English Stage 3 Second year – Unit 14

Perspective and context – *Worse Things*

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# Unit overview and instructions for use

In this 5-week unit, students will use the mentor text Worse Things*,* to gain a deeper understanding of the textual concepts of ‘perspective and context’ and ‘theme’. Students will examine and analyse how perspective is influenced by personal, social and cultural contexts and made evident through authorial choices. Students will innovate from the mentor and supporting texts and apply their understanding of poetic form and thematic elements to compose free verse poems. Students will publish and present their work using multimodal and digital features.

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 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. ‘Perspective and context’ is the mentor concept of this unit, explored using the mentor text Worse Things by Sally Murphy and supporting text [This is me](https://www.youtube.com/watch?v=CjxugyZCfuw) (lyrics) from The Greatest Showman.
2. Perspective is a lens through which the author perceives the world and creates a text, or the lens through which the reader or viewer perceives the world and understands a text. Readers may also temporarily adopt the perspectives of others as a way of understanding texts (NESA 2024).
3. Context is the range of personal, situational, social, historical and cultural circumstances that shape how texts and their representations are conceived, constructed, understood and interpreted (NESA 2024).
4. Understanding perspective can be supported through watching the department’s video: [Understanding perspective (3:37)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset6).
5. Understanding context can be supported through watching the department’s video: [Understanding context (5:23)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset13).
6. While ‘perspective and context’ is the mentor concept for the conceptual component of this unit, the supporting concept of ‘theme’ is explored within the relevant sections of the mentor and/or supporting texts.
7. The mentor text, Worse Things, is free verse poetry from the viewpoints of the 3 main characters. The author's perspective and context can be seen through these characters' portrayals, thoughts and actions.
8. For information on mental model, multimodal text and hyphenation, refer to the [NESA Glossary](https://curriculum.nsw.edu.au/curriculum-support/glossary).
9. Consider prior student knowledge about poetic forms, innovative punctuation, adjectival and adverbial clauses.
10. 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’.
11. The themes of connection, adversity (including death), resilience and overcoming challenges are explored throughout this unit. It is important to approach these topics with sensitivity and create a supportive environment where students feel comfortable discussing their thoughts, emotions and different perspectives.
12. [Lesson 9](#_Lesson_9_–_1) includes a PG-rated film clip as a supporting text. Due to the film's rating, it is essential to source parental consent before showing it to the students. It is recommended that teachers preview the clip before showing it to assess its suitability for individual school contexts.
13. 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.
14. 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.
15. 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 27 February 2024) and was not modified. See references for more information.

## Outcomes and content

The table below outlines 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.

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| 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 |  |  |  |  |  |  |  |
| * 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 |  |  |
| * Evaluate the role of gesture during social and learning interactions and describe its impact on the audience |  | x |  |  | x | x | x |
| * Apply interactive listening strategies by responding to and providing feedback to the speaker (InT5) |  | x |  | x | x | x | x |
| * Evaluate features of spoken texts that contribute to own or others’ enjoyment |  | x |  | x | x |  |  |
| * Select and use a variety of sentence lengths to suit the purpose of planned spoken texts (SpK6) |  | x |  |  |  |  | x |
| * Select multimedia components, visual displays or use gestural features to enhance and bring clarity to presentations (SpK6) |  | x |  | 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 |
| * Describe multiple meanings of words, including their metaphorical uses (UnT8) | x | x |  | x | x | x |  |
| * Compare nuances and subtleties between synonyms to discern the most appropriate word for a given context (UnT8) | 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 prosodic reading to enhance meaning and engage an audience (FlY6) | x |  | x | x | x | x | x |
| * Reflect on reading experiences and identify texts and language features that are enjoyable | x |  | x | x | x | x | x |
| * Adjust reading approach to suit the purpose for reading (UnT8) | x |  | x | x | x | x | x |
| * Use and compare different texts on similar themes or topics to synthesise ideas or information (UnT9) |  | x |  |  | x |  |  |
| * Compare purposes for different texts and consider why authors and illustrators have structured texts in particular ways (UnT8) |  | x | x |  | x |  |  |
| * Describe how own mental model is adjusted as new words and information deepen understanding during reading | x | x | x | x |  |  |  |
| * Explain how language evokes responses when reading (UnT9) | x | x | x | x |  | x | x |
| * Explain how modality can have subtle impacts on the meanings of words and contribute to deeper understanding when reading (UnT9) | x | x | x | x | x |  |  |
| * Monitor and repair reading when meaning breaks down (UnT9) | x |  | x | x | x | x | x |
| * Evaluate the effectiveness of comprehension strategies used to support reading and interpretation of texts | x |  | x | x | x | x | x |
| * Reflect on personal connections with a text and identify how interests and experiences can influence understanding and appreciation of ideas presented | 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 |  |  |  |  |  |  |  |
| * Choose literary forms with appropriate text structures, features and language to engage target audiences (CrT9) |  | x | x | x | x | x | x |
| * Experiment with the development of thematic elements |  | x |  | x | x | x | x |
| * Select and use poetic forms to descriptively express ideas |  | x | x | x | x | x | x |
| * Substitute specific nouns with all-purpose words as a cohesive device to replace verb groups, noun groups or whole clauses (CrT9) | x | x |  | x | x |  |  |
| * Choose multimodal features suited to a target audience and purpose, to reinforce and extend ideas |  | 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 |
| * Experiment with the placement of adverbial clauses, to modify the meaning or to add detail to a verb or verb group (GrA6) | x | x |  |  | x | x | x |
| * Vary sentence structures or lengths when using simple, compound and complex sentences, with a focus on achieving clarity and effect suited to text purpose | x | x | x | x | x | x | x |
| * Use a comma to separate a subordinate clause or a phrase from the main clause, or to separate information within a sentence, or to separate items in a list (CrT8, PuN6) | x | x | x | x |  | x | x |
| * Understand that texts, such as poetry, may include innovative use of punctuation, and experiment with punctuation to suit purpose and for effect | x | x | x | x | x | x | x |
| * Experiment with dashes and parentheses for humorous or ironic effect | x | x | x | x | x | x | x |
| * Understand and use simple hyphenation generalisations | x | x | x | x | x | x | x |
| * Experiment with word choices to create humour, for clarity or emphasis, to suit audience and purpose (CrT8) |  | x | x |  |  | x | x |
| * Select and use a range of synonyms in a longer text, for precision and to create variety for reader engagement | x | x | x | x |  | x | x |
| * Use print or digital tools to plan, sequence, create, revise, edit and publish texts |  | x |  | x | x | x | x |
| * Create texts using digital technologies suited to a target audience and purpose, to support and enhance the development of ideas (CrT9) |  | x |  | x | x |  | x |
| * Reflect on own writing by explaining and justifying authorial decisions regarding text-level features, sentence-level grammar, punctuation and word-level language |  | 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 |
| * Proofread written texts to correct misspellings, making use of spelling reference tools where required | x |  |  | x |  | x |  |
| * Explain the etymology of taught roots and apply this knowledge when creating written texts (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 |  |  |  |  |  |  |  |
| * Use handwriting efficiently in formal and informal situations (HwK8) | x |  |  | x |  | x | x |
| * Adjust handwriting style to suit writing purpose (HwK8) | x |  |  | x |  | x | x |
| * Reflect on and monitor typing accuracy and rate according to goals and given criteria | x |  |  |  |  | x | x |
| * Evaluate and select applications and tools to create text to suit audience and purpose | x |  | x |  | x |  | x |
| * Use taught shortcut functions on digital tools to facilitate text creation (HwK8) | x |  |  |  | x |  | x |
| **Understanding and responding to literature**  **EN3-UARL-02** analyses representations of ideas in literature through genre and theme that reflect perspective and context, argument and authority, and adapts these representations when creating texts |  |  |  |  |  |  |  |
| * Identify and describe messages common to lived experiences that recur in literature and use these representations when creating texts |  | x |  | x | x | x | x |
| * Identify how perspective is made evident through authorial choices (UnT8) |  | x | x | x | x |  | x |
| * Explore how perspective is influenced by personal, social and cultural contexts |  | x | x |  | x | x | x |
| * Reflect on and explain how personal, social and cultural context is expressed in own texts |  | 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 |
| Murphy S (2020) Worse Things, Walker Books, Australia. ISBN13: 9781760651657 | x | x | x | x | x | x | x |
| [Resource 1 – perspective response template](#_Resource_1_–_1) |  | x | x |  |  |  |  |
| [Resource 2 – this is me template](#_Resource_2_–_1) |  | x | x |  | x |  |  |
| Webpage: [About Sally Murphy](https://sallymurphy.com.au/about/) |  | x | x |  |  |  |  |
| Webpage: [Worse Things: The Story Behind the Book](https://sallymurphy.com.au/2020/05/worse-things-the-story-behind-the-book/) |  | x | x |  |  |  |  |
| Digital learning selector: [exit tickets](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543?clearCache=195e9cdf-9c90-746-ccbc-22b2b3df1798) |  | x | x | x | x | x |  |
| Stage 3 texts with different text structures for example, *Storm Boy* by Colin Thiele, *Spotlight* by Solli Raphael |  | x | x |  |  |  |  |
| Enlarged copy of pages 9, 10, 14, 15, 16 and 17 of the text Worse Things |  | x | x |  |  |  |  |
| Sticky notes |  | x | x |  |  |  |  |
| Poster or chart paper |  | x | x |  |  |  |  |
| Student copies of pages 44 and 45 of the text Worse Things |  | x | x |  |  |  |  |
| Digital learning selector: [graphic organiser](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/599?clearCache=7bb2188a-cd7a-f29f-ff3d-32cf32c8eb9) |  | x | x |  |  |  |  |
| [Resource 3 – visual representations](#_Resource_3_–_1) |  | x |  | x |  |  |  |
| [Resource 4 – exploring theme](#_Resource_4_–_1) |  | x |  | x |  |  |  |
| Webpage: [Poetry Friday: Definition Poems](https://sallymurphy.com.au/2020/05/poetry-friday-definition-poems/) |  | x |  | x |  |  |  |
| Digital learning selector: [concept map](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/577?clearCache=8342fd2-42a3-a1a7-4015-621a6a2dc439) |  | x |  | x |  |  |  |
| [Resource 5 – freedom definition poem](#_Resource_5_–_1) |  | x |  | x |  |  |  |
| Video: [The Greatest Showman Cast - This Is Me (Official Lyric Video) (3:49)](https://www.youtube.com/watch?v=CjxugyZCfuw) |  | x |  |  | x |  |  |
| Webpage: [Shaun Tan The Arrival](https://www.shauntan.net/arrival-book) |  | x |  |  | x |  |  |
| [Resource 6 – ‘This is me’ planning scaffold](#_Resource_6_–_3) |  | x |  |  |  | x |  |
| [Resource 7 – character mind map](#_Resource_7_–_1) |  | x | x |  |  | x |  |
| [Resource 8 – character mind map exemplar](#_Resource_8_–) |  | x |  |  |  | x |  |
| [Resource 9 – writing process](#_Resource_9_–_1) |  | 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.

#### Learning intention

Students are learning to identify how perspective is evident through authorial choices and is influenced by personal, social and cultural contexts.

#### Success criteria

Students can:

* understand and explore perspective through a given scenario
* explore perspective through personal, social and cultural contexts
* identify how perspective is made evident through authorial choices
* describe how a mental model is adjusted with new information to deepen understanding
* use perspective and context to make authorial choices and apply them to compose a free verse poem.

## Lesson 1 – understanding and exploring perspective

1. Write and display the statement ‘We all view the world through a different lens’. In small groups, students discuss the statement and record ideas on individual whiteboards. One representative from each group shares ideas with the class.
2. Introduce or revise (from previous units) the textual concept of ‘perspective and context’ with a focus on perspective. Discuss the concept of perspective and how people view the world differently based on their life experiences, roles, values and beliefs.

**Note:** perspective is a lens through which the author perceives the world and creates a text, or the lens through which the reader or viewer perceives the world and understands a text. Readers may also temporarily adopt the perspectives of others as a way of understanding texts (NESA 2024).

1. To deepen student understanding of the concept of perspective, provide the class with an imagined scenario, such as, ‘A brand new swimming pool has magically appeared in the school playground’. Model viewing the world through a different lens by taking on one role and sharing a perspective. For example, teacher, student, parent and principal lenses. Select students to take on one of the other roles and discuss what each person would think or say and why. For example:

* Teacher: ‘I hope the students play safely in this pool while I am on duty.’ The teacher looks through this lens because of concern about student safety in the playground.
* Student: ‘This is amazing, I can’t wait to swim and play in it.’ The student looks through this lens because they enjoy playing in pools.
* Parent: ‘I wonder if the school will be giving swimming lessons to all students?’ The parent looks through this lens because they are thinking about how their child would benefit from using the pool.
* Principal: ‘I need to meet with teachers to clarify pool safety rules and protocols.’ The principal looks through this lens because they are thinking about the safety of the school community.

1. Provide the class with another imagined scenario, such as ‘Watching the school football team score a winning goal in the grand final’. Divide the class into groups and allocate a student from each group a different lens or character, such as a player for the school team, a player for the opposing team, a parent or a coach.
2. Students use [Resource 1 – perspective response template](#_Resource_1_–_1) to compose a written response about how their assigned character would respond to the situation.

**Too hard?** Students work with a partner to illustrate and label what their characters did and said in response to the given situation. Discuss how their characters reacted differently.

1. Explain that groups will role-play the scenario to show how their character would react (what they would think, say and do) to demonstrate their perspective. In small groups, students role-play the scenario to show their character’s perspective.
2. As a class, students discuss their character’s perspective, how they perceived and responded to the situation, and why.
3. Ask students to imagine that they are now a spectator watching the football game from activity 4. In pairs, students discuss their perspective, how they would personally react and why.
4. Introduce the text, Worse Things by Sally Murphy. Display the front cover and the words broken, belong, lonely, togetherness, nice, sport, alone, words, worry, umpire, dream, watch, friend. Explain that these are key words from the text and are connected in various ways.
5. In pairs, students discuss clues from the front cover and the displayed words from activity 9 to write a prediction about the text.
6. Students share their predictions and discuss if their perspective of certain words influenced them. Ask guiding questions, for example:

* Did you have any personal connections to the vocabulary? If so, what were they?
* How might your interests and experience influence your understanding and perceptions of the words?

1. Read Chapter 1 of the text. Ask guiding questions to support students’ comprehension. For example:

* Why do you think the text is titled *Worse Things*?
* What do you notice about the structure of this text? For example, it is a free verse novel written in first person narrative voice from the viewpoint of 3 characters.
* Why has the author written ‘CRACK!’ (p 9) in capital letters? What impact does this have on the reader?
* How is Blake feeling in this chapter, and how do you know?
* How does Jolene feel about her sport? What makes you say that?
* Who is Amed watching, and how is he feeling?

1. After reading, encourage students to ask questions to clarify meaning and promote deeper understanding of Chapter 1.
2. Students analyse the information presented in Chapter 1 and their predictions from activity 10. Students revise their predictions using the information they now know about the text.
3. Students [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=c3fbf582-ee36-d115-6e5e-621e9d12c42) to reflect on personal connections they made with the text and discuss how their connections supported their understanding.

## Lesson 2 – exploring perspective through context

1. Read Chapter 2 of Worse Things. Ask guiding questions to support students’ comprehension. For example:

* Why does Blake feel that his life is on hold?
* How does Amed feel about being a watcher? What makes you say that?
* What type of person is Amed’s aunt? How do you know?
* Why was the poem ‘Belong’ added to Chapter 2?
* What do we learn about Jolene’s relationship with her parents? Why is this significant?

1. After reading, encourage students to ask questions to clarify meaning and promote deeper understanding of Chapter 2.
2. Display the statement ‘Authors, just like readers, have their own perspectives, beliefs, values and attitudes towards the things they write about’. Students discuss if they agree or disagree with this statement, providing reasons for their answers.
3. As a class, revise student learning about perspective from [Lesson 1](#_Lesson_1_–_1) and co-construct a class definition.
4. Introduce or revise (from previous units) the concept of ‘context’.

**Note:** context refers to the range of personal, situational, social, historical and cultural circumstances that shape how texts and their representations are conceived, constructed, understood and interpreted (NESA 2024).

1. Discuss what factors ‘outside’ the text impact the meaning conveyed by the author and how the reader interprets it. Explore and define the terms personal, social and cultural contexts. For example:

* Personal context: experiences, feelings, who you are as an individual. This includes life experiences, personal history, skills, beliefs, education, health, psychological wellbeing and individual goals.
* Social context: how society and the people around you affect your behaviour. This includes your family, friends, school, sports clubs, where you live, and the rules and expectations of the larger community.
* Cultural context: the shared values, traditions and ways of doing things within a group of people at a particular time and place. This includes cultural background, language, customs, traditions, religion and beliefs.

1. Read examples from the text Worse Things that relate to students’ contexts*.* Students connect to the textual concept of ‘context’ and stand when they hear a statement they can relate to. For example:

* personal context: know how to play a sport; ever hurt yourself and missed out on playing sport.
* social context: part of a sporting club; have more than 3 people in your school friendship group.
* cultural context: understand or speak a language other than English at home; your family participates in a special tradition or celebration.

1. Ask students what they noticed about their peers during activity 7. For example, some peers stood at different times, highlighting that everyone is influenced by their personal, social and cultural contexts.
2. Display and distribute [Resource 2 – ‘This is me’ template](#_Resource_2_–_1). Students complete the template by listing key words about their own personal, social and cultural contexts. For example:

* personal: I am the eldest child in my family
* social: I am connected to a sports club or swimming squad
* cultural: I celebrate Lunar New Year.

1. In small groups, students reflect on their completed [Resource 2 – ‘This is me’ template](#_Resource_2_–_1). Students share and discuss the information about their personal, social or cultural contexts and how they are similar and different to their peers. For example, Ryan celebrates Lunar New Year, but Kai celebrates Diwali. They could discuss their different cultural experiences such as customs, food and decorations.

**Note**: students will re-use their completed template in [Lesson 9.](#_Lesson_9_–_1)

1. Introduce the author of Worse Things, Sally Murphy, by exploring the [About Sally Murphy](https://sallymurphy.com.au/about/) and [Worse Things: The Story Behind the Book](https://sallymurphy.com.au/2020/05/worse-things-the-story-behind-the-book/) webpages. Focus students’ attention on why she wrote the text and examine the author’s context.
2. Students use the [one-pager strategy](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/one-pager) to select key information about Sally Murphy from the website. Students create a one-page summary using images, text, symbols and diagrams.

**Too hard?** Provide students with a template to scaffold their ideas.

1. As a class, discuss what students have learned about Sally Murphy’s personal, social and cultural context.
2. Analyse how Sally Murphy’s context has influenced and shaped her perspective, why she wrote the book and how the characters are portrayed in the text. For example, Sally Murphy’s social context (family) is very involved in sport, which influences her perspective on sports. It is also why she has written a book about young children and their involvement in sport.
3. Students write a paragraph about how Sally Murphy’s perspective is influenced by her personal, social and cultural contexts, using information from their one-page summary from activity 12.

**Too hard?** Students record sentences under their one-pager about Sally Murphy and how her perspective is influenced by her personal, social and cultural contexts.

**Too easy?** Students add details about how Sally Murphy's perspective influenced her storytelling and the characters in Worse Things.

1. Students use a ‘rose, bud, thorn’ [exit ticket](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543?clearCache=bed12677-e8a7-8f62-9055-eda086055e5b) to reflect on their understanding of ‘perspective and context’. For example:

* What did you find interesting about ‘perspective and context’? (rose)
* What wonderings do you have? What would you like to learn more about? (bud)
* What did you not understand or need to clarify? (thorn).

## Lesson 3 – identify how perspective is made evident through authorial choices

**Note**: the teacher will need to collect at least 2 familiar Stage 3 texts with different text structures for each group of students to use in this lesson.

1. As a class, [brainstorm](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542?clearCache=c7be2368-a45b-f55d-65c3-d1888291cc0) interactive listening strategies that students can engage with throughout the unit. For example, giving the speaker undivided attention, acknowledging their message, deferring judgement or asking clarifying questions.
2. Organise students into small groups. Provide each group with 2 familiar Stage 3 texts with different text structures and features, such as Storm Boy by Colin Thiele and Spotlight by Solli Raphael. Students compare the texts to Worse Things and record similarities and differences in structure and features.
3. As a group, students consider and discuss why authors and illustrators structure texts differently. Encourage students to apply interactive listening strategies from activity 1. Invite students to share their group’s ideas with the class.
4. [Brainstorm](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542?clearCache=c7be2368-a45b-f55d-65c3-d1888291cc0) and record students’ prior knowledge about poetic forms. For example, free verse, sonnet, limerick. Discuss poetic preferences and share observations of techniques and their effects. Co-construct a definition of poetry. For example, a text that uses words in an imaginative way to describe an idea and evoke emotion.
5. Discuss how Worse Things is a free verse novel written in first person narrative voice rather than a traditional narrative. Explain that most verse novels:

* have a narrative structure and are written in short chapters or sections
* read from start to finish – unlike a collection of poems
* use colloquial language
* include humour and social topics
* use emotional language to convey a character’s inner thoughts.

1. In pairs, students examine and analyse the text structure of Worse Things using the following prompting questions:

* Why do you think the author structured the text this way?
* Does free verse make it easier to read or understand? Why?
* Does free verse make the text more enjoyable to read? What makes you say that?

1. Revisit the pages 9 and 10 of the text. Co-construct and analyse how perspective is made evident through the authorial choices. Ask guiding questions, for example:

* Why did the author write about Blake’s experiences and sport? (subject matter) For example, the author and her family are passionate about sport. When her son broke his arm, she experienced the effects that this had on him. The author’s experiences and perspective influenced her to create Blake’s character and write from his viewpoint.
* Why has the author chosen to tell the story using free verse poetry? (structural arrangement). For example, it uses colloquial language, includes humour and social topics and has emotional language to convey a character’s inner thoughts. This relatable for students.
* Why has the author chosen the character of Blake to help tell the story? (characterisation). For example, Blake is one of the 3 central characters of the text. The author has chosen him to show the social and emotional problems that children face.

1. Provide students with pages 14, 15, 16 and 17 of the text. In pairs, students analyse how perspective is evident through Sally Murphy’s authorial choices, providing examples about subject matter, structural arrangement and characterisation.
2. Students write a paragraph about how perspective is evident through Sally Murphy’s authorial choices.
3. Read Chapter 3 of Worse Things. Revise building and adjusting a mental model from learning in Component A. Highlight and explain how the author uses descriptive language in this chapter to build the reader’s mental model of the 3 characters. For example, ‘...Miss Hockey star...popular, smart...teachers look to you for answers...’ (p 34).
4. Students develop a mental model of the 3 main characters by recording interesting and descriptive language from the text on sticky notes. In pairs, students analyse and discuss. Ask questions to guide the discussion and analysis, for example:

* What language choices add meaning to the characters’ descriptions? For example, the author uses colloquial words such as ‘umps’ (p 9) to portray Blake’s easy-going character; more detailed words such as ‘single-handedly’ (p 14) to portray Jolene’s intelligent and reflective character; ‘You can’t see me watching...’ (p 16) to portray Amed’s character as an observer.
* Why has Sally Murphy used this language? What response does the language evoke from the reader? For example, the language choices allow the reader to see the characters in different ways and helps them to understand and connect with the text. The language engages the target audience and provides insight into each character’s thoughts and viewpoints.

1. As a class, create a character chart for Blake, Jolene and Amed. Record what students have learned about each character so far. The sticky notes from activity 11 can be added to the chart. For example:

* Blake: loves playing football, fractured arm, dreams of playing in the big league, is miserable because he cannot play for 6 weeks, and begins to feel like an outsider.
* Jolene: a good hockey player, no longer enjoys it, is not close to her mum, feels like her mum only cares and talks to her about hockey, worried about her dad, misses her dad who is away from home saving refugees and displaced people, wealthy, intelligent.
* Amed: observer, lonely, lives with his aunt, is living away from his homeland, feels unfamiliar with this new place, feels like he does not belong, caring towards his aunt, finds it hard to understand everything around him, understands how Blake is feeling, sense of humour, wants to connect with Blake.

**Note**: this chart will be added to throughout the unit.

1. Revisit page 34 of the text. Examine how each character’s viewpoint increases understanding of the other 2 characters. For example, learning through Amed’s viewpoint that Jolene is intelligent, wealthy and respected by her teachers.
2. Students use a ‘traffic light reflection’ [exit ticket](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543?clearCache=bed12677-e8a7-8f62-9055-eda086055e5b) to reflect on their understanding of how the author’s perspective and context is shown through subject matter, structural arrangement and characterisation. For example:

* I am still unsure about ... (red)
* I am working on my understanding of ... (orange)
* I have learned that ... (green).

## Lesson 4 – using perspective and context to make authorial choices

1. Read Chapter 4 of Worse Things,pausing to discuss and pose comprehension questions about key vocabulary, characters and the storyline. For example:

* How does Jolene feel about school? What makes you say that?
* What does Amed notice about Jolene? What do they have in common?
* How does the language in the ‘Worry’ poem (p 51) evoke a response from the reader?
* What do we learn about Amed’s personality on page 53?
* How does Blake see himself? How does he feel about not being able to play footy?
* What do the 3 characters have in common?

1. Encourage students to ask questions to monitor and clarify understanding.
2. Record any new information students have learned about each character on the co-constructed character chart from [Lesson 3](#_Lesson_3_–_1).
3. Display page 70 of the text. In pairs, students use the [See-Think-Wonder](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/662?clearCache=7b58df78-f040-7ea1-e64a-53578427a257) routine to examine, discuss and ask analytical questions about the poem. For example:

* What authorial choices do you ‘see’ to tell you what Blake thinks or feels? (see)
* Why do you ‘think’ the author has made these choices? (think)
* How does this poem make you ‘wonder’ about the character or the text? (wonder).

1. Explore how this part of the text relates to the author’s perspective and connects to the characters' viewpoints. For example, Amed and Blake are both on the sideline watching and feeling lonely.
2. Select excerpts from the text highlighting the descriptive language and information used to help the reader build on their mental representation of the characters. In pairs, students explore and describe how their mental model has adjusted using new information and deepened understanding about one of the characters. For example, Amed feels like ‘an outsider’ (p 68) and he is separated by an ‘invisible fence of language’ (p 69). Add any new information to the co-constructed character chart from [Lesson 3](#_Lesson_3_–_1).
3. As a class, discuss the similarities and differences between the characters. Record ideas on a [graphic organiser](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/599?clearCache=7bb2188a-cd7a-f29f-ff3d-32cf32c8eb9) such as a Venn diagram. Encourage students to justify their responses with reference to the text. Ask guiding questions, for example:

* What interests do Jolene, Blake and Amed have?
* What do they dislike?
* What do they value?
* How do they feel about their life’s circumstances?

1. Discuss how readers interpret a text by making personal connections that influence their understanding of the characters and events. In pairs, students interview each other and compare themselves to the main characters in the text. Use guiding questions, for example:

* Do you have any personal connections to the main characters or events in the text? If so, what are they?
* Do you have any similar interests, values and personalities to one of the main characters in the text? If so, what are they?
* How might your interests and experience have influenced your understanding and perceptions of the characters and their thoughts and feelings?

1. Display pages 44 to 47 of the text. Analyse and discuss what Jolene is thinking and feeling. For example, Jolene is feeling unhappy about her relationship with her mother. She is avoiding thinking about how to cope with the relationship by thinking of her friends and what she likes about school.
2. As a class, highlight, examine and analyse Sally Murphy’s authorial choices used to show her perspective based on her life. Ask guiding questions, for example:

* Why is the structural arrangement and style like a spoken text? For example, free verse with the use of short and long sentences makes it seem more like a spoken text and appeals to the target audience; conveying thoughts and feelings.
* Who is the target audience for this text? What clues from the text help to determine this? Is the audience positioned to feel detached or involved in the text? (audience positioning).
* What language features are used? For example, colloquial phrases ‘on my case’ (p 44) allows readers of the same age group to connect with the character; use of pronouns, for example, ‘he’ refers to Mr May.
* What intentional word choices and figurative language are used? For example, similes ‘...poems like gems words like priceless pearls’ (p 45); What is the purpose and impact of language such as ‘on my case’ (p 44) or ‘stuff’ (p 45)? (language) to evoke an emotional response and create imagery; ‘blah, blahs’ (p 47) to create humour; ‘through and through’ (p 46) for emphasis.
* How is punctuation used in the text?
* **Dash**: ‘not my friends anyway - ’ (p 44) to signal a longer pause. Refer to student learning about dashes and parentheses from Component A (punctuation).
* **Parentheses**: ‘(though there isn’t much of that at the moment)’ (p 44) for humorous or ironic effect.
* **Full stops**: ‘Music. Books. Boys. Horses.’ (p 44) to list.
* **Question marks**: ‘But English?’ (p 46) for rhetorical effect.

**Note:** a dash is used to give a range, show a sudden change of thought in a sentence, provide more information in a sentence, replace brackets in a sentence. Parentheses are punctuation marks used to enclose words that give more information about the text.

1. Explain that students will innovate from the text to write a free verse poem using the topic, ‘The best thing about being at school’ (p 44 and 45). Re-read pages 44 and 45 and explore the structure, language features and punctuation used.
2. Model using perspective and context to innovate from the text and compose a new poem. Use information in the square brackets as think-alouds to guide writing. **Note:** the bold text highlights the new ideas in the poem. For example:

The best thing about being at school

is not having to **clean up my room.** [Opening lines with a negative experience from home]

At school,

the kids chat

about everything but **chores.** [Select something that relates to the opening idea]

**Pancakes.**

**Taylor Swift.**

**Pokemon.**

**Superheroes.** [List 4 examples that students enjoy]

**Tying shoelaces** [The final example should indicate humour]

**(even though my older brother still can’t do that!)** [Use parentheses to add humour]

No one wants to talk about **tidying their room.**

Not my friends anyway –

**Lucas plays with his Rubik's cube.**

**Lannie watches K-pop videos**

**and Ryan likes to play games**. [List 3 friends and what they enjoy doing]

Another good thing about school is **art**. [Select a subject or topic of interest students enjoy learning]

**Art is like a rainbow on a cloudy day**

**it always cheers me up**. [Use figurative language to describe their chosen area of interest].

1. Students use the text as a model to compose their own free verse poem titled, ‘The best thing about being at school’ by replacing the bold words with their own examples. Encourage students to use their personal, social and cultural context to express their perspective.

**Too hard?** Students work in pairs to write their free verse poem.

**Too easy?** Students experiment with the structure of their poem and use more complex figurative language, such as metaphor.

1. In small groups, students share their poems and discuss similarities and differences between their perspectives and context from the poems.

**Assessment task 1** – observations from this lesson allow students to demonstrate achievement towards the following syllabus outcome and content points:

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

* describe how own mental model is adjusted as new words and information deepen understanding during reading
* reflect on personal connections with a text and identify how interests and experiences can influence understanding and appreciation of ideas presented.

# 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.

#### Learning intention

Students are learning to identify and describe messages common to lived experiences that relate to the text.

#### Success criteria

Students can:

* understand and describe how theme is represented in literature
* explore how themes are conveyed through language features such as synonyms
* using metalanguage to discuss punctuation
* experiment with theme to create a definition poem
* publish and present a multimodal definition poem.

## Lesson 5 – understanding theme

1. Display [Resource 3 – visual representations.](#_Resource_3_–) In small groups, students examine the images and reflect on how they may connect with the text and be a visual representation of key ideas. For example:

* A rubber band could signify resilience representing Jolene’s persistence to play hockey despite her lack of desire to do so.
* The puzzle piece could signify a sense of belonging or Amed’s hope to ‘fit in’ and understand the language spoken by his peers.
* The bird’s broken wing could signify vulnerability. This represents Blake’s struggle with his physical injury hindering his ability to play football and fulfil his dreams.
* A friendship bracelet could signify how Jolene, Blake, and Amed’s experiences of ‘worse things’ could ultimately lead to friendship.

1. As a class, students share their insights from activity 1. Encourage students to listen actively to their peers’ interpretations and ask questions to deepen their understanding.
2. Read Chapter 5 of Worse Things, pausing to discuss and pose comprehension questions about key vocabulary, characters, and the storyline. For example:

* What does Amed mean by ‘truly alone’? (p 74) What makes you say that?
* What does the metaphor ‘memories darker than midnight’ (p 74) mean? How does this help the reader learn more about Amed?
* How has the story about the bird adjusted our mental model or influenced our understanding of Blake? (p 76–77)

1. Encourage students to ask questions to clarify their understanding.
2. Record any new information students have learned about each character on the co-constructed character chart from [Lesson 3](#_Lesson_3_–_1).
3. Introduce the textual concept of ‘theme’. Explain that themes:

* are different from subjects and topics
* arise out of the actions, feelings and ideas of people and characters
* may be explored in different ways by different texts
* are a broad idea about life and relate to social, moral and ethical questions (conveys an attitude or value about an idea)
* are usually not stated but must be inferred.

**Note:** theme is an overarching or recurring idea that describes attitudes or values that are perceived in a text. A theme may range from the understood ‘moral’ of a text to philosophical observations that the audience makes about the events, characters and experiences depicted in a text. A text may have more than one theme (NESA 2024).

1. Highlight how authors intentionally choose visual representations, characters and events to convey their perspective of specific themes or messages in a text. Explain that themes are expressed through characters’ experiences and viewpoints. Ask analytical and evaluative questions, for example:

* What feelings, emotions or attitudes do each of the characters (Amed, Blake and Jolene) express in Chapter 5?
* What are the recurring themes or messages in the chapter?
* In what ways do the characters’ viewpoints help the reader understand the author’s message? For example, Jolene’s reluctance to play hockey contrasts with her mother’s expectations, highlighting personal struggles.
* Has Sally Murphy successfully portrayed the themes or messages through each of the character’s viewpoints? What makes you say that?

1. Explore that texts can convey a combination of themes or messages, and readers often interpret these differently based on their own perspectives and contexts. Reinforce that texts can include themes or messages common to lived experiences, such as societal issues, ethical dilemmas and character growth.
2. Re-read pages 74 and 75 and examine the text's repetitive structure. Explore the effect of beginning each stanza with ‘You don’t know what it is like’. For example, Amed repeats ‘You don't know...’ to emphasise his isolation and lack of understanding from the children in his new school.
3. In pairs, students identify what theme or message the author is trying to communicate by giving the reader insight into Amed’s past experiences. Encourage students to consider Amed’s thoughts and feelings, such as facing obstacles or adversity (loss of family) and finding the strength and resilience to move forward.
4. Ask students to consider why the author has included diverse characters (Jolene, Amed and Blake) in the text. Discuss how each character’s personal struggles contribute to themes such as resilience and overcoming challenges.
5. Co-construct a class definition of theme. [Brainstorm](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542?clearCache=c7be2368-a45b-f55d-65c3-d1888291cc0) additional themes within Worse Things*.* For example:

* the importance of family, friendship and connection
* valuing the power of choice
* embracing change.

1. Provide students with a copy of [Resource 4 – exploring theme](#_Resource_4_–_1). In pairs, students identify a theme from Worse Thingsand use evidence from the text to support their thinking.
2. Students write a paragraph explaining one of the themes in the text using evidence to support their thinking. Encourage students to use their ideas from activity 13. In small groups, students share their responses.
3. Students complete a 3-2-1 [exit ticket](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543?clearCache=78c2c76e-5625-7a46-b644-101ed66e6528) to demonstrate their understanding of theme. For example:

* three things you learned about the textual concept of theme
* two questions you wonder about theme or how it is evident in the text
* one reason why it is important to understand themes within a text.

## Lesson 6 – exploring theme

1. View the webpage [Poetry Friday: Definition Poems](https://sallymurphy.com.au/2020/05/poetry-friday-definition-poems/). Highlight the section that reads ‘First I identified key words or themes...’ to ‘... what was happening in the text.’ Explore why the author has included definition poems in each chapter.
2. Explain that a definition poem is a type of poem that defines or describes a particular word or theme. Definition poems can be creative and interpretive and offer different perspectives on a chosen topic.
3. Revise a synonym as a word or phrase that has the same or a similar meaning to another word or phrase (NESA 2024) as taught in Component A.
4. Display the definition poem titles, ‘Worry’, ‘Sport’ and ‘Alone’ around the classroom. Provide each student with a synonym from one of the 3 poems. For example, to fret (worry) (p 51), exercise (sport) (p 63), solitary (alone) (p 73).
5. Students identify peers that have synonyms for the same definition poem. For example, ‘to fret’, ‘to stress’, ‘not by oneself, anyway’ (p 51). In groups, students re-create the definition poem by placing their synonyms under the title.
6. As a class, review the poem ‘Alone’ (p 73) and the synonyms Sally Murphy chose. Provide students with other synonyms that could have been used in the text. For example, solo, independent, unaccompanied, individual. Explore the nuances and subtleties between the synonyms and why Sally Murphy did not include them in the text. For example, ‘solo’ emphasises an action performed alone which can have positive connotations. ‘Solitary’ focuses on being alone and isolated which can have negative connotations.
7. In pairs, students reflect on the range of synonyms the author uses for the poems ‘Worry’ (p 51) and ‘Sport’ (p 63). Students explore the meanings of each word and how they relate to the themes in the text. Students brainstorm other synonyms that could be used in the definition poem and consider nuances and subtleties between them.
8. Revise student understanding of modality from Component A. Discuss how modality can subtly impact the meanings of words and contribute to deeper understanding when reading. Using the re-created definition poems from activity 5, students explore the modality and how words can have a greater impact.
9. In small groups, students analyse and discuss the modality of the words and order them on a [word cline](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/566?clearCache=1b812c7b-e669-f737-f328-6423fae810). Select one student from each group to share their group’s word cline and the reasoning behind their choices.
10. Review learning about the innovative use of punctuation in poetry from Component A. Analyse the text structure, language features and punctuation used in the definition poem ‘Alone’ (p 73). Encourage students to use metalanguage when discussing language features. For example:

* **List format (structure)**: the poem presents a series of words or phrases, each separated by a line break. This creates a list-like structure, where each concept stands on its own.
* **Precise word choices and synonyms**: the poem uses a range of synonyms for precision to expand upon the key word and create variety for reader engagement. Each word or phrase has been carefully selected to carry significant meaning.
* **Alliteration**: the repetition of the ‘s’ sound in the selected words or phrases (single, sole, solitary, separate, sad, set apart) enhances the overall rhythm and flow of the poem.
* **Square brackets**: indicate pronunciation. Inside the brackets, the asterisk (\*) emphasises the syllable ‘lone’.
* **Parentheses**: include additional information about the part of speech being used. The parentheses indicate that ‘(adj.)’ stands for ‘adjective’ and informs the reader that ‘alone’ is being used as an adjective in the poem’s context.
* **Hyphenation**: used at the end of a line, to break a word between syllables or morphemes (NESA 2024). The hyphen is used creatively in ‘un-together,’ separating the prefix ‘un-’ from the word ‘together’ to emphasise the opposite meaning and reinforce the idea of disconnection.
* **Full stops**: used at the end of certain lines, such as after ‘sad’ and ‘un-together’ to indicate a pause or a complete thought. In this poem, the use of a full stop deviates from traditional sentence structure and is used as a form of innovative punctuation in poetry.

1. Discuss how the author’s perspective and messages are evident through authorial choices within the text. For example, the author has changed her authorial choices in the definition poems to focus on one key idea related to a theme in the text.
2. Explain that students will create their definition poem using one key idea related to a Worse Things theme.
3. Brainstorm key ideas that connect with themes from the text. For example, freedom, obstacles, strength and resilience connect to overcoming adversity; friendship and family are related to connection.
4. Select a key idea, for example, ‘freedom’. Model using a dictionary and thesaurus to find synonyms for the key idea. Record on a [concept map](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/577).
5. Provide students with a [concept map](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/577), dictionary and thesaurus to find synonyms for their key idea. Encourage students to find a range of synonyms with different nuances and subtleties to reflect their chosen key idea.

**Too hard?** Students receive guided teacher support to complete the concept map.

1. Students share their concept map and discuss how the selected synonyms connect with their chosen key idea. Students apply listening strategies by responding to and providing feedback to their peers.

**Note:** students will use their concept map in [Lesson 7](#_Lesson_7_–_1) to write their own definition poem.

1. Read Chapter 6 of Worse Things*.* While reading, pose comprehension questions about key vocabulary, characters, and the storyline. Encourage students to ask analytical questions to monitor and clarify understanding. For example:

* When Amed refers to camp, is he thinking about a school camp, family camping trip or some other kind of camp? What clues in the text support your conclusion?
* How does Amed experience a sense of belonging at the camp school?
* How do we know Blake resents his brother and dad? Why is he resentful?
* Jolene has the language to express herself but chooses not to. Why?
* Why does Sally Murphy use ‘Words’ as the definition poem topic in Chapter 6? What makes you say that?

1. Record any new information students have learned about each character on the co-constructed character chart from [Lesson 3.](#_Lesson_3_–)

## Lesson 7 – composing, revising and editing a definition poem

1. Choose a definition poem from Worse Things to share with the class without disclosing its title, such as ‘Nice’ (p 149). Encourage students to draw upon their understanding of synonyms and theme to infer the title. Share responses and reveal the title ‘Nice’.
2. Read Chapter 7 of Worse Things. Ask guiding questions to support students’ comprehension. For example:

* What themes are explored in this chapter? Provide examples from the text.
* How does Blake feel about his parents’ decision for him to continue umpiring?
* What connections can you make with Jolene and the misconceptions others have about her?
* The author, Sally Murphy, is a mother. How is her perspective of parenting shown in the text?

1. Encourage students to ask questions to clarify meaning and promote a deeper understanding of Chapter 7.
2. Display and read [Resource 5 – freedom definition poem](#_Resource_5_–_1). In pairs, students explore how the ‘Freedom’ poem connects to the characters from Worse Things. For example, Jolene wants the freedom to make her own decisions about hockey. Students share their ideas with the class.
3. Revise interactive listening strategies for group interactions from [Lesson 3](#_Lesson_3_–_1). For example, give the speaker undivided attention, acknowledge their message, defer judgment, and ask clarifying questions.
4. Ask students to reflect on their own life experiences and think about what ‘freedom’ means to them, such as having a choice without restrictions. Share responses.
5. In small groups, students examine the language used in the poem. Consider the author’s perspective about freedom and how it may be similar or different to their perspective.
6. As a class, analyse and identify the text structure, language features and punctuation used in [Resource 5 – freedom definition poem.](#_Resource_5_–_1) Encourage students to use metalanguage when discussing language features. For example:

* **List format and commas**: the poem starts with a list that highlights different aspects of freedom (‘Self-determination, liberated, unshackled’), effectively using line breaks and commas to separate words in the list.
* **Precise word choices and synonyms**: (‘self-determination, liberated, unshackled’) select the appropriate synonyms of the given context by comparing nuances and subtleties.
* **Square brackets**: used around ‘[free-dom]’ at the beginning, highlighting the word's importance and signalling a pronunciation guide.
* **Dashes**: create a pause or break in the flow, guiding the reader to reflect on the following words. This pause adds emphasis to the concepts, such as 'Self-determination'.
* **Parentheses**: ‘a choice (vast, unbounded)’ provides additional information.
* **Hyphenation**: used in ‘self-determination,’ combining 2 words into a compound word.
* **Full stops**: used at the end of certain lines, such as after ‘unshackled’ and ‘a choice (vast and unbounded)’ to indicate a pause or a complete thought. In this poem, the use of a full stop deviates from traditional sentence structure and is used as a form of innovative punctuation in poetry.
* **Modality**: a selection of words can subtly influence meaning and contribute to a deeper understanding. For instance, words like 'self-determination' and 'liberated' can enhance a reader’s comprehension of 'freedom' more effectively than a simple word choice.

1. Explain that students will use their concept map from [Lesson 6](#_Lesson_6_–_1) to write a definition poem.
2. Co-construct success criteria for writing a definition poem using knowledge of thematic elements, poetic forms, synonyms and innovative punctuation. For example:

* use poetic forms to convey ideas
* select and use a range of synonyms
* use commas for separating items within a list
* experiment with innovative punctuation in poetry
* experiment with dashes and parentheses
* engage in revising and editing.

1. Students compose a definition poem about their key idea that connects with a theme from the text using the co-constructed success criteria and their concept map from [Lesson 6.](#_Lesson_6_–_1) Encourage students to re-read, proofread and edit their own writing.

**Too hard?** Provide students with a word bank of synonyms to support the creation of their definition poem.

**Too easy?** Students compare modality and subtleties between synonyms and select the most appropriate words for impact.

1. In pairs, students seek feedback from a critical friend by reflecting on the success criteria. Students apply interactive listening strategies such as giving the speaker undivided attention and asking clarifying questions when giving feedback. Students apply feedback to refine their ideas and enhance the poem's effectiveness.
2. In small groups, students reflect on their writing by explaining and justifying authorial decisions. Encourage students to ask questions clarifying questions. For example:

* How did you select the most appropriate synonyms for your poem? How did you order them to enhance the poem’s impact?
* How did your use of modality subtly impact the meanings of words?
* What type of innovative punctuation did you include? What impact does it have on the reader? (rhythm, tone, visual representation).

1. Students reflect on the thematic elements of their definition poem. Students complete an [exit ticket](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543) explaining how their life experiences connect to the poem’s theme or message. For example:

In my freedom poem, I compared myself to a bird soaring freely, emphasising the importance of living without restrictions. This theme reflects my value of personal choice.

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

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

* explain how modality can have subtle impacts on the meanings of words and contribute to deeper understanding when reading.

## Lesson 8 – publishing and presenting a definition poem

1. Display an image relating to the theme of belonging that could be interpreted in multiple ways. For example, a team huddle. Students record what they think the image is about and provide reasons to support their answers. For example, if a student has been a spectator, they may see this as cohesive team interaction; if a student has been in a team huddle, they may think the team members are feeling nervous about the coach's feedback.
2. As a class, students share their interpretations of the image and discuss similarities and differences in their perspectives.
3. Read Chapter 8 of Worse Things, pausing to discuss and pose comprehension questions about key vocabulary, characters and the storyline. For example:

* What impact does the absence of Jolene’s dad have on her? Why does she want him to ‘...come back home for good.’? (p 119)
* Why has the author repeated the words ‘saving lives’? (p 118) What impact does this have?
* How is Blake currently feeling? What evidence in the text supports this?
* Whose viewpoint is being shared at the end of the ‘Dream’ poem? How do you know? (p 121)

1. Encourage students to ask their own questions to monitor and clarify understanding.
2. Display the definition poem ‘Belong’ (p 28–29). Use think-aloud to explore the purpose and impact of the illustrations. For example:

* The silhouette of a family holding hands could represent belonging to a family unit.
* The single puzzle piece could represent Amed not belonging and as a ‘watcher in this strange town’ (p 26).

1. Display the definition poem ‘Alone’ (p 72–73). In small groups, students analyse the purpose and impact of the illustrations. Share student ideas.
2. Explore how the multimodal features in the poems ‘Belong’ and ‘Alone’ help evoke a deeper connection with the perspective and themes conveyed in the text and are used to reinforce and extend ideas.
3. Display [Resource 5 – freedom definition poem.](#_Resource_5_–_1) Explore the multimodal features of the text and how they are used to reinforce and extend ideas. For example:

* colour: a sky-blue coloured background evokes a relaxing feeling
* framing: the birds in flight, flying from one side of the poem to the other evokes a sense of freedom
* images: salient black silhouette images of the birds reinforce and extend the idea of freedom
* text: is centred on the page with a bolded heading to draw the reader's focus.

1. Explain that students will publish their definition poem from [Lesson 7](#_Lesson_7_–_1) as a multimodal text and present it to a small group. Students will select multimedia components to enhance their presentation. Discuss additional multimodal features students could use in their work, such as graphics, photographs, drawings, text and symbols.

**Note:** a multimodal text combines 2 or more expressive modes to communicate. Multimedia components may include graphics, images, music and sounds (NESA 2024).

1. Highlight that students can create visual representations of their definition poems using digital tools. Students can select digital platforms such as [Canva](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/653?clearCache=a6ced289-c565-3236-1fd6-b49bc52d58e), [Microsoft Paint 3D](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/640?clearCache=a776589e-5c84-6782-f5db-9994d00f5441), [Google Slides](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/70?clearCache=3833f3ae-1e97-f3be-6de-50658096673), [Microsoft Sway](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/123?clearCache=e5eb9368-e425-24c-a270-f999b60dd21f).
2. Provide time for students to publish their poem and add multimodal features.
3. Explain that students will be presenting their definition poem. Co-construct success criteria for presenting, for example:

* vary volume, tone and intonation effectively to engage the audience
* use gestural features, such as hand actions, eye contact and facial expressions
* include visual displays to enhance and add clarity to presentations
* use multimedia components to make presentations interactive.

1. Provide time for students to practise presenting their poems.
2. In small groups, students present their definition poem. Encourage students to listen actively to each poem, ask questions and provide written feedback to the speaker. This could be in the form of a checklist or using a [peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=8909b983-8c97-aa6e-19f2-bc748788b337) strategy, such as ‘Two stars and a wish’. After each presentation, students discuss the synonyms used as part of the definition poem and evaluate how they link to one of the themes from the text.
3. In pairs, students reflect on their written peer feedback and share one multimedia component that enhanced or clarified their presentation.

**Optional:** create a class anthology of definition poems.

# 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.

#### Learning intention

Students are learning to experiment with poetic forms using thematic elements to create and present a multimodal free verse poem.

#### Success criteria

Students can:

* explore how descriptions of gestures and facial expressions enhance and add clarity
* examine multimodal features in texts
* explore theme and perspective when planning a free verse poem
* compose a free verse poem using a success criteria
* publish and present a multimodal free verse poem using gestural features.

## Lesson 9 – exploring multimodal features texts

**Note**: this lesson includes a PG-rated film clip as a supporting text. Due to the film's rating, it is essential to obtain parental consent before showing it to students. It is recommended that teachers preview the clip before showing, to assess the suitability for individual school contexts.

1. Revise student understanding of ‘theme’ from [Lesson 5](#_Lesson_5_–_1). Students sketch a visual representation of one of the themes explored in the text Worse Things. Students share and explain their thinking.
2. Read Chapter 9 of Worse Things. Discuss how themes have been further developed in this chapter. For example, Blake is questioning his identity and feeling like he does not belong now that he is unable to play football.
3. Revise all-purpose words from Component A as words that substitute specific nouns as a cohesive device to replace verb groups, noun groups or whole clauses (NESA 2024). Identify examples of all-purpose words in Chapter 9 of Worse Things. For example:

* ‘Jia has lent me another book...It’s the third one I’ve read.’ (p128) (the noun ‘book’ is replaced by the all-purpose word ‘one’)
* ‘... I want to tell him I need help too... but I never do.’ (pp 128–129) (the verb group ‘tell him I need help’ replaces the all-purpose word ‘do’).

1. As a class, consider and record additional all-purpose words that could be used during writing. For example, do, does, ones, same.
2. Explore and discuss the role of gestures during social and learning interactions and how they enhance and add clarity. Select students to conduct a reading of Amed’s section on pages 137–138 (with all the described gestures, actions and facial expressions in the text, removed. For example ‘... shifting awkwardly...’ and ‘pointing at her.’) as a modified text. Choose one student to be the narrator, one to be Amed and one to be Jolene. For example:

* Jolene: ‘My name is Jolene...’
* Narrator: ‘says the girl.’
* Jolene: ‘What is your name?’
* Amed: ‘My name is Amed ...’

**Note:** a modified script containing no other words or information about the delivery could be created to support activity 5. For example, by removing all the described gestures, actions and facial expressions from the text.

1. Re-read the text on pages 137 and 138 of Worse Things. As the narrator (teacher or selected student) reads the text, the students in various roles demonstrate the gestures and facial expressions described in the text. Ask the audience to share their opinions on the performance.
2. Discuss the impact of removing all descriptions of gestures and facial expressions from the text. Consider how including descriptions of visual cues and signals enhanced the text. For example, the description of facial expressions and gestures show the audience how the characters are feeling and allow them to communicate with each other.
3. Explore the importance of including the description of gestures, facial expressions and intonation to enhance the message of what is being said.
4. Listen to the song [This is Me (3:49)](https://youtu.be/CjxugyZCfuw?si=bqzIOzQlL1D2uZJ2), without displaying the visuals of the film clip. **Optional:** display the lyrics for students to follow along with. As they listen to the song, students record the key ideas they can relate to.
5. Provide small groups of students with a verse or chorus from the song. In small groups, students analyse and record how the themes of belonging and acceptance are evident in the song lyrics. Encourage students to consider the song’s message and the author’s perspective on the themes explored. As a class, discuss student responses.
6. Students write a response about the themes and perspectives presented in the song. Encourage students to justify their thoughts with examples from the lyrics. In pairs, students share their responses.
7. Explain that This is Me is a digital multimodal text with visuals to support the words. Replay the song, displaying the film clip. Discuss how the themes are enhanced by including the visuals in the film clip. Students explain how their understanding of the song’s meaning is enhanced by seeing the visuals. Ask guiding questions, for example:

* How do the visuals help your understanding of the characters as they are singing the different parts in the song? For example, the visuals allow us to make a connection with the characters and show us how different they are.
* How do the visuals help you understand the perspective of the author in conveying the message of the song? For example, the visuals help to understand the author’s perspective by conveying the message of diversity and empowerment.
* What features of the song do you enjoy? Why?

1. Students [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=2efcf53b-2b34-b02d-a52c-ac6ae08a527a) to discuss how differences and unique qualities make everyone special and how everyone has something to offer. Emphasise that if people were all the same, there would not be diverse cultures, technological advancements and range of experiences in our world.
2. Explain that students will write a poem titled ‘This is me’ that celebrates the unique qualities that make them different to others. **Note**: this will be completed over several lessons this week.
3. Revisit students’ ‘This is me template’ from [Lesson 2](#_Lesson_2_–_1). Ask students to consider what makes them unique and record any additional information that could be included in their poem.
4. Students reflect on what they have learned about including descriptions of gestures and visuals in texts by responding to analytical and evaluative questions. For example:

* What is the purpose of including descriptions of gestures and facial expressions in texts?
* How effective are visual features to reinforce or extend ideas? What makes you say that?

**Assessment task 3** – 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

* evaluate features of spoken texts that contribute to own or others’ enjoyment.

## Lesson 10 – examining multimodal features and planning a free verse poem

1. Read Chapter 10 of Worse Things. Ask guiding questions to support students’ comprehension. For example:

* What does Jolene hope to achieve by being nicer?
* What do you think Amed is referring to as he says ‘...I think I remember...a dusty track.’? (p 151)
* How can Jolene help Amed by reading to him?
* Why is Amed so moved by the second book Jolene reads?

1. Encourage students to ask questions to clarify meaning and promote a deeper understanding of Chapter 10.
2. Analyse the authorial choices Sally Muphy makes throughout the text. Ask guiding questions, for example:

* What connections can be made between the illustrations that Amed describes and his lived experiences?
* If books can be described as windows and mirrors, in what ways do you think a book like this acts as a window and mirror for Amed?
* What does the phrase ‘invisible fence of language’ (p 69) mean? Does it have multiple meanings?
* What effect does the removal of the ‘invisible fence of language’ have on Amed and his sense of belonging?
* Why do authors use words that have metaphorical meaning?

1. Explain that Shaun Tan is an author and illustrator who has created numerous wordless picture books, like the ones that Jolene brings to read with Amed.
2. As a class, view illustrations from the [Shaun Tan](https://www.shauntan.net/arrival-book) webpage. Compare the similarities between these images and the book that Amed describes, to connect ideas and information.
3. Display sentence starters to explore the purpose of different texts and consider why authors and illustrators structure them in particular ways. For example:

* Removing the invisible fence of language by using a wordless text helped Amed because ...
* Removing the invisible fence of language by using a wordless text helped Amed but ...
* Removing the invisible fence of language by using a wordless text helped Amed so ...

1. Students use sentence starters to scaffold their discussion. For example:

* Removing the invisible fence of language by using a wordless text helped Amed because he didn’t need English to connect.
* Removing the invisible fence of language by using a wordless text helped Amed but he couldn’t express his amazement to Jolene.
* Removing the invisible fence of language, by using a wordless text helped Amed so he began to feel a sense of belonging and optimism.

**Too hard?** Studentsdiscuss how Amed felt in this chapter.

**Too easy?** Students complete these sentence starters as a writing task analysing authorial choices in Chapter 10.

1. Display the first illustration from the [Shaun Tan](https://www.shauntan.net/arrival-book) webpage, titled ‘The Arrival’.
2. Draw attention to small sections of the illustration. Explore how the details in these different areas contribute to building a larger story that contains numerous viewpoints. Similarly, Sally Murphy draws the reader’s attention to the different viewpoints of her characters in *Worse Things*, who exist at the same time and place as each other but have different personal contexts. Discuss how selecting a specific viewpoint is one way that the author can convey their perspective about a theme or event.
3. Focus students’ attention on specific locations in the illustrations and discuss how the location changes the emphasis on a theme or event. For example, focus on the statues shaking hands to emphasise the theme of friendship, or focus on the crowd to emphasise a sense of anticipation.
4. Make the connection between Amed arriving to meet his aunt in Perth and the boats in the illustration arriving to meet the people on the shore. Explain that selecting the viewpoint of the people on the docks looking out toward the boats, conveys the author’s perspective that the arrival of the boats is a sign of hope. Waiting for someone is personal context which impacts the authorial choices when writing from a certain viewpoint.
5. Discuss how Shaun Tan uses visual features and symbols to convey meaning. [Brainstorm](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542?clearCache=5944cfe-132d-169-bc71-8ea170aaed3f) how students can include multimodal features in their poem, such as images, colour and symbol.
6. Explain that students will begin composing their multimodal free verse poem titled ‘This is me’. Students could choose to present their poem as a hard copy collage, a video, or digitally using software such as PowerPoint, [Canva](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/653?clearCache=a6ced289-c565-3236-1fd6-b49bc52d58e), [Microsoft Paint 3D](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/640?clearCache=a776589e-5c84-6782-f5db-9994d00f5441), [Google Slides](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/70?clearCache=3833f3ae-1e97-f3be-6de-50658096673), [Microsoft Sway](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/123?clearCache=e5eb9368-e425-24c-a270-f999b60dd21f).
7. Revise the authorial choices from [Lesson 4](#_Lesson_4_–_1) that are used to write a free verse poem. For example, innovative punctuation, conversational style, figurative language.
8. Using ideas from their ‘This is me’ template from [Lesson 2](#_Lesson_2_–_1), students plan their free verse poem. Students record ideas on [Resource 6 – ‘This is me’ planning scaffold.](#_Resource_6_–_3)
9. Students share their plan with a partner.

**Assessment task 4** – observations from this lesson allow students to demonstrate achievement towards the following syllabus outcome and content points:

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

* use and compare different texts on similar themes or topics to synthesise ideas or information
* compare purposes for different texts and consider why authors and illustrators have structured texts in particular ways.

## Lesson 11 – drafting a multimodal free verse poem

**Note**: these chapters may require some sensitivity as the Jolene’s dad dies and may trigger emotional responses from some students.

1. Read Chapters 11 and 12 of the text. Ask guiding questions to support students’ comprehension. For example:

* How does Jolene change the way she treats people at the start of Chapter 11?
* How do the illustrations on pages 157, 162, 163 and 165 relate to a pivotal point in these chapters?
* In these chapters, Jolene experiences the loss of a family member. How does the author convey how Jolene is feeling?
* Chapter 12 finishes with Jolene asking if she is evil. What does she mean by this?

1. Encourage students to ask questions to clarify meaning and promote deeper understanding of Chapters 11 and 12.
2. Explore the use of punctuation, including innovative use of punctuation. For example:

* dash for ironic effect: ‘I don’t hear the crowd - only my hammering heart’ (p 167)
* parentheses and italics for dialogue (innovative punctuation): ‘(Don’t be afraid to use them, mate)’ (p 166), ‘you’re doing a great job.’ (p 167).

1. Revise hyphenation as taught in Component A. Remind students hyphens are used at the end of a line, to break a word between syllables or morphemes (NESA 2024). Identify the use of hyphens in Chapters 11 and 12. For example, high-fives (p 168), be-all, end-all (p 171). [Brainstorm](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542?clearCache=c7be2368-a45b-f55d-65c3-d1888291cc0) additional hyphenation examples.
2. Students review their completed [Resource 6 – ‘This is me’ planning scaffold](#_Resource_6_–_3) from [Lesson 10](#_Lesson_10_–_1) and add or adjust information.
3. As a class, construct success criteria for writing a multimodal free verse poem. For example:

* develop theme and perspective throughout the poem
* use descriptive language to express ideas
* use all-purpose words for cohesion
* use simple hyphenations
* use dashes and parentheses for humorous or ironic effect
* experiment with innovative use of punctuation (parentheses and italics for dialogue)
* include multimodal features, such as images, gestures and facial expressions to reinforce and extend ideas.

1. Model writing a free verse poem with the opening line ‘This is me’, using ideas from [Resource 6 – ‘This is me’ planning scaffold.](#_Resource_6_–_3) For example:

This is me.

I’m pretty unremarkable.

I’m just like anyone else.

I like

burgers

cricket

high-fiving

hanging with my friends

and all that stuff.

I’ve got freckles

(though that doesn’t stop me riding my bike pretty well).

But one day

I want to be known for something and remembered.

Remembered.

My teacher talks about doing something good.

(*Kindness is never wasted.*)

Maybe I’ll volunteer my time to those in need

or listen to someone who needs to talk

or maybe –

I’ll just stand up to that bully

the one

who keeps putting people down.

1. Deconstruct the modelled paragraph referring to the success criteria. For example:

* descriptive language: ‘I’m pretty unremarkable.’
* all-purpose words: ‘one’ is used to substitute the noun ‘bully’
* use simple hyphens: ‘high-fiving’
* use dashes and parentheses for humorous or ironic effect: ‘or maybe – I’ll just stand up to that bully’ the dash contrasts the speaker's ordinary and unremarkable actions with the bold and courageous action they are considering.
* experiment with innovative use of punctuation (parentheses and italics for dialogue): ‘(Kindness is never wasted.)’

1. Students draft their free verse poem, ‘This is me’. Encourage students to pay close attention to the success criteria. Encourage students to consider their use of language and the placement of line breaks to support pauses and emphasis.

**Too hard?** Provide a scaffold or sentence stems to support student writing.

**Too easy?** Students experiment with figurative language within their poem.

1. In pairs, students take turns reading their poems and providing peer feedback using the success criteria. Students reflect on and apply peer feedback to their poem.

## Lesson 12 – publishing and presenting a multimodal free verse poem

1. Students review their poem from [Lesson 11](#_Lesson_11_–_1). Students publish their poem, adding multimodal features such as images to enhance the meaning of the text.
2. Students reflect on what they have learned about multimodal features using the following guiding questions:

* What is the purpose of including multimodal features in texts?
* What multimodal features have you included in your text and what is their impact?
* How do authors use multimodal features to convey their perspective and context?

1. [Brainstorm](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542?clearCache=c7be2368-a45b-f55d-65c3-d1888291cc0) and reflect on skills that engage an audience and clarify presentations. For example, inclusion of multimodal components and gestural features.
2. Co-construct success criteria for presenting the free verse poem. For example:

* apply interactive listening strategies by responding to questions and providing feedback
* use volume, tone and intonation effectively to engage the audience
* use gestural features, such as hand actions, eye contact and facial expressions
* use visual displays to enhance and add clarity to presentations
* use multimedia components to make presentations interactive.

1. Students present their poems, using gestural features to enhance and bring clarity to their presentation.
2. Using the [TAG feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=d1503acf-2fa7-8f9e-5c30-f0abe77955f9) strategy, students provide feedback after each poem. Students focus on evaluating the role and impact of gestures and consider how well the poem addresses the writing success criteria.
3. Students reflect on their writing and peer feedback and write to explain and justify their authorial choices. Ask guiding questions, for example:

* What themes or messages are represented in your text?
* How is your personal, social and/or cultural context expressed in your poem?
* How did you make your perspective evident? What authorial choices did you make?

1. Read Chapter 13 of Worse Things. Students ask and respond to analytical and evaluative questions to reflect on the final chapter of the text. For example:

* What themes are explored in Chapter 13? How do they relate to the themes throughout the text?
* Why did the author choose the last line, ‘We have no words for her today but we are here to show her she is not alone.’ (p 201)?
* How does the author use language to convey what the characters are feeling, through Amed’s viewpoint on pages 200 and 201?
* How does Amed’s viewpoint in these pages evoke an emotional response for the reader?
* How well did Sally Murphy convey the themes of ‘togetherness’ and ‘friendship’ in the last chapter of the text? What makes you say that?

1. In pairs, students review and reflect on the whole text. Ask guiding questions, for example:

* What did you enjoy about the text and why?
* What would you rate the book out of 10 and why?
* How do the characters grow and change throughout the text? Provide examples of how the themes are reflected in the characters’ thoughts and actions. Encourage students to refer to the co-constructed character chart from [Lesson 3](#_Lesson_3_–).

**Assessment task 5** – observations and work samples 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

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

**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 literary forms with appropriate text structures, features and language to engage target audiences
* select and use poetic forms to descriptively express ideas
* substitute specific nouns with all-purpose words as a cohesive device to replace verb groups, noun groups or whole clauses
* understand that texts, such as poetry, may include innovative use of punctuation, and experiment with punctuation to suit purpose and for effect.

# 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.

#### Learning intention

Students are learning to identify how personal, social and cultural contexts influence perspective and plan a free verse poem.

#### Success criteria

Students can:

* use varied sentence lengths to describe an event
* use adverbial clauses and adjectival clauses in writing
* consider perspective, context and theme when planning a free verse poem
* innovate from the text, Worse Things to compose a free verse poem from a character’s viewpoint.

## Lesson 13 – building descriptions through varied sentence lengths and adverbial clauses

1. Revisit the class definition of ‘perspective and context’ from [Lesson 2.](#_Lesson_2_–_1) Provide students with a situation from Worse Things. For example, when Amed is sitting alone in the shade watching the footy game (p 37). In pairs, students consider the author’s perspective and context for writing. For example, the author understands Amed’s situation and can relate to the feeling of being lonely.
2. Display pages 144 and 147 of the text and explore the varied structures and lengths of the sentences and how they are used for effect. As a class, identify examples of simple, compound and complex sentences and discuss the impact and effect of each sentence. For example:

* simple sentence: ‘The language is strange.’ (p 146) is easy to understand and provides clarity
* compound sentence: ‘I want to rip it open but that paper looks precious too ...’ (p 144) emphasises ideas and details
* complex sentence: ‘Even the houses are strange after living in a camp shelter for so long.’ (p 146) challenges readers to consider their thoughts.

1. Provide students with pages 100 and 101 to identify examples of simple, compound and complex sentences and discuss the impact and effect of each sentence.
2. [Brainstorm](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542?clearCache=c7be2368-a45b-f55d-65c3-d1888291cc0) and record events from the text. For example:

* Blake breaking his arm (pp 9–11)
* Amed sitting on the hill watching the footy game and noticing Blake on the sidelines (pp 68–69)
* Amed starting school (pp 80–90)
* Jolene being gossiped about by her hockey teammates (pp 95–96)
* Jolene helping Blake and Amed with their struggles of writing and conversational English (pp 134–136)
* Amed asks Blake to play football or soccer with him and Blake enjoys it (pp 185–188).

1. Select an event from the brainstorm, such as Blake breaking his arm. Ask students to describe the event by providing ideas on how it could be illustrated. Co-construct an illustration to represent the event. For example, Blake injured on the football oval with umpires, coaches and spectators in the background.
2. Explain that images may be viewed differently depending on the observer’s perspective on the topic and how their context shapes their thinking. Using the co-constructed illustration, discuss the students’ thoughts and ideas about the illustrated event. For example, students may connect with Blake breaking his arm or Ahmed starting a new school with peers who speak a different language.
3. Model writing a paragraph describing the illustration using varied sentence structures and lengths. For example, Blake breaks his arm.
4. Students select an event from the brainstorm in activity 4 and illustrate it. They record varied sentence structures and lengths to describe one part of the illustrated event.

**Too hard?** Students label their event with words and phrases that include nouns, adjectives or adverbs.

1. Revise adverbial clauses from Component A as a dependent clause that modifies a verb, adjective or another adverb. It includes words that provide information about the time, place, condition, reason, manner or purpose (NESA 2024). Display the sentence, ‘When my aunt told me I would be starting school, I was excited.’ (p 88) and explore the placement of adverbial clauses. For example:

* Adverbial clause at the beginning of the sentence: ‘When my aunt told me I would be starting school, I was excited.’ The adverbial clause at the beginning of the sentence emphasises that Amed’s excitement was triggered by his aunt’s announcement to start school.
* Adverbial clause at the end of the sentence: ‘I was excited (independent) when my aunt told me I would be starting school (dependent).’ Placing the adverbial clause at the end of the sentence highlights Amed’s excitement as the main idea followed by the reason why.

**Note:** some complex sentences use a comma to separate a dependent clause from a main (independent) clause. If the dependent clause comes after the independent clause, a comma is not needed to separate the 2 clauses. If the dependent clause comes before the independent clause, a comma is used to separate the dependent clause from the main (independent) clause.

1. Revisit the teacher modelled description from activity 7 and add adverbial clauses and/or experiment with the placement of the adverbial clause.
2. Students review their writing from activity 8 and add adverbial clauses and experiment with the placement of the adverbial clause.

**Too hard?** Provide students with a scaffold of subordinating conjunctions to support writing.

1. As a class, consider the role of gestures during social and learning environments. Brainstorm gestures students could use during group interactions to create a supportive and inclusive environment. For example, nodding or smiling encourages group members to contribute to discussions. In small groups, students display their illustrations while their peers describe them from their perspective. Students then share their writing with their peers and discuss the similarities and differences between their perspectives of the illustration.
2. As a class, evaluate the role of gesture and its impact on the group activity.

## Lesson 14 – using perspective and context to introduce a new character’s viewpoint

1. Revise the concept of ‘perspective’ from [Lesson 2](#_Lesson_2_–_1). Select one item in the classroom and ask students to consider the lens through which they perceive it. Allow time for several student responses and discuss how this activity relates to the way all people can see things differently due to their personal, social and cultural context.
2. Refer to the characters in the text and ask students to consider what character they connect with and why. In pairs, students share their character connections and discuss how their personal, social and cultural context may have contributed to these connections.
3. Revisit adjectival clauses from Component A. Review adjectival clauses as 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). Identify and discuss examples of adjectival clauses from Chapters 11, 12 and 13. For example:

* ‘I share my drink bottle with Spoilt brat who has forgotten hers.’ (p 158). The adjectival clause modifies the noun ‘spoilt brat’ by providing additional information about the action or characteristic of the ‘spoilt brat’ – forgetting her own drink bottle.
* ‘...she’s back moments later with my water bottle which she rinses and fills with fresh water.’ (p 170). The adjectival clause ‘which she rinses and fills with fresh water modifies the noun ‘water bottle’ by providing additional information about the actions performed on the water bottle by the person referred to.
* ‘I join her on the cane lounge which creaks a little under my weight.’ (p189). The adjectival clause modifies the noun ‘cane lounge’ by providing additional information to describe its characteristic, indicating that it makes a slight creaking sound when the speaker sits on it.

1. Refer to the characters that students connected with from activity 2. Co-construct a sentence about one of the characters using an adjectival clause. For example, ‘I connect with Blake, who likes AFL, because I often go to games at the SCG with my family’. The adjectival clause ‘who likes AFL’ has been added to provide more information about Blake and his personal and social context.
2. Draw attention to the commas used in the adjectival clauses, by revising learning from Component A. Explain that the commas are in the example in activity 4 to separate information within the sentence, to provide additional information.
3. In small groups, students record and share sentences about their chosen character that contain an adjectival clause and connects to personal, social or cultural context. Encourage students to apply interactive listening strategies. After sharing, the group identifies the adjectival clause that has been used.
4. Explain that students will use their event from [Lesson 13](#_Lesson_13_–_1) to compose a free verse poem. Students will express their perspective about the event while considering personal, social and cultural context from a new character’s viewpoint.
5. Using the teacher modelled event from [Lesson 13](#_Lesson_13_–) (Blake breaking his arm), model writing a verse poem from another character’s viewpoint, such as another player’s sister. Include the use of adverbial clauses, adjectival clauses and varied sentence structures.

Ev-er-y weekend,

I sit here and watch my brother play football.

I dream about being in another place.

I don’t understand why my parents

drag me down here to watch a game

with a funny red ball that bounces everywhere.

This game which does not make any sense to me,

is not my idea of fun.

Cooking and art are

what I call fun.

My eyes follow a bright butterfly

across the field.

I see Blake

who suddenly falls.

When I see him clutching his arm,

the pain evident in his squinting eyes and grimacing face.

The umpires, who are the decision makers of the game, sprint across the field.

They usher both teams away

as Blake lies miserably on the ground.

1. Deconstruct the teacher modelled example and explore the use of adverbial clauses, adjectival clauses and varied sentence structures and lengths. Encourage the use of metalanguage when discussing language features. For example:

* Adverbial clauses (including the placement of the adverbial clause): ‘When I see him clutching his arm, the pain evident in his squinting eyes and grimacing face.’, ‘They usher both teams away as Blake lays miserably on the ground.’
* Adjectival clauses: ‘I see Blake who suddenly falls.’, ‘... with a funny red ball that bounces everywhere.’, ‘This game which does not make any sense to me, is not my idea of fun.’, ‘The umpires who are the decision makers of the game, sprint across the field.’
* Varied sentence structures and lengths
* simple sentence: ‘I dream about being in another place.’
* compound sentence: ‘Ev-er-y weekend, I sit here **and** watch my brother play football.’
* complex sentence: ‘**When** (subordinating conjunction) I see him clutching his arm (dependent clause), the pain evident in his squinting eyes and grimacing face (independent clause).’

1. Students use their event from [Lesson 13](#_Lesson_13_–) to compose a free verse poem. Students express their perspective about the event while considering personal, social and cultural context from a new character’s viewpoint. Encourage the use of adverbial clauses, adjectival clauses and varied sentence structures and lengths.

**Too hard?** Students work in a teacher guided group.

1. In pairs, students read their free verse poem while their partner considers the event being explored. Students reflect and explain how personal, social and cultural context has influenced their writing.

## Lesson 15 – using perspective, context and theme to plan a free verse poem

1. Explain that students will be innovating from *Worse Things* and composing the next chapter of the text. Students will write from the 3 characters’ viewpoints using their text knowledge, perspective and context. The next chapter will occur at the beginning of the next school term or year. Students will compose their text in the same style as *Worse Things* (free verse), including a definition poem and deliver it as a spoken text.
2. Revisit and explore themes evident throughout the text and why they were chosen, such as belonging, diversity and friendship.
3. Explain that the next chapter will focus on the theme ‘connection’.
4. Students individually [brainstorm](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542?clearCache=c3992bb2-2a09-75b1-145d-827b364ee53) and record keywords related to the theme ‘connection’. Students share ideas with the class.
5. Display [Resource 7 – character mind map](#_Resource_7_–_1) (see [Resource 8 – character mind map exemplar](#_Resource_8_–) for ideas) and explain how to show the connections between characters. For example, the character mind map shows Jolene’s direct connections with Amed and Blake. It also shows Jolene’s other connections such as with her mum, the hockey girls, sport, friendships, school, adversity, sense of belonging. Consider how the character may change or develop in this new chapter.
6. In small groups, students discuss connections between Blake, Amed and Jolene and list ideas on their own copy of [Resource 7 – character mind map](#_Resource_7_–_1).
7. As a class, share and discuss the connections from the mind maps. For example, reasons why they are similar and different.
8. Review nuances and subtleties between synonyms from Component A and [Lesson 6](#_Lesson_6_–_1). Display and revisit a definition poem from the text, for example, ‘Togetherness’ (p 193). Explore the synonyms Sally Murphy chose and brainstorm other synonyms that could be used. For example, companionship, solidarity, collaboration, harmony. Compare nuances and subtleties between synonyms to identify the most appropriate that could be added to the poem. Explain that students will write a definition poem about connection.
9. Revise how to write a definition poem from [Lesson 7](#_Lesson_7_–_1). Discuss the use of synonyms for precision and variety and encourage students to add these to their definition poems.
10. Students find a range of synonyms with different nuances and subtleties to reflect the theme of connection. Students write a definition poem about ‘connection’ using keywords from activity 4 and their mind maps. This poem will be used at the beginning of their ‘next chapter’.
11. In pairs, students share their definition poem and explain how they compared nuances and subtleties between synonyms to select the most appropriate words for their poem.
12. Re-read Chapter 13 of the text. Pause at opportunities to revise how varied sentence structures and lengths are used for effect and are suited to text purpose. Ask students to identify an example of a simple, compound and complex sentence and discuss the impact and effect of each sentence. For example:

* simple sentence: ‘My little brother was in that team.’ (p 178) – easy to understand and provide clarity
* compound sentence: ‘She comes to school on Monday and is surrounded by her friends.’ (p 180) – to emphasise previous ideas and details
* complex sentence: ‘They walk either side of her as if to protect her.’ (p 180) – to add details and engage the reader by adding suspense and tension.

1. Revise the role of gesture in social and learning interactions from [Lesson 13](#_Lesson_13_–_1). Consider how gestures can enhance collaboration. For example, making eye contact to signal when someone wants to speak or nodding to encourage participation.
2. In small groups, students [brainstorm](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542?clearCache=c7be2368-a45b-f55d-65c3-d1888291cc0) ideas for writing that show the connections between Blake, Jolene and Amed in the next chapter and add them to the character mind map.
3. Display and revise [Resource 9 – writing process](#_Resource_9_–_1) by asking students to explain the different phases of writing and their purpose.
4. Select an idea from the character mind map in activity 14 and a planning tool from a print or digital source. Model planning the next chapter from Blake’s viewpoint using the character mind map.
5. Students select an idea and plan the next chapter from Blake’s viewpoint, using a planning tool from a print or digital source. For example, a mind map or table.
6. In small groups, students share their plan and reflect on how their ideas were influenced by their perspective and context. Peers provide relevant constructive feedback. Allow time for students to revise their plan using the peer feedback.

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

**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

* compare nuances and subtleties between synonyms to discern the most appropriate word for a given context.

**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 the development of thematic elements.

**EN3-UARL-02 –** analyses representations of ideas in literature through genre and theme that reflect perspective and context, argument and authority, and adapts these representations when creating texts

* identify and describe messages common to lived experiences that recur in literature and use these representations when creating texts.

## Lesson 16 – planning, composing and editing a free verse poem (part 1)

1. Display and revisit pages 166–173 and 178–179 of the text. In pairs, students identify and discuss authorial choices and their purpose. Encourage students to use metalanguage when discussing language features. For example:

* Language
* ‘whatever’ (p 178); ‘The umpiring, you boofhead’ (p 178); ‘reckon’ (p 179) – colloquial terms to connect with a younger audience
* use of repetition ‘or can’t’ for emphasis
* vocabulary selection of ‘terrible’ and ‘blind’ for emphasis and to evoke emotions
* ‘Reckons you were favouring the opposition.’ – for clarity
* ‘Heard you’ve gone over to the dark side.’; ‘terrible’; ‘can’t’ (metaphorical uses as taught in Component A)
* Style: written like a spoken text to show the characters’ thoughts and feelings
* Punctuation
* ‘(Just call me Warren)’ (p 167) – parentheses for humorous effect
* ‘Hey, Blakey-boy!’ (p 178) – use of italics instead of quotation marks to show dialogue; use of dash for humorous effect.

1. Using the text as an example, co-construct success criteria for writing. For example:

* experiment with word choices for humour, clarity or emphasis
* use a comma to separate a subordinate clause or phrase from the main clause, or to separate information within a sentence, or to separate items in a list
* vary sentence structures or lengths using simple, compound, complex sentences
* experiment with the placement of adverbial clauses
* experiment with embedding adjectival clauses to add meaning to a noun
* use simple hyphenation, such as with special prefixes, suffixes and compound nouns or adjectives
* experiment with dashes and parentheses for humorous or ironic effect
* select and use a range of synonyms to create variety for reader engagement.

**Note**: revise learning from Component A as required.

1. Explain that students must include all the success criteria at least once in writing the ‘next chapter’. Students will select 4 success criteria to focus on for each character viewpoint writing piece. All success criteria should be covered across the 3 writing pieces in [Lesson 16](#_Lesson_16_–_1), [Lesson 17](#_Lesson_17_–_1) and [Lesson 18](#_Lesson_18_–_1). The selected success criteria will be added to their plan.
2. Model writing the next chapter from Blakes’s viewpoint using the print or digital plan from [Lesson 15](#_Lesson_15_–_1) and think-alouds to describe how personal, social and cultural context is expressed in writing. Remind students that their writing will focus on the theme ‘connection’. For example:

Blake

I wave to my friend, Amed,

who came to watch my first footy game after my break.

He smiles and waves back.

Excitement fills the air.

The whistle blows

and it’s time to play.

We run

We catch

We pass

I score!

*Good job Blakey-boy!* Richo shouts.

Footy really is the best sport ever, I thought blissfully

floating off the field at full-time.

*You play well!* Amed said with a huge grin.

We race towards the soccer field.

I reckon Jolene has beat us to it

because she is always early.

(does she think the early bird really catches the worm?)

Jolene looks excited dribbling the ball and zooming across the pitch.

She and Amed decided to try out for the school’s soccer team

so we promised to practice with her.

*Football is life!* Amed shouts happily.

(It’s actually soccer and it isn’t too bad after all!)

1. Using the co-constructed success criteria from activity 8, students identify where the criteria have been met within the teacher modelled example. This could be done by highlighting or underlining. Encourage students to use metalanguage when discussing specific language features.
2. Students select 4 success criteria and write the next chapter from Blakes’s viewpoint using their print or digital plan from [Lesson 15.](#_Lesson_15_–_1)

**Too hard?** Students innovate from the teacher modelled example and rewrite the last 5 lines with teacher support.

**Too easy?** Students use more complex figurative language or words with a metaphorical meaning.

1. Select a [peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=4f661e9-f6db-efed-770c-54e58811e3b3) protocol for students to use. In pairs, students provide feedback on their writing using the co-constructed success criteria. Encourage students to listen actively and ask clarifying questions, if necessary.
2. Provide time for students to re-read, apply feedback, edit and improve their writing. Ask guiding questions to support students to reflect. For example:

* What authorial choices did you make in your writing and why?
* What was one thing that will help you improve your writing that could be a future writing goal?
* Is there something you are curious about?

1. Students volunteer to share their reflections with the class.

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

**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
* describe multiple meanings of words, including their metaphorical uses.

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

* explain how language evokes responses when reading.

# 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.

#### Learning intention

Students are learning to use their understanding of ‘perspective and context’ to compose a free verse poem.

#### Success criteria

Students can:

* identify and justify authorial choices within a text
* write from a character’s viewpoint considering appropriate authorial choices
* include multimodal features in a published text, considering the purpose and audience
* present texts using multimedia components and gestures to engage the audience
* apply interactive listening strategies and respond to questions.

## Lesson 17 – planning, composing and editing a free verse poem (part 2)

1. Display the 2 quotes from the text:

* ‘Something has happened to the girl, Jolene.’ (p 180)
* ‘As the game ends (I think we won) I stroll towards him.’ (p 194)

1. Students [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=2efcf53b-2b34-b02d-a52c-ac6ae08a527a) to discuss which character’s viewpoint each quote is from and provide reasons to support their answers.
2. Display and revisit pages 180, 181 and 200 of the text. In small groups, students examine and discuss the authorial choices used by Sally Murphy to portray Amed, as being more observant compared to Blake and Jolene. For example:

* ‘... they are red-eyed and quiet.’ (p 180)
* ‘... she looks sad and alone...’ (p 181)
* ‘You don’t look as alone as the first time I noticed you.’ (p 200)

1. Model planning the next chapter from Amed’s viewpoint, using think-alouds. Refer to the discussions from activity 3.
2. Students select a planning tool from a print or digital source. Plan the next chapter from Amed’s viewpoint, using the character mind map from [Lesson 15](#_Lesson_15_–_1).
3. Revisit the co-constructed success criteria from [Lesson 16](#_Lesson_16_–_1).
4. Students select 4 success criteria and write from Amed’s viewpoint to contribute to the next chapter using their print or digital plan. Remind students that their writing will focus on the theme ‘connection’. Students revisit their writing goal from [Lesson 16](#_Lesson_16_–_1) and include this in their writing.

**Too hard?** Students work in small groups to write with teacher support.

**Too easy?** Students use language that evokes an emotional response.

1. Select a [peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=4f661e9-f6db-efed-770c-54e58811e3b3) protocol for students to use. In pairs, students provide feedback on their writing using the co-constructed success criteria. Students reflect on their personal writing goal and how this has been achieved in their writing. Encourage students to listen actively and ask clarifying questions if necessary.
2. Provide time for students to re-read, apply feedback, edit and improve their writing.

## Lesson 18 – planning, composing and editing a free verse poem (part 3)

1. Display the statement ‘Jolene is a more reflective character compared to Blake and Amed’. In pairs, students discuss if they agree and provide examples from the text to support their response.
2. As a class examine pages 58, 102, 127 and 158 of the text and discuss how Jolene’s character is revealed in comparison to Blake and Amed. Students examine and discuss the authorial choices used by Sally Murphy to portray Jolene. For example:

* list things that Jolene would rather do, likes or is thinking about – shows personal reflection
* describes her interactions with her friends – shows personal reflection and viewpoint
* sentences start with the word ‘I’ – emphasis on the speaker and her viewpoint.

1. Model planning the next chapter from Jolene’s viewpoint using think-alouds. Refer to discussions from activity 2.
2. Students select a planning tool from a print or digital source. Plan the next chapter from Jolene’s viewpoint, using the character mind map from Lesson 15.
3. Revisit the co-constructed success criteria from [Lesson 16](#_Lesson_16_–_1).
4. Students select 4 success criteria and write the next chapter from Jolene’s viewpoint, using their print or digital plan. Remind students that their writing will focus on the theme ‘connection’.

**Too hard? Students work in pairs to write their free verse poem.**

**Too easy?** Students use all-purpose words as a cohesive device in their writing.

1. Select a [peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=4f661e9-f6db-efed-770c-54e58811e3b3) protocol for students to use. In pairs, students provide feedback on their writing using the co-constructed success criteria. Encourage students to listen actively and ask clarifying questions if necessary.
2. Provide time for students to re-read, apply feedback, edit and improve their writing.
3. Students revisit the 3 pieces of writing and identify examples of each success criteria. Provide time for students to revise and include any missing criteria.
4. In small groups, students reflect on and discuss authorial choices they have used to portray the 3 different characters. Students explain how their personal, social and cultural context is expressed in the writing pieces. For example:

* What specific language choices did you use in your text to make your perspective evident? Provide an example.
* How did your background, experiences and beliefs shape your perspective?
* How did you incorporate your personal experiences or observations into your writing? How did this enhance the theme of your text?

**Assessment task 8** – observations and work samples from this lesson allow students to demonstrate achievement towards the following syllabus outcomes 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 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
* experiment with the placement of adverbial clauses, to modify the meaning or to add detail to a verb or verb group
* vary sentence structures or lengths when using simple, compound and complex sentences, with a focus on achieving clarity and effect suited to text purpose
* use a comma to separate a subordinate clause or a phrase from the main clause, or to separate information within a sentence, or to separate items in a list
* experiment with dashes and parentheses for humorous or ironic effect
* understand and use simple hyphenation generalisations
* experiment with word choices to create humour, for clarity or emphasis, to suit audience and purpose
* select and use a range of synonyms in a longer text, for precision and to create variety for reader engagement
* use print or digital tools to plan, sequence, create, revise, edit and publish texts
* reflect on own writing by explaining and justifying authorial decisions regarding text-level features, sentence-level grammar, punctuation and word-level language
* re-read, proofread and edit own and other’s writing, and use criteria and goals in response to feedback.

**EN3-UARL-02 –** analyses representations of ideas in literature through genre and theme that reflect perspective and context, argument and authority, and adapts these representations when creating texts

* identify how perspective is made evident through authorial choices
* explore how perspective is influenced by personal, social and cultural contexts
* reflect on and explain how personal, social and cultural context is expressed in own texts.

## Lesson 19 – publishing the next chapter

1. On individual whiteboards, students write their definition of a multimodal text. Share ideas with the class. Clarify that Worse Things is a multimodal text as it combines 2 or more expressive modes to communicate (NESA 2024).
2. Revisit multimedia features that could be selected to be included in a text, while considering purpose and audience. For example, multimedia features include the use of digital technologies to present combinations of text such as graphics, video, animation and/or sound.
3. Explain that students will publish their free verse chapter as a multimodal text using multimedia features. Students may use a digital platform such as [Google Slides](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/70?clearCache=1e99c65d-bf48-6e52-656c-6b1622fa2ddc), [Microsoft PowerPoint](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/116?clearCache=67e94f70-c3de-cac3-6cf0-70f2b12fd90) or [Canva for Education](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/653?clearCache=60dd706f-2f2b-988e-1711-937f29db608).
4. Students refer to their draft chapter and consider how they will publish their work and what multimodal features they will include. They should also consider the target audience and purpose of their multimodal text.
5. Students publish their chapter (‘connection’ definition poem and 3 character viewpoints) as a multimodal text.

**Assessment task 9** – observations and 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 multimodal features suited to a target audience and purpose, to reinforce and extend ideas
* create texts using digital technologies suited to a target audience and purpose, to support and enhance the development of ideas.

## Lesson 20 – presenting using multimedia components

1. Brainstorm and reflect on skills that engage an audience and bring clarity to presentations. For example, the inclusion of multimodal components and gestural features.
2. Co-construct success criteria for presenting the next chapter. For example:

* include gestures to engage the audience (hand actions, eye contact and facial expressions)
* refer to multimedia components to enhance the presentation, such as text, graphics, images, music and sounds
* apply interactive listening strategies by responding to questions and providing feedback.

1. Students present their next chapter. The peers ask questions about the presentation and provide quality feedback. Encourage students to evaluate the role of gesture and its impact on the audience.
2. Students reflect on their presentation and consider areas for improvement and areas in which they excelled.
3. Students use [exit tickets](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543?clearCache=c6d4c6d4-d53-12fa-1337-623a74f933ff) to demonstrate their knowledge of the unit and the textual concepts of perspective, context and theme. For example:

* How did the author’s perspective shape the text? How would the narrative change if told from a different character’s point of view?
* What personal, social or cultural contexts are important in understanding the text? How do personal, social and cultural factors influence the characters’ actions and motivations?
* How does the author address the theme through the lens of the text’s context?
* What can the reader learn from the themes of the text? How do they relate to common human experiences or issues in society?

**Assessment task 10** – observations and work samples from this lesson allow students to demonstrate achievement towards the following syllabus outcome and content points:

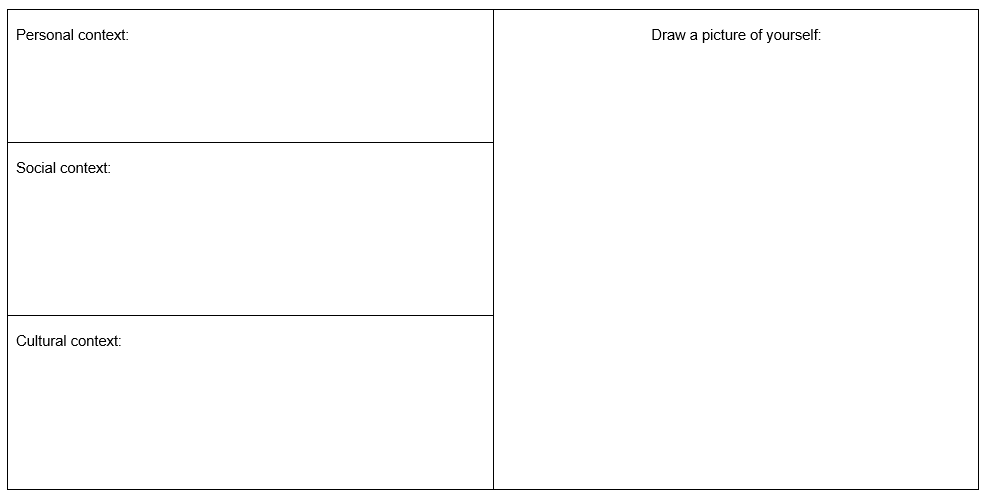
**EN3-OLC-01** – communicates to wide audiences with social and cultural awareness, by interacting and presenting, and by analysing and evaluating for understanding

* evaluate the role of gesture during social and learning interactions and describe its impact on the audience
* apply interactive listening strategies by responding to and providing feedback to the speaker
* select and use a variety of sentence lengths to suit the purpose of planned spoken texts
* select multimedia components, visual displays or use gestural features to enhance and bring clarity to presentations.

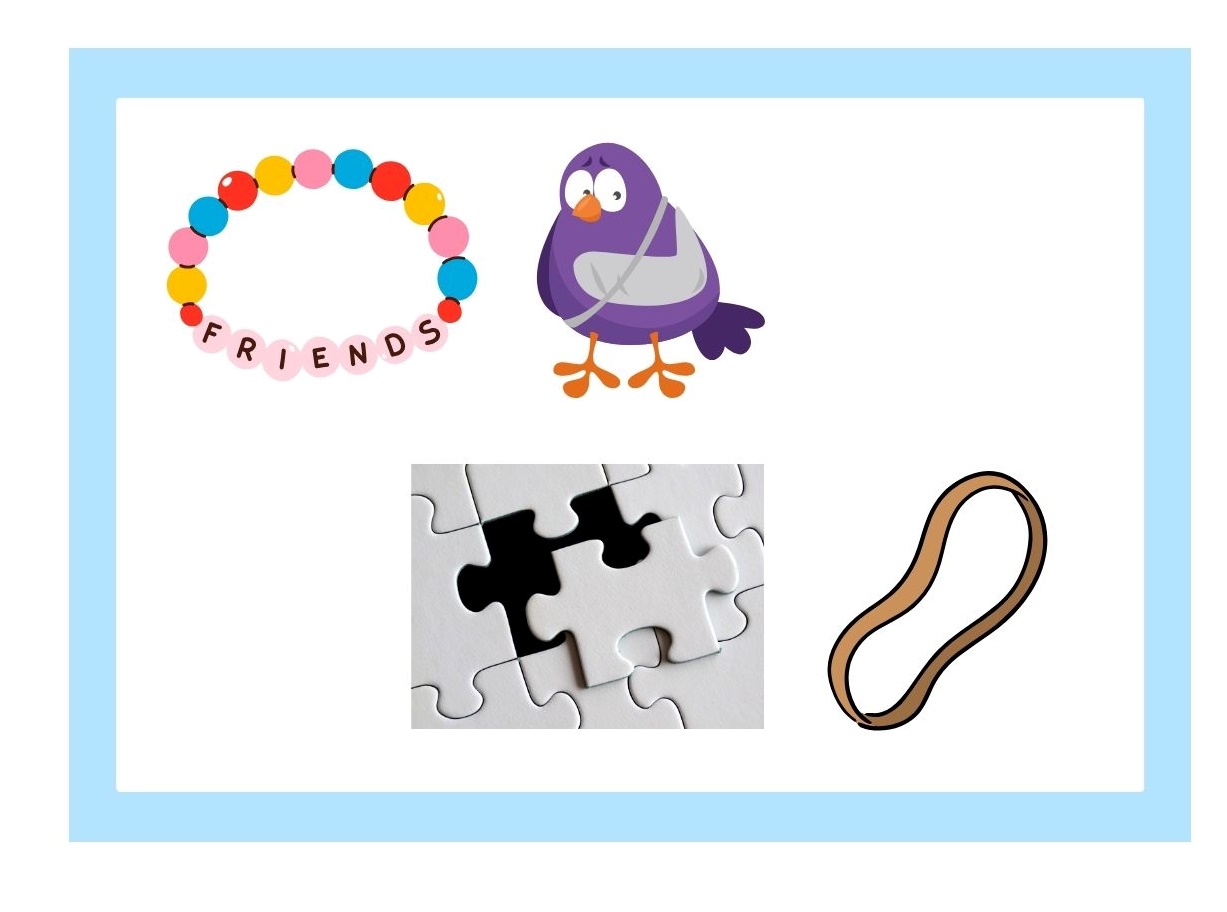
# Resource 1 – perspective response template

|  |  |
| --- | --- |
| Guiding question | Response |
| Who am I? What lens am I using to view this situation |  |
| Describe the situation: |  |
| What is my perspective (What do I feel about the situation)? |  |
| What is my reaction to the situation (What do I do and say)? |  |
| Why have I perceived and reacted in this way? |  |

# Resource 2 – ‘This is me’ template



# Resource 3 – visual representations



# Resource 4 – exploring theme

**Exploring Theme**

Theme: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

|  |  |  |
| --- | --- | --- |
| Evidence from the text | Evidence from the text | Evidence from the text |
|  |  |  |

# Resource 5 – freedom definition poem

Freedom definition poem.
The background is a serene blue sky with silhouettes of birds in flight, suggesting the idea of birds flying freely in the sky. At the centre of the image, the word "FREEDOM" is prominently displayed, with a phonetic spelling in square brackets ([free-dom]) and its part of speech (n) for noun, following the usual dictionary entry format.
Below are the words to the poem: 
FREEDOM
[free-dom] (n)
Self-determination,
liberated,
unshackled.
Not confined
or dictated-
a choice (vast, unbounded).
Individual autonomy-
from dusk to dawn,
a story - unscripted.

# Resource 6 – ‘This is me’ planning scaffold

|  |  |  |  |
| --- | --- | --- | --- |
| Words to describe me | Things I like | Things that are unique about me | What I’d like to be known for |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |

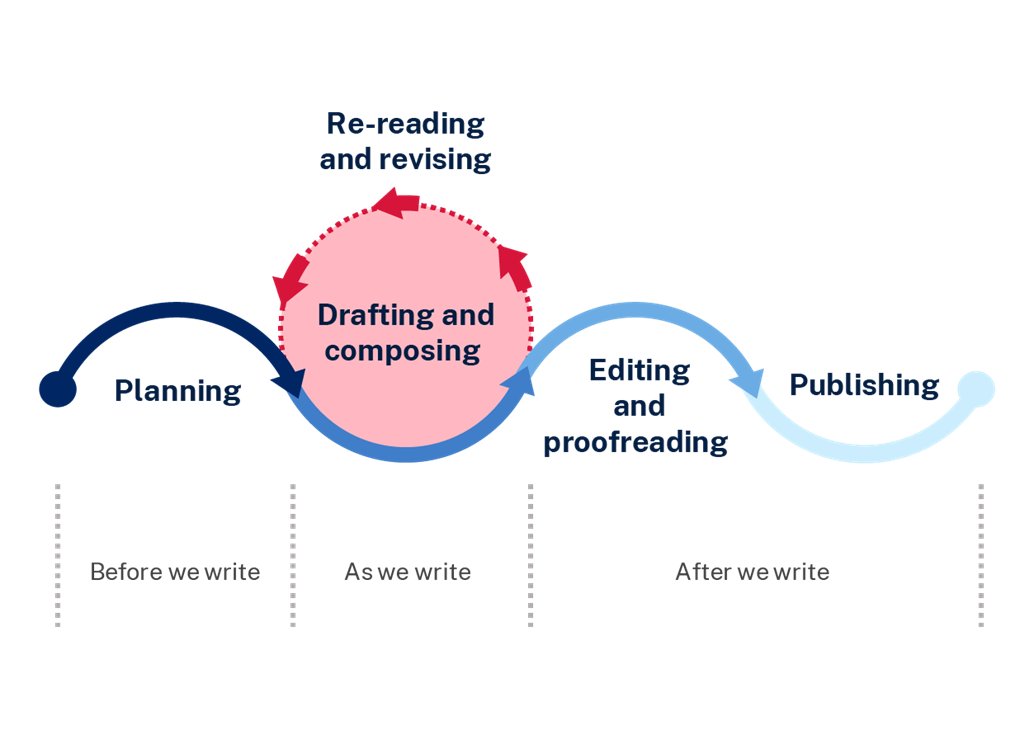
# Resource 7 – character mind map

Character mind map
A basic diagram showing 3 interconnected circles in a triangular configuration. The top left circle contains the name 'Jolene,' the top right circle contains the name 'Amed,' and the single circle at the bottom of the triangle contains the name 'Blake.' Lines connect each of the circles to the others, suggesting a relationship or network between the 3 names.

# Resource 8 – character mind map exemplar

Character mind map exemplar.
The image is a mind map with 3 main nodes labelled 'Jolene,' 'Amed,' and 'Blake.' Starting from 'Jolene,' there are connections to various terms such as 'coach,' 'sport,' 'teacher,' 'school peers,' 'life struggles,' as well as to personal relations labelled 'Mr May,' 'Mum,' 'Dad,' and 'hockey girls.' 'Amed' is connected to 'sense of belonging' and 'Aunt.' 'Blake' has 3 connections labelled 'footy mates,' 'umpire,' and 'coach.' The nodes for 'Jolene' and 'Amed' are connected to each other and both are connected to 'Blake,' creating a triangular arrangement.

# Resource 9 – writing process



# References

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