 82 to 102 to compose their text.   1. Students share their paragraph with a partner and discuss how the use of first and second person narrative voice and rhetorical questions enhances their text. | 1. Revise that imperative sentences convey a direct question, command, request, invitation, warning or instruction as taught in Component A. 2. Explore how imperative sentences can reveal a character’s intentions, desires and priorities through their actions or commands. 3. Identify and analyse the purpose of the imperative sentence in the teacher model. For example, it indicates what Mum wants to do to help Via, showing the reader her deep care for her daughter. 4. In pairs, students write an imperative sentence about Via’s fallout with Miranda. For example, I should call her and sort this out. 5. Students write a paragraph revealing Via’s inner monologue, using first and second person narrative voice and imperative sentences to express her thoughts and emotions. Remind students to include interrogative sentences for rhetorical effect.   **Too hard?** Students write in first person narrative voice.  **Too easy?** Students write Miranda’s inner monologue. |

### Whole

1. As a class, discuss what the reader knows about Via’s personality and emotional attributes (Stage 2) and her models of behaviour (Stage 3). For example, Via acts independently and looks like she has everything under control. She feels she cannot rely on her family as they are too busy looking after August. Ask students to consider the impact this has on her relationship with Mum. For example, I feel very sad that Via feels so lonely and needs to act tough all the time. I am glad she has told Dad what is happening with Miranda, and I hope she will tell Mum.
2. Students review their completed [Resource 2 – character profile](#_Resource_2_–) for Mum. Provide time for students to add additional details.

## Lesson 12 – creating emotional engagement in a text

The following teaching and learning activities support multi-age settings.

### Whole

1. Explore the [Q&A with R. J. Palacio](https://www.booktrust.org.uk/news-and-features/features/2017/august/qa-with-r.-j.-palacio/) and read the paragraph under the heading ‘What kind of research you did into Auggie’s medical condition?’.
2. Discuss the author’s intent in not being too specific about August’s condition but providing the reader with some details. Ask students how this information helps the reader connect with August’s character. For example, it provides the reader a sense of empathy and understanding towards August’s struggles. This balance allows the reader to focus on August’s experiences and emotions without focusing on the specifics of his condition.
3. Read pages 103 to 117 of Wonder. Ask specific questions, including evaluative questions (Stage 3), about the author’s use of language to evoke emotions in the reader. For example:

* How do you feel when the author describes August’s ‘... “single nucleotide deletion mutations” ...’ (p 104)?
* Why is it significant that Via carries the ‘... mutant gene’? How does this contribute to Via’s character development?
* What is the implied meaning when Via says she ‘... won’t mention the fact that mum has never made any of my costumes ...’ (p 109)? Have you ever felt like this? (Stage 2)
* Why was Halloween the one night a year that August ‘... could truly be like every other kid’ (p 111)?
* How does Via help August to start ‘... feeling better’ (p 113)?
* Why was Via so upset when August ‘... kept bringing Miranda up’ (p 116)? What does this reveal about Via and Miranda’s friendship?

1. Remind students of the criteria for successful interactions from [Lesson 3](#_Lesson_3_–_1) and the process of the [snowball](https://education.nsw.gov.au/teaching-and-learning/learning-remotely/teaching-at-home/expectations/contemporary-learning-and-teaching-from-home/learning-from-home--teaching-strategies/snowball) discussion from [Lesson 4](#_Lesson_4_–_1). For example, apply active listening skills by retelling or repeating what another person has expressed before building on what has been said.
2. Re-read the text from ‘Well, I’m telling ...’ to ‘... read my book now?’ on page 116. Display the question, ‘Do you think August should have confronted Jack and told him he knew what he said to the other boys?’ Students complete a [snowball](https://education.nsw.gov.au/teaching-and-learning/learning-remotely/teaching-at-home/expectations/contemporary-learning-and-teaching-from-home/learning-from-home--teaching-strategies/snowball) discussion to analyse the question.
3. Explain that students will use the discussion from activity 4 to write a blog post about friendship from August’s point of view. Students will include first and second person narrative voice.
4. Model writing the beginning of a blog from Via’s point of view called ‘Friendship sorrows’ about how she will fix her friendship with Miranda. For example:

**Friendship sorrows**

Hey there bloggers! It’s me, Via! Remember that time Miranda and I stopped speaking to each other? Yeah, it was a real low point for me. But guess what? We fixed things! I am going to tell you all about it because friendships are worth fixing.

First off, when Miranda and I stopped speaking to each other, I was super upset. I missed her like crazy! Instead of staying mad forever, I decided to do some-

thing about it. Here’s what I did to patch things up:

1. Took a deep breath: Wow! Emotions were running high! So, I took a big, deep breath to calm down. It really helped me think clearly about what to do next.
2. Talked it out: I knew I had to talk to Miranda, even though it felt a bit scary. But you know what? She listened, and I listened too. We both shared how we were feeling, which was a big relief.
3. Said sorry: Even though I didn’t think it was all my fault, I said sorry anyway. It’s important to show your friend you care, you know? Even if you have to say sorry ninety-nine times! Miranda said sorry too, which made me feel better.

### Part

The table below details the differentiated teaching and learning activities for each stage.

|  |  |
| --- | --- |
| Stage 2 (independent/pairs) | Stage 3 (teacher guided) |
| 1. Students write a blog about friendship from August’s point of view. Students include first and second person narrative voice.   **Too hard?** Provide students with sentence starters to write a list of instructions on how to fix a friendship.   1. In pairs, students share their writing. | 1. Revise learning about hyphenation generalisations as a form of punctuation from Component A.   **Note:** a hyphenation generalisation is used at a line break when a word cannot fit on one line, but not if the word is less than 6 letters, or less than 2-syllables. At the end of a line, a hyphen can be used to break a word between syllables or morphemes: data-base, re-cover, diction-ary. When writing fractions, such as two-thirds, and numbers between twenty-one and ninety-nine (NESA 2024).   1. Deconstruct the teacher model to identify the use of hyphenation generalisations. For example:  * Some-thing at a line break when the word cannot fit on one line. * Ninety-nine is used for the writing of numbers.  1. Explain that students will include generalised hyphenations in their blog for ‘Auggie’s advice for how to repair a friendship!’ |

### Part

The table below details the differentiated teaching and learning activities for each stage.

|  |  |
| --- | --- |
| Stage 2 (teacher guided/pairs) | Stage 3 (pairs/independent) |
| 1. Re-read the modelled text from activity 7. Students identify and discuss how the adverbs, nouns or verbs influence their emotional response. **Optional:** students record the adverbs, nouns and verbs. For example:  * Adverb: ‘super’ intensifies the level of distress Via was feeling and evokes a strong emotional response from the reader * Verb: ‘decided’ indicates Via’s choice and that she is determined to make things right again.  1. Revise selecting and using precise thinking, acting and relating verbs and verb groups to align with text purposes from Component A. 2. Explore the types of precise thinking, acting and relating verbs from the modelled text in activity 7. For example:  * Thinking verbs: ‘It really helped me **think** clearly about what to do next.’ * Feeling verbs: ‘I **missed** her like crazy ...’ * Acting verbs: ‘**Talked** it out’ * Relating verbs: ‘... friendships **are** worth fixing.’  1. Highlight that authors use precise verbs that align to the text’s purpose revealing the actions, words or thoughts of the characters. 2. In pairs, students re-read their writing and highlight the verbs used. Students review the types of verbs used and edit their writing to include a variety of thinking, acting and relating verbs. 3. Students discuss how the language used provides insight into August’s qualities, including his personality and emotional attributes. | 1. Students write a blog about friendship from August’s point of view. Students use hyphenation generalisations and first and second person narrative voice.   **Too hard?** Students write a list of instructions on how to fix a friendship.   1. Students share their blog with a partner and discuss how they revealed August’s thoughts and emotions about fixing his friendship with Jack. |

### Whole

1. In pairs, students reflect on how August’s decision to return to school drives the plot of the narrative forward. Ask guiding questions, for example:

* How did August’s initial reluctance to return to school create tension in the narrative?
* How did August’s motives to return to school shape the direction of the plot?
* What changes or developments occurred for August’s character because of his decision to return to school?

1. Display page 81 of the text and re-read the quote on the page. Students [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) their understanding of how the quote relates to Via and August’s relationship.

**Stage 2 Assessment task 2** – observations and work samples from this lesson allow students to demonstrate achievement towards the following syllabus outcomes and content points:

**EN2-OLC-01** – communicates with familiar audiences for social and learning purposes, by interacting, understanding and presenting

* contribute to discussions with peers and stay on topic, build on others’ ideas and express own ideas.

**EN2-RECOM-01** – reads and comprehends texts for wide purposes using knowledge of text structures and language, and by monitoring comprehension

* identify the adverbs, nouns and verbs that influence own emotional response to characters.

**EN2-CWT-01** – plans, creates and revises written texts for imaginative purposes, using text features, sentence-level grammar, punctuation and word-level language for a target audience

* experiment using second person narrative voice for effect.

**Stage 3 Assessment task 2** – observations from this lesson allow students to demonstrate achievement towards the following syllabus outcome and content points:

**EN3-OLC-01** – communicates to wide audiences with social and cultural awareness, by interacting and presenting, and by analysing and evaluating for understanding

* initiate and contribute to sustained discussions, through questioning, building on and evaluating shared information
* apply active listening strategies by retelling or repeating what another person has expressed and by building on what has been said.

# Week 4

## Component A teaching and learning

Component A focuses on the development of foundational skills and knowledge through regular, systematic and repeated practice. The mentor and supporting texts used in Component B of this unit can support the effective implementation of Component A teaching and learning.

### Planning framework

To plan and document Component A teaching and learning, a [planning scaffold (DOCX 228 KB)](https://education.nsw.gov.au/content/dam/main-education/en/home/schooling/curriculum/english/english-y3-y6-component-a-planning-scaffold.docx) is provided. To support you in your planning, a link to a detailed example of a one-week teaching and learning cycle is included in the scaffold. Additional resources to support teaching and learning in each focus area can be found at [Lesson advice guides](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/lesson-advice-guides).

## Component B teaching and learning

The following teaching and learning sequence has been designed to address Component B outcomes and content and develops conceptual understandings of English through the study of quality texts. Adapt the sequence as required to best meet the needs of your students.

### Learning intentions and success criteria

Learning intentions and success criteria are best co-constructed with students. The table below contains a suggested learning intention and success criteria.

|  |  |  |
| --- | --- | --- |
| Element | Stage 2 | Stage 3 |
| Learning intention | Students are learning to use their understanding of characterisation and narrative to create texts that engage the reader. | Students are learning to experiment with characterisation and apply narrative conventions when creating texts that engage the reader. |
| Success criteria | Students can:   * experiment with narrative structures and conventions to create texts * use character’s traits and qualities, including their actions, thoughts and feelings when creating texts * build word associations to expand vocabulary in writing * pose and respond to questions to deepen understanding of characterisation. | Students can:   * select appropriate narrative conventions to support the purpose of writing * develop a character’s actions, thoughts, feelings, attitudes and beliefs across a text * recognise stereotypes and archetypes in Wonder * ask and respond to analytical and evaluative questions to deepen understanding of characterisation. |

## Lesson 13 – exploring the character traits of Jack, Summer and August

The following teaching and learning activities support multi-age settings.

### Whole

1. Students close their eyes and listen to the song [Christina Aguilera - Beautiful Lyrics (3:58)](https://www.youtube.com/watch?v=0C2tFNi_9Ug). Encourage students to listen closely to the meaning behind the lyrics.
2. Display page 118 of Wonder. Explore how the lyrics connect to the text read so far.
3. Read pages 119 to 132. Revise student predictions from the previous activity. Ask specific questions, including evaluative and analytical questions (Stage 3) to activate background knowledge about the interactions and motivations of Summer, Jack and August. Ask:

* How does Summer react when other students call August ‘the freak’ (p 119)?
* How does Summer’s action of ‘... sitting with August Pullman at lunch ...’ (p 119) reflect her character traits and empathy towards August?
* What is implied when Summer smiled even though she ‘... didn't feel like smiling’ (p 122)?
* What does Summer reveal to Jack when she says, ‘Bleeding Scream ...’ (p 132)? What does this say about Summer’s friendship with August?

1. After reading, review how Summer as a focalising character drives the plot in the text and invites emotional engagement through her personality and emotional attributes.
2. Revise the criteria for successful interactions from [Lesson 1](#_Lesson_1_–_1) and the importance of respecting different opinions in collaborative group tasks and building on other’s ideas. In small groups, students use the [Step Inside routine](https://pz.harvard.edu/resources/step-inside) to explore Summer’s perspectives and viewpoints about her friendship with August. Encourage students to use evidence from the text, including words or phrases that have literal or implied meaning to support their thinking. Students ‘step inside’ by considering the following questions:

* What can Summer think or perceive?
* What might Summer know about or believe?
* What might Summer care about?

1. Groups of students share their ideas with the class.
2. Explain that students will write a diary entry from Summer’s point of view about being challenged about her friendship with August. Students include information about her actions, thoughts and feelings and Stage 3 students should also consider her attitudes and beliefs.
3. Review narrative structures of orientation, complication (including rising action, climax, falling action) and resolution from [Lesson 5](#_Lesson_5_–_1). Model writing a diary entry from Jack’s point of view about his experiences being challenged on his friendship with August.

Dear Diary,

Today was tough. It all started during lunch when I found out about the ‘plague’. When August started at my school, kids were mean to him because he looked so different. Now this! Kids are getting used to August but still call him names behind his back. They even refuse to touch him. Seeing my friend treated like that makes me feel so angry! I want to do something, but I don’t know what.

It was Halloween and everyone was in dress-up costumes. Due to everyone wearing costumes, we couldn’t recognise many people. Julian, who enjoys putting people down, asked me why I was friends with August. While trying to make me feel bad, he said some really nasty things about August. For some reason, I joined in. I told him that I could not live with myself if I looked like August.

Julian seemed to like my response. I know I should have stood up for August. I regret what I said. Why didn’t I say that August is really fun to hang out with and I am proud to be his friend? Shouldn’t all friends stick together? Isn’t that an unspoken rule? Instead, I blamed Mr Tushman for our friend-  
ship and placing us together in all our classes.

After that, Julian left me alone although I still felt shaky inside. It’s hard when someone challenges your friendship like that. But you know what? It only made me realise how much August means to me. He is a cool friend that makes me laugh.

I need to apologise to August somehow because I know I would’ve hurt his feelings with my unkind words. I promise to do the right thing after today and stand up for him.

That’s all for now, Diary. Until next time.

Jack

1. Read the text aloud and explore the use of rhetorical questions for rhetorical effect. Encourage Stage 3 students to evaluate their effectiveness. For example:

* ‘Why didn’t I say that August is really fun to hang out with and I am proud to be his friend?’ effectively highlights Jack’s realisation of his missed opportunity to defend August. This prompts the reader to consider the importance of loyalty and support in friendships.
* ‘Shouldn’t all friends stick together?’ effectively emphasises Jack’s contemplation and encourages readers to reflect on their own beliefs and experiences related to friendship dynamics.

1. As a class, deconstruct and analyse some of the language choices and punctuation used in the modelled text. **Note:** connect to learning from Component A about types of sentences, apostrophes (Stage 2) and hyphenation generalisations (Stage 3). For example:

* Language choices
* Simple sentences: ‘Today was tough.’ creates curiosity and makes the reader want to continue reading
* Interrogative sentences: ‘You know what I mean right?’ for rhetorical effect engages the reader using second person narrative voice
* Exclamatory sentences: ‘Now they even refuse to touch him. Seeing my friend treated like that makes me feel so angry!’ emphasises Jack’s emotions.
* Punctuation
* Apostrophes for contractions (Stage 2): ‘couldn’t’, ‘would’ve’ creates an informal tone and suits the text’s purpose
* Hyphenation generalisations (Stage 3): ‘dress-up’ is hyphenated to show that the 2 words are working together to modify the noun and ‘friend-ship’ is hyphenated because the word could not fit on one line and was split across the syllables
* Question marks for interrogative sentences and exclamation marks for exclamatory sentences.

### Part

The table below details the differentiated teaching and learning activities for each stage.

|  |  |
| --- | --- |
| Stage 2 (pairs/independent) | Stage 3 (teacher guided/pairs) |
| 1. In pairs, students re-read pages 119 to 132 and list Summer’s acts of kindness. Encourage students to consider her actions, thoughts, feelings and words. For example, Summer sitting with August at lunch, sharing her dislike of ‘the plague’. 2. Students experiment with narrative structures to write a diary entry from Summer’s point of view about being challenged about her friendship with August. Students include information about her actions, thoughts and feelings. 3. In pairs, students share their writing. | 1. Revise cause and effect, using knowledge of causal connectives from Component A and [Lesson 10](#_Lesson_10_–_1). Revise that cause and effect is the relationship between 2 events and helps drive the plot forward. 2. Review the modelled diary entry from activity 8 and identify examples of cause and effect, using knowledge of causal connection. For example:  * When August started at my school, kids were mean to him (effect) because he looked so different (cause). * Due to everyone wearing costumes (cause), we were not able to recognise many people (effect).  1. In pairs, students re-read selected pages from 119 to 132 and identify cause and effect, using knowledge of causal connectives. Students explore how this develops Summer’s characterisation. For example, ‘I was really excited (effect) **because** I got an invitation to Savanna’s Halloween party (cause)’ (p 121).   **Too hard?** Provide students with sentences from the text to identify the cause, effect and causal connective.  **Too easy?** Students compose their own sentences about Summer using causal connectives. |

### Part

The table below details the differentiated teaching and learning activities for each stage.

|  |  |
| --- | --- |
| Stage 2 (teacher guided/independent) | Stage 3 (independent/pairs) |
| 1. Revise adjectival clauses from Component A and [Lesson 7](#_Lesson_7_–_1) that an adjectival clause with a noun group adds information to subjects and objects. Remind students that an adjectival clause can be used to develop characterisation. 2. Model creating an adjectival clause with a noun group about Summer. For example, I am a kind and caring friend who always has August’s back. 3. Students edit their diary entry to include adjectival clauses.   **Too hard?** Jointly construct adjectival clauses. | 1. Students write a diary entry from Summer’s point of view about her experiences of being challenged on her friendship to August. Students include information about her appearance, actions, attitudes and beliefs. Encourage students to consider how they could include cause and effect, using causal connectives. 2. In pairs, students reflect on their writing and provide peer feedback. |

### Whole

1. Discuss and compare the similarities and differences between Jack and Summer’s actions, words or thoughts when challenged on their friendship to August. **Optional:** record ideas on a [Venn diagram](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/599).
2. Explain that a moral is the underlying message of a story. Students [turn and talk](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/numeracy/talk-moves) to determine the moral from Summer’s part of the story (pp 119–132).
3. Share student responses. Reflect on the moral explored through Summer’s part of the text.

**Stage 2 Assessment task 3** – observations from this lesson allow students to demonstrate achievement towards the following syllabus outcomes and content points:

**EN2-OLC-01** – communicates with familiar audiences for social and learning purposes, by interacting, understanding and presenting

* understand that rhetorical questions can be used for intentional effect.

**EN2-VOCAB-01** – builds knowledge and use of Tier 1, Tier 2 and Tier 3 vocabulary through interacting, wide reading and writing, and by defining and analysing words

* recognise that words and phrases can have literal or implied meanings according to context.

**Stage 3 Assessment task 3** – observations from this lesson allow students to demonstrate achievement towards the following syllabus outcomes and content points:

**EN3-OLC-01** – communicates to wide audiences with social and cultural awareness, by interacting and presenting, and by analysing and evaluating for understanding

* evaluate the effectiveness of rhetorical questions used for intentional effect.

**EN3-VOCAB-01** – extends Tier 2 and Tier 3 vocabulary through interacting, wide reading and writing, morphological analysis and generating precise definitions for specific contexts

* use metalanguage when discussing language features encountered in texts.

**EN3-RECOM-01** – fluently reads and comprehends texts for wide purposes, analysing text structures and language, and by monitoring comprehension

* identify cause and effect, using knowledge of causal connectives.

## Lesson 14 – planning a reflection from Jack’s point of view

The following teaching and learning activities support multi-age settings.

### Whole

1. Provide students with devices to contribute to a class word cloud using [Mentimeter](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/140). Students record a word or phrase to describe Jack’s character from what has been read so far in Wonder. For example, funny, good heart, easily influenced. (See [Teacher notes](#_Teacher_notes) for access to word cloud).
2. Review learning of R J Palacio’s rules from [Lesson 9](#_Lesson_9_–_1). Ask students what they expect from ‘Part Four – Jack’. For example, I would expect to read about Jack’s thoughts and feelings about August.
3. Read pages 134 to 152 of Wonder. Ask specific questions, including evaluative and analytical questions (Stage 3), to build topic knowledge about Jack’s actions, words or thoughts that deepen the reader’s understanding of his relationship with August. Ask:

* How do you think Jack feels when he is told ‘Sometimes you don’t have to mean to hurt someone’ (p 137)?
* Why does Jack state ‘it is hard to act normal when you see him’ (p 138)?
* What is the significance of Jack choosing ‘... to hang out with ...’ (p 143) August? What does their friendship teach us about kindness and acceptance?
* Jack seems to struggle with how he feels about August. What are the positive and negative reasons he gives about being ex-friends with him?
* What is implied when Jack says, ‘I felt like I was going to puke’ (p 152)? What makes you say that?

1. Explain that students will plan and compose a reflection from Jack’s point of view about the conversation with Julian on page 77, in support of his friendship with August. Revisit [Resource 6 – writing process](#_Resource_5_–_1). Revise how good writers move back and forth between the phases to produce quality writing. Clarify that this lesson will focus on the planning phase.
2. Re-read pages 77 (August) and 152 (Jack) of Wonder and explore why Jack and August are no longer friends. Students [turn and talk](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/numeracy/talk-moves) to discuss Jack’s actions, thoughts and feelings and encourage Stage 3 students to consider his attitudes and beliefs. Ask:

* Why do you think Jack responded in this way?
* What thoughts does Jack have during his conversation with Julian?
* How do you think he feels during his conversation?
* How could Jack have responded differently to Julian?
* What does this conversation reveal about Jack’s attitudes and beliefs? Do you think this represents Jack accurately? Why or why not? (Stage 3)

1. Explain that students will plan their reflection from Jack’s point of view using [Resource 7 – writing plan.](#_Resource_7_–)

### Part

The table below details the differentiated teaching and learning activities for each stage.

|  |  |
| --- | --- |
| Stage 2 (teacher guided) | Stage 3 (independent/pairs) |
| 1. Revise word associations as the relationship between a word and other words that are semantically related in a text from Component A. 2. Co-construct a [concept map](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/577) for Jack and August’s relationship using word associations. Prompt students to think about events, words and phrases used in the pages 134–152. For example:  * normal (p 138): typical, average, regular, usual * friend (p 143): pal, buddy, mate, ally. | 1. Students plan their reflection using [Resource 7 – writing plan](#_Resource_7_–). 2. In pairs, students share their plan for writing. |

### Part

The table below details the differentiated teaching and learning activities for each stage.

|  |  |
| --- | --- |
| Stage 2 (independent/pairs) | Stage 3 (teacher guided/small groups/independent) |
| 1. Students plan their reflection using [Resource 7 – writing plan](#_Resource_7_–) from Jack’s point of view using word associations from the concept map. 2. In pairs, students share their plan for writing. | 1. Revisit and discuss how authors use archetypes and stereotypes to develop characterisation and how they support readers to understand the character’s role or purpose in a narrative from [Lesson 4.](#_Lesson_4_–_1) 2. In small groups, students use new information about Jack to explore how his behaviour supports the characteristics of different archetypes and/or stereotypes. For example:  * archetype: the loyal friend, the reluctant hero, the redeemed bully, the average Joe * stereotype: the popular group, the bullies, the troubled teens, the peer pressure victims.  1. Ask students to reflect on their understanding of characterisation through plot development. Students complete an [exit ticket](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543?clearCache=fcd69d60-4c35-dc6b-ed6c-ac6ad8bcabef) responding to the question, ‘How do Jack’s actions, words or thoughts conform with or challenge the archetype and stereotype (models of behaviour) of friendship?’ Prompt students to use evidence from the text to support their reasoning. |

### Whole

1. Divide the class into pairs or small groups. Assign each group a different event from Jack’s part (up to page 152). For example:

* the phone call from Mr Tushman with Mum and Jack (pp 134–135)
* Jack, Veronica and Jamie seeing August for the first time (pp 136–137)
* Jack and dad sledding in the snow (pp 146–147).

1. Review that inferred or literal meaning can be identified through a speaker's tone, pace, pitch, gesture and posture. Students roleplay a conversation between the characters and use tone, pace, pitch, gesture and posture to enhance the character’s emotions to show literal or inferred meaning. For example, Jack, Veronica and Jamie look away (gesture) from August when they see him for the first time. **Optional:** students present their role play to the class.

## Lesson 15 – exploring characterisation in writing

The following teaching and learning activities support multi-age settings.

### Whole

1. Co-construct a [digital timeline](https://interactives.readwritethink.org/timeline?_gl=1*olyu2g*_ga*MTI2NjU2MDg0My4xNjk3NjAxMzY0*_ga_PPJBE9BR3H*MTY5NzYwMTM2NC4xLjAuMTY5NzYwMTM2NC42MC4wLjA.) to explore how Jack and August’s friendship has developed over time. Plot significant events that have influenced their friendship. For example, school tour, homeroom before Halloween, science class.
2. Students review their plan for their reflection from Jack’s point of view about the conversation with Julian from [Lesson 14](#_Lesson_14_–_1). Students may add new ideas from the digital timeline.
3. Revisit [Resource 6 – writing process](#_Resource_5_–_1) and discuss the importance of re-reading and revising during the drafting and composing phase. Explain that this lesson will focus on the drafting and composing phase of writing.
4. Revise and update the co-constructed success criteria from [Lesson 10](#_Lesson_10_–_1). For example:

|  |  |
| --- | --- |
| Stage 2 success criteria | Stage 3 success criteria |
| * compose a reflection using the narrative structure of orientation, complication and resolution * use narrative conventions such as interrogative sentences to reveal a character’s thoughts and emotions and declarative sentences to provide facts * use personal pronouns and correct noun–pronoun referencing across a text * include adjectival clauses with noun groups to add information to subjects and objects * build word associations to extend Tiered vocabulary in writing * use appropriate punctuation including apostrophes for contractions. | * compose a reflection applying narrative conventions such as rhetorical questions to reveal a character’s inner thoughts * choose and control narrative voice across a text * use a variety of sentence types to suit the purpose of the text (declarative, exclamatory, interrogative, imperative) * maintain correct noun–pronoun referencing, subject–verb agreement * use temporal, conditional and causal connectives to build cohesion * experiment with embedding adjectival clauses with the subject and/or object of other clauses * use appropriate punctuation including hyphenation generalisations. |

1. Jointly construct the beginning of the reflection from Jack’s point of view using student’s planned ideas and the success criteria for writing. For example:

Hey, it’s me, Jack. So, you know that time when Julian was being super mean to August during homeroom? We were all dressed up for Halloween. Yeah, it was a difficult conversation for me to be a part of. August is my friend. I hate it when people use unkind words that don’t represent what he is like at all, to talk about him behind his back. I should have defended him!

It was a really tough moment, where I really struggled with what I wanted to say. I felt all weird inside, which made me stumble with my words. Why didn’t I try harder?

1. Explore the variety of verbs and/or verb groups and how they are used to develop characterisation. For example, ‘hate’ and ‘struggled’ convey Jack’s inner conflict after his conversation with Julian and ‘deserves’ highlights his loyalty to August.
2. Students use their planned ideas from [Lesson 14](#_Lesson_14_–_1) to draft and compose their reflection from Jack’s point of view about the conversation with Julian on page 77.
3. In small groups, students share their reflections. Students reflect on their writing using guiding questions. For example:

* What language features did you use to write from Jack’s point of view? (narrative voice, personal pronouns)
* What types of vocabulary did you use to convey Jack’s thoughts and emotions? For example, hate, unkind, defended, struggled (Stage 2)
* How did you use adjectival clauses (Stage 2) or embedded adjectival clauses (Stage 3) to provide descriptive details in your reflection?
* How did you use different sentence functions to maintain reader engagement and create impact? Provide examples (Stage 3).

1. Read pages 153 to 159 in Wonder. Ask specific questions, including evaluative questions (Stage 3), to build a deeper understanding of Jack’s emotions and motivation for his actions. Ask:

* Do you agree or disagree with Jack’s actions when he ‘... punched him. Right in the mouth’ (p 154)? Why or why not?
* What do you think Jack is feeling when he responds to Mr Tushman ‘It’ll just make everything worse’ (p 156)?
* What do you learn about Jack’s character when he confides in his mother? For example, he is sorry for his actions and has the courage to confide the truth to his mum.

**Stage 2 Assessment task 4** – observations and work samples from this lesson allow students to demonstrate achievement towards the following syllabus outcomes and content points:

**EN2-VOCAB-01** – builds knowledge and use of Tier 1, Tier 2 and Tier 3 vocabulary through interacting, wide reading and writing, and by defining and analysing words

* build personal Tier 1, Tier 2 and Tier 3 vocabulary through social and learning interactions, reading and writing.

**EN2-CWT-01** – plans, creates and revises written texts for imaginative purposes, using text features, sentence-level grammar, punctuation and word-level language for a target audience

* maintain noun–pronoun referencing across a text for cohesion
* use adjectival clauses with noun groups to add information to subjects and objects
* select and use precise saying, thinking, acting, and relating verbs and verb groups to align with text purposes
* use declarative sentences to provide facts or state a viewpoint
* use interrogative sentences to ask a direct question, or for rhetorical effect to engage the reader with a viewpoint
* use personal pronouns to suit purpose and to connect personally with the audience.

**Stage 3 Assessment task 4** – collecting work samples from this lesson allow students to demonstrate achievement towards the following syllabus outcome and content points:

**EN3-CWT-01** – plans, creates and revises written texts for multiple purposes and audiences through selection of text features, sentence-level grammar, punctuation and word-level language

* choose and control narrative voice across a text
* maintain correct noun–pronoun referencing, subject–verb agreement and use temporal, conditional and causal connectives to build cohesive links across a text
* experiment with embedding adjectival clauses with the subject and/or object of other clauses, to modify the meaning or to add detail to a noun or noun group
* make choices about the use of declarative, exclamatory, interrogative and imperative sentences to suit text purpose, and for meaning and effect.

## Lesson 16 – asking questions to connect with characters

The following teaching and learning activities support multi-age settings.

### Whole

1. Play a game of ‘Would you rather’. State major events based on the characters from Wonder and ask students to choose a side. For example:

* Would you rather be friends with Auggie for a day or spend a day in his shoes experiencing the challenges he faces?
* Would you rather have a precept that says, ‘When given the choice between being right or being kind, choose kind’ (p 48) or ‘Your deeds are your monuments’ (p 65)?
* Would you rather have a friend like Summer, who is always kind and supportive, or a friend like August, who can be funny and thoughtful?

1. Revise how narrative conventions engage the reader and help develop characterisation. For example, dialogue to reveal character interactions, first person narrative voice to reveal characters’ thoughts and emotions.
2. Read pages 160 to 185 of Wonder. Ask specific questions, including evaluative and analytical questions (Stage 3), to activate background knowledge about Jack and August’s relationship. Ask:

* Why do you think that Jack ‘... would really rather not tell ...’ (p 160) the reasons behind punching Julian?
* Why was there ‘no clean slate’ (p 168) for Jack upon returning to school?
* How do you think the ‘war’ influenced Jack and August’s relationship?
* How do you think August and Jack felt when presented with the list of ‘official sides’ (p 177)?

**Note:** students will continue reading the text in the next unit.

1. Explain that students will use evidence from the text to reflect on the statement ‘Jack is a good friend to August’.

### Part

The table below details the differentiated teaching and learning activities for each stage.

|  |  |
| --- | --- |
| Stage 2 (pairs/small groups) | Stage 3 (teacher guided/pairs/independent) |
| 1. In pairs, students discuss whether ‘Jack is a good friend to August’, with each student taking an opposing side. 2. Students write 3 reasons to support their ideas, using evidence from the text. 3. Students combine with another pair to expand and share their reasons. Students reflect if their thinking changed after listening to their peers’ ideas. | 1. Review analytical and evaluative questions from [Lesson 3](#_Lesson_3_–_1). Students [turn and talk](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/numeracy/talk-moves) to discuss their understanding of an analytical and an evaluative question. 2. Co-construct an analytical and an evaluative question from Jack’s part that promotes a deeper understanding of characters and events and that reflect enjoyment of the text. For example:  * Why did the author R J Palacio use the children to be the multiple narrators? * Did you enjoy the structure of the text? Do you think using multiple narrators is an effective strategy to build characterisation? Why or why not?  1. Reflect on the text read throughout the unit. Students pose analytical and evaluative questions about the text read so far.   **Too hard?** Provide students with question stems and matching text events to write their questions.   1. Students swap their questions with a partner and respond using supporting evidence from the text. Students share their responses. |

### Part

The table below details the differentiated teaching and learning activities for each stage.

|  |  |
| --- | --- |
| Stage 2 (teacher guided/independent/pairs) | Stage 3 (pairs/independent) |
| 1. Students share their reasons from activity 6 and discuss how these statements promote a deeper understanding of the characters and events. 2. Review from [Lesson 3](#_Lesson_3_–_1) how asking and responding to questions is another way readers can clarify meaning and deepen their understanding of the characters and events. 3. Model posing a question about one of the characters and/or events from the text. For example:  * Why does Jack call himself a ‘total hypocrite’ (p 175)? (character) * What questions do you still have about Jack not sitting with August on the first day of school? (event)  1. Students pose questions to clarify and follow up on information. For example, Will Jack and Auggie remain friends or will Jack do something to hurt him again?   **Too hard?** Provide students with question stems to scaffold their writing of a question.   1. Students swap their questions with a partner and respond using supporting evidence from the text. | 1. In pairs, students brainstorm reasons for and against the statement ‘Jack is a good friend to August’.   **Too hard?** Students develop reasons for or against the topic.   1. Students write a reflection whether they believe Jack is a good friend to August. |

### Whole

1. Reflect on the characters in Wonder. Select one character, such as August. Students make predictions about what will happen to the character in the next part of the text.

**Too easy?** Students predict what will happen to the character in the future. For example, in 6 months, 2 years and 5 years.

1. Share student responses.

**Stage 2 Assessment task 5** – observations from this lesson allow students to demonstrate achievement towards the following syllabus outcomes and content points:

**EN2-OLC-01** – communicates with familiar audiences for social and learning purposes, by interacting, understanding and presenting

* pose and respond to specific questions to clarify or follow up on information.

**EN2-RECOM-01** – reads and comprehends texts for wide purposes using knowledge of text structures and language, and by monitoring comprehension

* ask questions to clarify meaning and promote deeper understanding of a text.

**Stage 3 Assessment task 5** – observations from this lesson allow students to demonstrate achievement towards the following syllabus outcome and content point:

**EN3-OLC-01** – communicates to wide audiences with social and cultural awareness, by interacting and presenting, and by analysing and evaluating for understanding

* ask and respond to analytical and evaluative questions about literature that contribute to own or others’ enjoyment and understanding.

# Week 5

## Component A teaching and learning

Component A focuses on the development of foundational skills and knowledge through regular, systematic and repeated practice. The mentor and supporting texts used in Component B of this unit can support the effective implementation of Component A teaching and learning.

### Planning framework

To plan and document Component A teaching and learning, a [planning scaffold (DOCX 228 KB)](https://education.nsw.gov.au/content/dam/main-education/en/home/schooling/curriculum/english/english-y3-y6-component-a-planning-scaffold.docx) is provided. To support you in your planning, a link to a detailed example of a one-week teaching and learning cycle is included in the scaffold. Additional resources to support teaching and learning in each focus area can be found at [Lesson advice guides](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/lesson-advice-guides).

## Component B teaching and learning

The following teaching and learning sequence has been designed to address Component B outcomes and content and develops conceptual understandings of English through the study of quality texts. Adapt the sequence as required to best meet the needs of your students.

### Learning intentions and success criteria

Learning intentions and success criteria are best co-constructed with students. The table below contains a suggested learning intention and success criteria.

|  |  |  |
| --- | --- | --- |
| Element | Stage 2 | Stage 3 |
| Learning intention | Students are learning to explore characterisation and narrative structures and conventions to construct cohesive writing. | Students are learning to explore characterisation and narrative conventions to construct cohesive writing. |
| Success criteria | Students can:   * plan, draft, revise and edit writing to apply own feedback * plan and deliver spoken presentations * reflect on and monitor own presentations according to given criteria * use evidence from the text to demonstrate an understanding of characterisation and narrative. | Students can:   * plan, draft, revise and edit writing to apply own and peers’ feedback * plan and deliver spoken presentations * reflect on own and monitor own and peers’ presentations according to given criteria * use evidence from the text to demonstrate an understanding of characterisation and narrative. |

## Lesson 17 – planning and drafting the orientation of a new chapter for Wonder

The following teaching and learning activities support multi-age settings.

### Whole

1. Display the statement ‘We never hear directly from the adults in Wonder’. Ask:

* Why do you think R J Palacio structured the text this way?
* Do you think it adds to or detracts from the plot of the text?

1. Display [Resource 6 – writing process.](#_Resource_5_–_1) Revise the different phases of writing. Explain that students will plan a narrative for the next chapter of the book from Mum’s point of view.
2. Revise the displayed character profile from the story map that was updated in [Lesson 11.](#_Lesson_11_–_1) Ask guiding questions, for example:

* What can we learn from R J Palacio’s 3 rules for multiple narrators through Mum’s interactions with August and the other characters?
* What do Mum’s appearance, actions, words or thoughts reveal about her personality and emotional attributes?
* Does Mum represent any familiar archetypes (Stage 3)?

1. Provide time for students to review their character profile for mum and update it with new information.
2. As a class, brainstorm some of the challenges Mum has faced. For example, deciding if August should go to school, dealing with his surgeries, not being able to leave August with a babysitter, always needing to be available for August, dealing with people staring at them and treating August differently.
3. Students [turn and talk](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/numeracy/talk-moves) to discuss one of the challenges that Mum has faced for their next chapter of the text.
4. Revise narrative structures from [Lesson 5](#_Lesson_5_–_1) and model planning a narrative for the next chapter of the book from Mum’s point of view using [Resource 7 – writing plan](#_Resource_7_–). Use think-alouds to model word associations and the use of specific Tier 2 vocabulary.
5. Students plan their ideas for a new chapter using [Resource 7 – writing plan](#_Resource_7_–).

**Too easy?** Students choose a different character, who has not been explored. For example, Dad.

1. Remind students of the criteria for successful interactions from [Lesson 1](#_Lesson_1_–_1). Students share their plan with a partner and provide feedback using [TAG feedback.](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=ac3fa193-feb6-e5d1-687b-f63c17249612)
2. Students apply feedback and reflections to their plan.
3. Revise and update the success criteria from [Lesson 15](#_Lesson_15_–_1). For example:

|  |  |
| --- | --- |
| Stage 2 success criteria | Stage 3 success criteria |
| * compose a new chapter of a text using the narrative structure of orientation, complication and resolution * use narrative conventions such as punctuating dialogue and rhetorical questions to reveal characters’ inner thoughts * use a variety of sentence types including declarative and interrogative sentences * use personal pronouns and correct noun–pronoun referencing across a text * include adjectival clauses with noun groups to add information to subjects and objects * select precise saying, thinking, acting, and relating verbs and verb groups to align with the text’s purpose * build word associations to extend vocabulary (Tier 2) in writing * use appropriate punctuation including apostrophes for contractions. | * compose a new chapter of a text applying narrative conventions such as quotation marks in dialogue and rhetorical questions to reveal relationships between characters * choose and control narrative voice across a text * use a variety of sentence types to suit the purpose of the text (declarative, exclamatory, interrogative, imperative) * maintain correct noun–pronoun referencing, subject–verb agreement * use temporal, conditional and causal connectives to build cohesion * experiment with embedding adjectival clauses with the subject and/or object of other clauses * use appropriate punctuation including hyphenation generalisations. |

1. Jointly construct an orientation introducing one of the challenges brainstormed in activity 5.

**The First Day is here**

I was up and preparing Auggie’s lunch, which he requested to be his favourite sandwich, before the sun had even peeked through the blinds. I heard footsteps then Auggie bounced down the stairs!

“Morning,” I smiled, though my voice shook.

“Good morning, Mum,” replied Auggie.

“Today is the big day, Auggie! You’re going to do great things!”

Auggie nodded.

Auggie quickly ate his breakfast. He put on his backpack and we began the walk to school. I wanted to slow right down and change my mind. How do I know this is the right decision? I mean, you probably never know. But things will never be the same again.

I smiled at August but was holding back tears. He gave me a quick but meaningful hug and then turned and walked through the school gates. I was proud of how brave he was being.

I slowly walked home to an empty, quiet house. I wonder what I will do today? It feels so strange to not have Auggie at home. We usually attend medical appointments and complete our daily schoolwork. Maybe I could get my drawing tools back out? It’s been a long time since I have used them...

1. Students compose the orientation for their narrative using their plan and the updated success criteria. Encourage students to re-read and revise their writing during the composing phase. Explain that students will continue to compose their text in [Lesson 18.](#_Lesson_18_–_1)

**Too hard?** Students use talk-to-text technology to draft and compose their orientation.

**Too easy?** Students use digital technologies to draft and enhance their narrative.

1. Select a few samples of student writing and explore how the characters, situations and phrases in each orientation establish different expectations for the story. Discuss how these differences shape students’ anticipation and interpretation of how the narrative will unfold.

## Lesson 18 – drafting and composing a complication

The following teaching and learning activities support multi-age settings.

### Whole

1. In small groups, students reflect on their understanding of narrative using the text, Wonder. Encourage students to build on others’ ideas. Ask guiding questions, for example:

* How do narrative conventions engage the reader? (Stage 2 and 3)
* Reflect on the interplay of plot, character and setting in Wonder. How did each element contribute to the narrative, and how did they work together to engage you as a reader? (Stage 2)
* How do narrative conventions engage the reader through models of behaviour? Provide evidence from Wonder (Stage 3).

1. In pairs, students begin the revising process by choosing 2 success criteria as a focus. In pairs, students read their orientation from [Lesson 17](#_Lesson_17_–_1) and identify how they have met the criteria selected. Display guiding questions for students to refer to when revising and editing. For example:

* How have you met the success criteria?
* Have you used your plan to guide your writing?
* Have you read your work aloud to check that it looks and sounds right?

1. Students apply feedback to their work.
2. Explain that students will draft the complication for their next chapter. Use the modelled plan and orientation from [Lesson 17](#_Lesson_17_–_1) to jointly construct the complication, including a series of events that build tension. For example:

I rustled through the dusty boxes in the garage and found my treasured watercolours. I was surprised how quickly it came back to me. I knew it was the only thing that would make me feel calm today.

I could not stop thinking about Auggie so I drew a picture for him, even though I knew he didn’t think I was good at drawing ‘boy stuff’. The clock ticked slowly as I started to walk to where I would pick him up. Miranda’s mum was picking Via up, so I had all afternoon to hear about Auggie’s day. I asked Auggie if he would like me to carry his school bag, which looked heavy. He told me no. I asked what seemed like one-hundred-and-one questions on the way home. I could tell he was getting frustrated and a little bit snappy. Auggie told me the girl who said goodbye at the gate is Summer. She seemed nice. I smiled to myself.

I left the drawing on Auggie’s bed. When we finally got home, he saw it and rolled his eyes. I was a bit rusty after homeschooling Auggie for so many years, but it felt good having time to draw and experiment. I asked Auggie about the kids at school and knew something was up. He told me they were okay. I changed the sub-

ject back to Summer. Auggie told me that they sat together at lunch.

I replied, “She is very pretty!”

“Yeah, she is,” he smiled. “We’re kind of like Beauty and the Beast.”

My heart sank! I’m glad he didn’t see my face.

1. Students write their complication, including a series of events.

**Too hard?** Students use talk-to-text technology to draft and compose their complication.

**Too easy?** Students build tension by including multiple complications.

1. In pairs, students continue the revising process by choosing 2 different success criteria as a focus. In pairs, students read their complication to their partner, identifying how they have met the criteria selected and discussing improvements that could be made. Students apply feedback to their work.
2. Share a few samples of student writing, highlighting increased tension as the series of events progresses.
3. Explain that students will continue composing their narrative in [Lesson 19](#_Lesson_19_–_1).

**Stage 2 Assessment task 6** – work samples from this lesson allow students to demonstrate achievement towards the following syllabus outcome and content points:

**EN2-UARL-01** – identifies and describes how ideas are represented in literature and strategically uses similar representations when creating texts

* describe the interplay of plot, character and setting in different types of narratives
* describe how narrative conventions engage the reader.

**Stage 3 Assessment task 6** – observations and work samples from this lesson allow students to demonstrate achievement towards the following syllabus outcome and content points:

**EN3-UARL-01** – analyses representations of ideas in literature through narrative, character, imagery, symbol and connotation, and adapts these representations when creating texts

* describe how narrative conventions engage the reader through models of behaviour, and apply narrative conventions when creating texts
* identify the ways different elements of a text contribute to character development and adapt these elements when creating texts.

## Lesson 19 – drafting a resolution and peer feedback

The following teaching and learning activities support multi-age settings.

### Whole

1. Students [turn and talk](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/numeracy/talk-moves) to discuss the narrative structures and conventions they have used in their writing. Revise the purpose of a resolution and identify how some common narratives are resolved.
2. Explain that students will use their plan and orientation from [Lesson 17](#_Lesson_17_–_1) and their complication from [Lesson 18](#_Lesson_18_–_1) to draft the resolution for their new chapter of Wonder.
3. Model drafting the resolution for the new chapter using the teacher-modelled plan from [Lesson 17](#_Lesson_17_–_1). For example:

The rest of the afternoon went on like nothing had happened. While Via was doing her homework, August went to his room and read his *Star Wars* comics. We are so lucky to have such a wonderful, independent daughter who never whinges about all we must do for Auggie. I still knew Auggie wasn’t right and when Nate came home, I told him about my suspicions. That night, Nate tucked Via into bed and I went to Auggie. He told me about the Darth Sidious comment from Julian, that boy seemed like a real villain. I hugged Auggie tight and told him that things will get better and he didn’t need boys like Julian in his life. Auggie gave me a little smile and fell asleep. I am so proud of what Auggie has achieved. That night, over a cup of tea, I discussed with Nate the possibility of looking for a job again. The past few years have been tough, but the future is starting to look brighter.

1. Revise [Resource 6 – writing process](#_Resource_5_–_1) and discuss the importance of re-reading and revising as students write.
2. Students write their resolution using the plan and the updated success criteria.

**Too hard?** Jointly construct the resolution. Students use talk-to-text technology to draft and compose their resolution.

**Too easy?** Students add a moral or CODA to their resolution.

### Part

The table below details the differentiated teaching and learning activities for each stage.

|  |  |
| --- | --- |
| Stage 2 (teacher guided) | Stage 3 (pairs/independent) |
| 1. Students conference with the teacher, using the success criteria to reflect on and edit their writing. Provide time for students to ask specific questions to clarify or follow up on information. | 1. After writing, students use the co-constructed success criteria to provide [peer feedback.](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=670264e-c389-1046-e775-9a03377ad8e5) 2. Students apply feedback and reflect on the structure and language choices made to suit the purpose of the text. |

### Part

The table below details the differentiated teaching and learning activities for each stage.

|  |  |
| --- | --- |
| Stage 2 (independent/pairs) | Stage 3 (teacher guided/independent) |
| 1. Students apply feedback to their writing. 2. In pairs, students reflect how the characters invite emotional engagement in their text. 3. **Optional:** students create an illustration of Mum’s face to reflect her chapter. | 1. Students conference with the teacher and their peers, using the success criteria to reflect on and edit their writing. Encourage students to reflect on how they highlighted characterisation in their writing. 2. Students apply feedback to their writing. |

### Whole

1. Explain that students will present their narrative to a small group in [Lesson 20.](#_Lesson_20_–_1)

**Stage 2 Assessment task 7** – observations and work samples from this lesson allow students to demonstrate achievement towards the following syllabus outcomes and content points:

**EN2-VOCAB-01** – builds knowledge and use of Tier 1, Tier 2 and Tier 3 vocabulary through interacting, wide reading and writing, and by defining and analysing words

* use word associations to build word knowledge.

**EN2-CWT-01** – plans, creates and revises written texts for imaginative purposes, using text features, sentence-level grammar, punctuation and word-level language for a target audience

* use an orientation, complication, resolution structure to create narratives centred on time, place and characters
* use apostrophes for contractions, and to show singular and plural possession
* plan structures and language to suit the purpose of a text
* create texts by drawing on personal and others’ experiences, and texts read, viewed and listened to for inspiration and ideas.

**EN2-UARL-01** – identifies and describes how ideas are represented in literature and strategically uses similar representations when creating texts

* experiment with narrative structures and narrative conventions encountered in literature when creating texts.

**Stage 3 Assessment task 7** – work samples from this lesson allow students to demonstrate achievement towards the following syllabus outcome and content points:

**EN3-CWT-01** – plans, creates and revises written texts for multiple purposes and audiences through selection of text features, sentence-level grammar, punctuation and word-level language

* experiment with characterisation
* understand and use simple hyphenation generalisations
* re-read, proofread and edit own and other’s writing, and use criteria and goals in response to feedback.

## Lesson 20 – presenting and reflecting

The following teaching and learning activities support multi-age settings.

### Whole

1. Remind students of the shared criteria for successful interactions from [Lesson 1](#_Lesson_1_–). Revise the co-constructed success criteria for presenting from [Lesson 2.](#_Lesson_2_–_1) For example:

* speak clearly using appropriate volume and pronunciation
* maintain eye contact to engage the audience
* use appropriate facial expressions, gestures and body language
* adjust volume to add meaning and to engage the audience
* use appropriate pace.

1. Refer to learning from [Lesson 2](#_Lesson_2_–_1) to discuss how literal or inferred meaning is impacted by tone, pace, pitch and volume, and gesture. Read the orientation from [Lesson 17](#_Lesson_17_–_1) to model literal or inferred meaning that is impacted by tone, pace, pitch and volume. For example, ‘How do I know this is the right decision?’ could be read with a contemplative tone, slightly softer than the previous sentences to indicate deep thought. Lowering the pitch could also convey the seriousness of Mum’s thought. Looking off to the distance (gesture) could reinforce Mum’s uncertainty and hesitation.
2. In small groups, students present their narratives. Students use the co-constructed success criteria from activity 1 to reflect on and monitor own (Stage 2 and 3) and others (Stage 3) presentations.
3. Students share their feedback based on the co-constructed success criteria in their small group.
4. Refer to the class story map that has been added to throughout the unit. Reflect on how R J Palacio has followed her 3 rules from [Lesson 9](#_Lesson_9_–_1). For example:

* all characters need to propel the narrative forward in a linear way
* all characters need to enhance August’s storyline
* all the characters that we hear from have grown or changed from knowing August.

1. Students use [exit tickets](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543?clearCache=c6d4c6d4-d53-12fa-1337-623a74f933ff) to reflect on their understanding of ‘characterisation’. The table below contains guiding questions to prompt students’ reflection.

|  |  |
| --- | --- |
| Stage 2 reflection questions | Stage 3 reflection questions |
| * Provide an example of how the situations and characters in Wonder engage the readers’ emotions? * How does character development drive a narrative? * How has the interaction between the characters added to your enjoyment of the text? | * How are character archetypes and stereotypes represented in Wonder? * What text elements did R J Palacio use to contribute to character development? |

**Stage 2 Assessment task 8** – observations and work samples from this lesson allow students to demonstrate achievement towards the following syllabus outcomes and content points:

**EN2-OLC-01** – communicates with familiar audiences for social and learning purposes, by interacting, understanding and presenting

* identify how inferred or literal meaning is impacted by tone, pace, pitch and volume, gesture and posture communication, and how these affect the audience
* plan and deliver spoken presentations using language and structure to suit purpose and audience
* reflect on and monitor own presentations according to given criteria.

**EN2-UARL-01** – identifies and describes how ideas are represented in literature and strategically uses similar representations when creating texts

* understand that characterisation refers to the qualities attributed to real and imagined characters, including their personality and emotional attributes
* describe how a character drives the plot in a narrative
* describe how characters invite emotional engagement with literature.

**Stage 3 Assessment task 8** – observations and work samples from this lesson allow students to demonstrate achievement towards the following syllabus outcomes and content points:

**EN3-OLC-01** – communicates to wide audiences with social and cultural awareness, by interacting and presenting, and by analysing and evaluating for understanding

* deliver presentations suited to purpose and audience
* reflect on and monitor own and peer presentations according to given criteria.

**EN3-UARL-01** –analyses representations of ideas in literature through narrative, character, imagery, symbol and connotation, and adapts these representations when creating texts

* recognise how character archetypes and stereotypes are represented in literature.

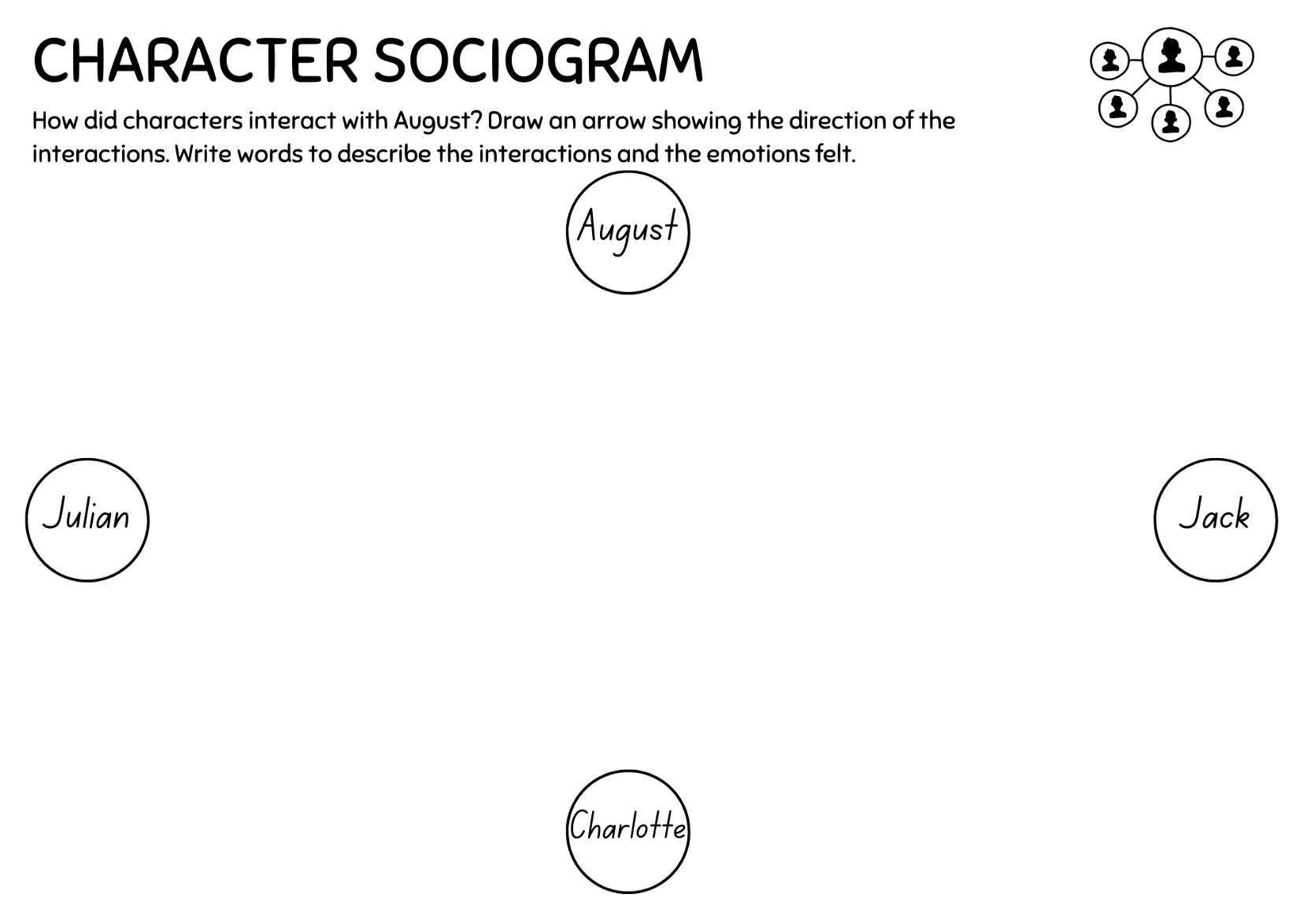
# Resource 1 – August’s character profile

|  |  |
| --- | --- |
| **Character** | August |
| **Appearance** |  |
| **Actions** |  |
| **Words or thoughts** |  |

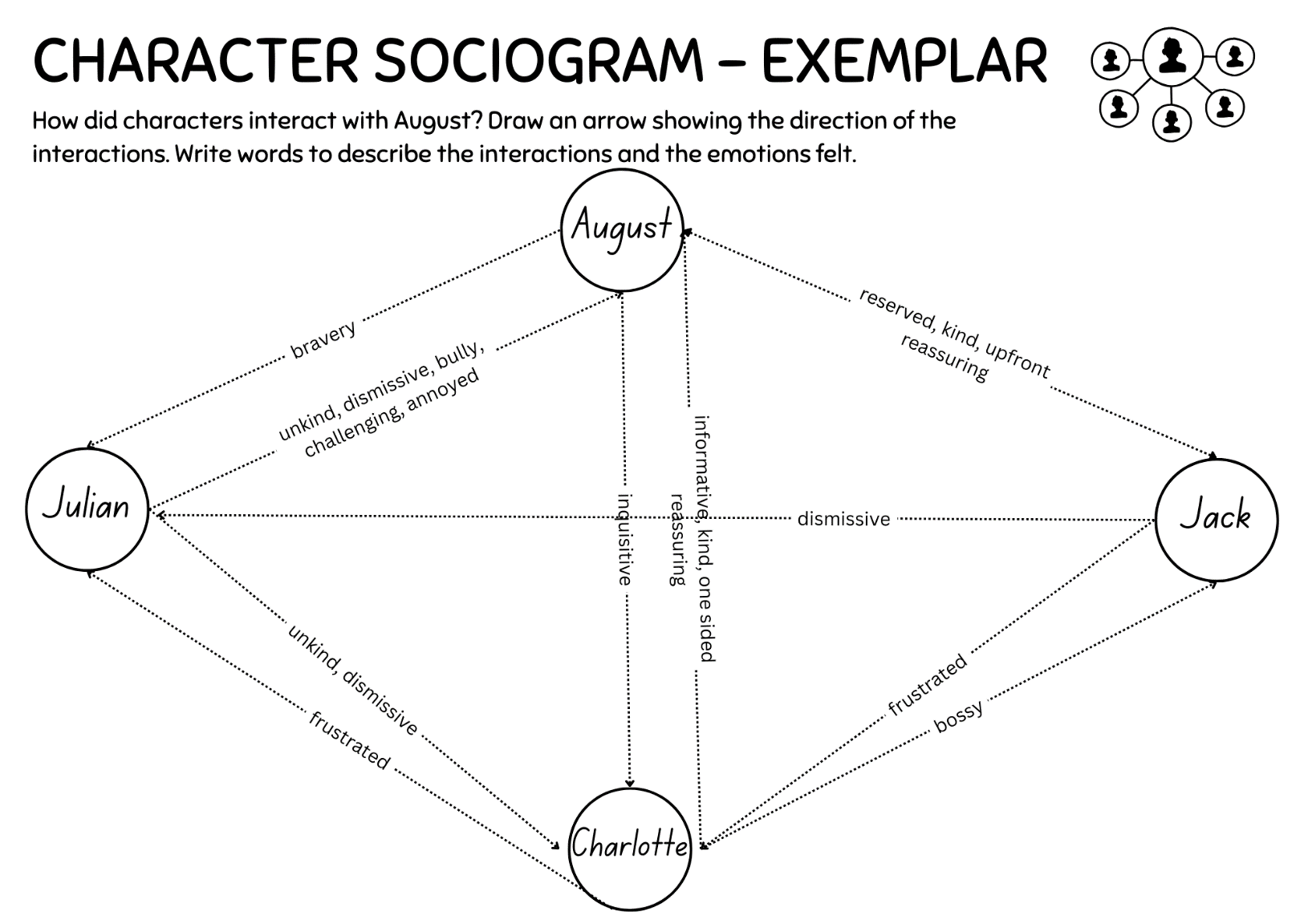
# Resource 2 – character profile

|  |  |
| --- | --- |
| **Character** |  |
| **Appearance** |  |
| **Actions** |  |
| **Words or thoughts** |  |
| **How does this character enhance August’s storyline?** |  |
| **How has this character grown or changed from knowing August?** |  |

# Resource 3 – character sociogram



# Resource 4 – character sociogram exemplar

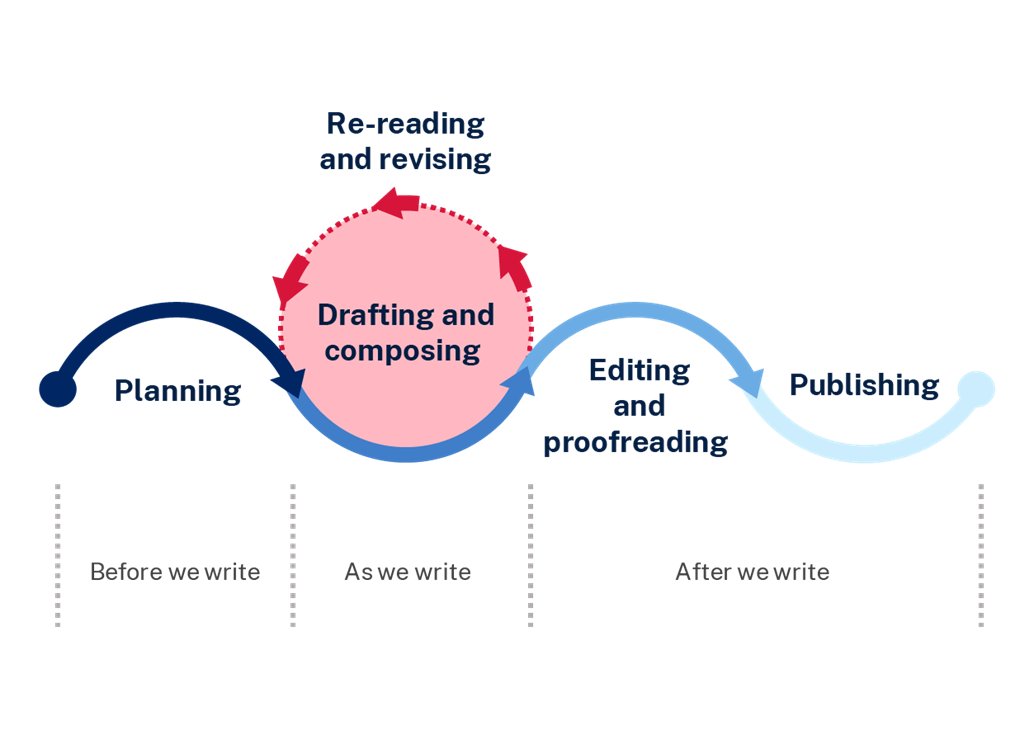


# Resource 5 – dialogue checklist

|  |  |
| --- | --- |
| Dialogue Checklist | Dialogue Checklist |

|  |  |
| --- | --- |
| Speech marks go around exactly what is spoken.  A capital letter is used at the start of what is spoken.  There is a piece of punctuation before the close of quotation marks.  ‘Saying verbs’ are used to describe how the speech is spoken.  A new line is used when each new character speaks.  A sentence can begin or end with dialogue.  Informal language is used such as contractions and colloquialisms. | Speech marks go around exactly what is spoken.  A capital letter is used at the start of what is spoken.  There is a piece of punctuation before the close of quotation marks.  ‘Saying verbs’ are used to describe how the speech is spoken.  A new line is used when each new character speaks.  A sentence can begin or end with dialogue.  Informal language is used such as contractions and colloquialisms. |

# Resource 6 – writing process



# Resource 7 – writing plan

|  |  |  |  |
| --- | --- | --- | --- |
| Narrative convention | Events | Feelings | Actions |
| Orientation |  |  |  |
| Complication |  |  |  |
| Resolution |  |  |  |

# References

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