English 3–6 Multi-age – Year A Unit 4

Imagery, symbol and connotation – It's the Sound of the Thing

Contents

[Unit overview and instructions for use 7](#_Toc157675031)

[Teacher notes 9](#_Toc157675032)

[Outcomes and content 11](#_Toc157675033)

[Resources 22](#_Toc157675034)

[Week 1 24](#_Toc157675035)

[Component A teaching and learning 24](#_Toc157675036)

[Planning framework 24](#_Toc157675037)

[Component B teaching and learning 24](#_Toc157675038)

[Learning intentions and success criteria 24](#_Toc157675039)

[Lesson 1 – introducing imagery, symbol and connotation 25](#_Toc157675040)

[Whole 26](#_Toc157675041)

[Lesson 2 – experimenting with onomatopoeia and punctuation 30](#_Toc157675042)

[Whole 30](#_Toc157675043)

[Part 32](#_Toc157675044)

[Lesson 3 – exploring metaphors to create imagery 35](#_Toc157675045)

[Whole 36](#_Toc157675046)

[Lesson 4 – using metaphors to create imagery 40](#_Toc157675047)

[Part 40](#_Toc157675048)

[Part 42](#_Toc157675049)

[Whole 43](#_Toc157675050)

[Week 2 46](#_Toc157675051)

[Component A teaching and learning 46](#_Toc157675052)

[Planning framework 46](#_Toc157675053)

[Component B teaching and learning 46](#_Toc157675054)

[Learning intentions and success criteria 46](#_Toc157675055)

[Lesson 5 – exploring personification through poetic forms (haiku) 47](#_Toc157675056)

[Whole 48](#_Toc157675057)

[Lesson 6 – exploring meaning through wordplay 51](#_Toc157675058)

[Whole 51](#_Toc157675059)

[Lesson 7 – using salience, alliteration and repetition to create imagery 55](#_Toc157675060)

[Whole 55](#_Toc157675061)

[Lesson 8 – exploring figurative language and multimodal features 60](#_Toc157675062)

[Whole 60](#_Toc157675063)

[Part 61](#_Toc157675064)

[Part 62](#_Toc157675065)

[Week 3 66](#_Toc157675066)

[Component A teaching and learning 66](#_Toc157675067)

[Planning framework 66](#_Toc157675068)

[Component B teaching and learning 66](#_Toc157675069)

[Learning intentions and success criteria 66](#_Toc157675070)

[Lesson 9 – examining punctuation in poetry 68](#_Toc157675071)

[Whole 68](#_Toc157675072)

[Lesson 10 – creating and presenting poetry to create atmosphere 72](#_Toc157675073)

[Whole 72](#_Toc157675074)

[Part 72](#_Toc157675075)

[Part 73](#_Toc157675076)

[Whole 74](#_Toc157675077)

[Lesson 11 – exploring perspective through poetry 78](#_Toc157675078)

[Whole 78](#_Toc157675079)

[Lesson 12 – exploring perspective and context through poetry 81](#_Toc157675080)

[Whole 82](#_Toc157675081)

[Part 84](#_Toc157675082)

[Week 4 89](#_Toc157675083)

[Component A teaching and learning 89](#_Toc157675084)

[Planning framework 89](#_Toc157675085)

[Component B teaching and learning 89](#_Toc157675086)

[Learning intentions and success criteria 89](#_Toc157675087)

[Lesson 13 – rhyme and rhythm in poetry 90](#_Toc157675088)

[Whole 91](#_Toc157675089)

[Lesson 14 – using language to create imagery, humour and rhyme 94](#_Toc157675090)

[Whole 94](#_Toc157675091)

[Part 96](#_Toc157675092)

[Part 98](#_Toc157675093)

[Whole 99](#_Toc157675094)

[Lesson 15 – exploring types of figurative language in poetry 100](#_Toc157675095)

[Whole 100](#_Toc157675096)

[Lesson 16 – planning and drafting ‘My poem’ 104](#_Toc157675097)

[Whole 104](#_Toc157675098)

[Part 104](#_Toc157675099)

[Part 105](#_Toc157675100)

[Week 5 109](#_Toc157675101)

[Component A teaching and learning 109](#_Toc157675102)

[Planning framework 109](#_Toc157675103)

[Component B teaching and learning 109](#_Toc157675104)

[Learning intentions and success criteria 109](#_Toc157675105)

[Lesson 17 – drafting and composing ‘My poem’ 111](#_Toc157675106)

[Whole 111](#_Toc157675107)

[Lesson 18 – revising and editing ‘My poem’ 112](#_Toc157675108)

[Whole 112](#_Toc157675109)

[Lesson 19 – publishing ‘My poem’ 115](#_Toc157675110)

[Whole 115](#_Toc157675111)

[Lesson 20 – presenting and reflecting 116](#_Toc157675112)

[Whole 116](#_Toc157675113)

[Resource 1 – onomatopoeia cards 120](#_Toc157675114)

[Resource 2 – metaphor poem planning template 121](#_Toc157675115)

[Resource 3 – 5 senses personified 122](#_Toc157675116)

[Resource 4 – haiku 123](#_Toc157675117)

[Resource 5 – puns 124](#_Toc157675118)

[Resource 6 – concrete poem planning template 125](#_Toc157675119)

[Resource 7 – concrete poem exemplar 126](#_Toc157675120)

[Resource 8 – writing process 127](#_Toc157675121)

[Resource 9 – perspective poem planning template 128](#_Toc157675122)

[Resource 10 – find the figurative language 129](#_Toc157675123)

[Resource 11 – find the figurative language exemplar 130](#_Toc157675124)

[Resource 12 – my poem planning template 131](#_Toc157675125)

[References 132](#_Toc157675126)

[Further reading 133](#_Toc157675127)

# Unit overview and instructions for use

In this 5-week unit, students will use the mentor text It's the Sound of the Thing to gain a deeper understanding of the textual concepts of ‘imagery, symbol and connotation’ and ‘perspective and context’. Students will explore how authors use imagery, symbol and connotation in poetry and how figurative language can influence meaning. Students will apply their understanding of structure and language choices to create a mini anthology of poetry.

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

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

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

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

[English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2022.

## Teacher notes

1. ‘Imagery, symbol and connotation’ is the mentor concept of this unit, explored using the text It’s the Sound of the Thing by Maxine Beneba Clarke. Imagery, symbol and connotation extend words and symbols beyond their literal meaning. They are used to provide deeper meaning, evoke emotion and enhance enjoyment in texts ([English Textual Concepts and Learning Processes (2016)](http://englishtextualconcepts.nsw.edu.au/content/textual-concepts-and-processes-resource).
2. Understanding of imagery, symbol and connotation can be supported through watching the department’s video: [Understanding connotation, imagery and symbol video (6:06)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts/connotation-imagery-and-symbol). Please note that this unit will mainly focus on imagery and connotation.
3. While ‘imagery, symbol and connotation’ is the mentor concept for the conceptual component of this unit, the supporting concept of ‘perspective’ and ‘context’ can be also be explored. Additional textual concepts may be included based on individual school context and student needs.
4. For information on figurative language, puns, homonyms and salience refer to the [NESA Glossary](https://curriculum.nsw.edu.au/curriculum-support/glossary).
5. 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’.
6. In this unit, it is important to note that poetry should be heard for the richness and power of language. Immersion into poetry to explore imagery, symbol and connotation should begin with a performance by the teacher. Reading poetry multiple times (second and third readings) creates intervals that support students’ listening, pleasure, recall and comprehension, as it is a combination of sound and meaning that has the greatest impact (McDonald 2023).
7. 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.
8. 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.
9. 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 11 September 2023 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.

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Stage 2 focus area and outcome, content points and National Literacy Learning Progression | A | B | 1 | 2 | 3 | 4 | 5 |
| **Oral language and communication**  **EN2-OLC-01** communicates with familiar audiences for social and learning purposes, by interacting, understanding and presenting |  |  |  |  |  |  |  |
| * Identify contexts in which social conventions can vary and influence interactions (InT4, InT5) |  | x | x | x | x | x | x |
| * Demonstrate appropriate language use when interacting in different social and learning contexts (InT4, InT5) |  | x | x | x | x | x | x |
| * Identify language features in spoken texts that contribute to own or others’ enjoyment and understanding |  | x | x | x | x |  | x |
| * Adjust volume, pace and intonation to enhance meaning when presenting and reciting (SpK5) |  | x | x | x | x | x | x |
| **Vocabulary**  **EN2-VOCAB-01** builds knowledge and use of Tier 1, Tier 2 and Tier 3 vocabulary through interacting, wide reading and writing, and by defining and analysing words |  |  |  |  |  |  |  |
| * Identify and use terminology associated with figurative language encountered in texts (UnT7) | x | x | x | x | x | x | x |
| * Recognise that words and phrases can have literal or implied meanings according to context (UnT7) | x | x | x | x | x | x | x |
| * Understand and use word play including puns and spoonerisms (CrT7) | x | x |  | x | x | x | x |
| **Reading fluency**  **EN2-REFLU-01** sustains independent reading with accuracy, automaticity, rate and prosody suited to purpose, audience and meaning |  |  |  |  |  |  |  |
| * Explain how effortless and accurate word reading, at a pace appropriate for text and purpose, can support reading fluency and comprehension | x |  | x | x | x | x | x |
| * Explain how prosodic reading involves emphasis, expression, intonation and pausing | x |  | x | x | x | x | x |
| * Monitor and adjust own goals for improving reading fluency | x |  | x | x | x | x | x |
| **Reading comprehension**  **EN2-RECOM-01** reads and comprehends texts for wide purposes using knowledge of text structures and language, and by monitoring comprehension |  |  |  |  |  |  |  |
| * Describe how multimodal features enhance meaning and contribute to salience in texts (UnT7) |  | x |  | x |  |  | x |
| * Adjust own mental model as reading presents new words and understanding | x | x | x | x | x | x | x |
| * Use knowledge of homonyms to understand metaphor and to support inference (UnT7) | x | x |  | x | x | x |  |
| * Identify where meaning breaks down when reading (UnT6) | x |  | x | x | x | x | x |
| **Creating written texts**  **EN2-CWT-01** plans, creates and revises written texts for imaginative purposes, using text features, sentence-level grammar, punctuation and word-level language for a target audience |  |  |  |  |  |  |  |
| * Experiment with poetry to include innovative use of punctuation to suit purpose and for effect |  | x | x | x | x | x | x |
| * Use language to create imagery or humour, including idioms, puns, simile and personification (CrT8) | x | x | x | x | x | x | x |
| * Use adverbial phrases or clauses to add information to the verb or verb group of the main or other clauses, to provide reasons for or circumstances (GrA5) | x | x | x |  |  | x | x |
| * Use coordinating conjunctions in compound sentences to compare and contrast, or for addition (GrA4) | x | x |  |  | x | x | x |
| * Use declarative sentences to provide facts or state a viewpoint | x | x |  | x | x | x | x |
| * Use exclamatory sentences to emphasise a point or express a strong emotion | x | x |  | x | x | x | x |
| * Experiment with words, word order and repetition for rhetorical effect or to create atmosphere (CrT8) | x | x | x | x | x | x | x |
| * Plan structures and language to suit the purpose of a text (CrT7) |  | x | x | x | x | x | x |
| * Proofread, revise and edit written texts to refine language, correct spelling and ensure cohesion and engagement for the reader |  | x | x | x | x | x | x |
| **Spelling**  **EN2-SPELL-01** selects, applies and describes appropriate phonological, orthographic and morphological generalisations and strategies when spelling in a range of contexts |  |  |  |  |  |  |  |
| * Explain how to segment multisyllabic words into syllables and phonemes, and apply this knowledge when spelling | x |  | x | x | x | x | x |
| * Identify differences in vowel phonemes (short, long, diphthong and schwa vowels) | x |  | x | x | x | x | x |
| * Apply knowledge of taught vowel graphemes when spelling (SpG9) | x |  | x | x | x | x | x |
| * Proofread, identify and correct misspellings when creating written texts (SpG9) | x |  |  |  | x |  | x |
| * Identify inflected suffixes, explaining when and how to treat base words when they are affixed, and apply this knowledge when spelling (SpG9) | x |  |  |  |  | x | x |
| * Identify derivational suffixes such as -able, -ness, -ian and -ment, explaining when and how to treat base words when they are affixed, and apply this knowledge when spelling (SpG9) | x |  | x | x | x |  | x |
| * Correctly spell irregular plural words across a range of written contexts (SpG11) | x |  |  |  |  | x | x |
| **Handwriting and digital transcription**  **EN2-HANDW-01** forms legible joined letters to develop handwriting fluency  **EN2-HANDW-02** uses digital technologies to create texts |  |  |  |  |  |  |  |
| * Join letters using consistent size and spacing to develop fluency (Year 3) (HwK6) | x |  |  | x | x | x | x |
| * Apply appropriate pressure when joining letters (Year 4) | x |  |  | x |  | x | x |
| * Sustain the NSW Foundation Style cursive to facilitate fluency and legibility across a text (Year 4) (HwK6) | x |  |  | x | x | x | x |
| * Use knowledge of the keyboard layout and functions to type texts (Year 3) (HwK7) | x |  | x |  | x | x | x |
| * Search, filter, select, download and save relevant digital information (Year 4) | x |  | x |  | x | x | x |
| * Monitor goals that build on typing accuracy and rate (Year 4) | x |  |  |  | x |  | x |
| **Understanding and responding to literature**  **EN2-UARL-01** identifies and describes how ideas are represented in literature and strategically uses similar representations when creating texts |  |  |  |  |  |  |  |
| * Identify figurative language in literature and how it can influence meaning, and experiment with figurative language when creating texts (CrT8, UnT7) |  | x | x | x | x | x | x |
| * Identify and discuss the purpose of a text, and its intended audience, mode and medium (UnT7) |  | x |  | x | x | x | x |

[English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2022.

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Stage 3 focus area and outcome, content points and National Literacy Learning Progression | A | B | 1 | 2 | 3 | 4 | 5 |
| **Oral language and communication**  **EN3-OLC-01** communicates to wide audiences with social and cultural awareness, by interacting and presenting, and by analysing and evaluating for understanding |  |  |  |  |  |  |  |
| * Identify varying social conventions that influence interactions across wide audiences (InT6) |  | x | x | x | x |  |  |
| * Interact in a range of contexts and deliberately adjust language and style (InT6) |  | x | x | x | x |  | x |
| * Evaluate features of spoken texts that contribute to own or others’ enjoyment |  | x | x | x | x |  | x |
| * Experiment with volume, pace and intonation to enhance meaning when presenting and reciting, and recognise the effects these have on audience understanding (SpK6) |  | x | 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 |  |  |  |  |  |  |  |
| * Extend knowledge of literal and non-literal word meanings through idiom or metaphor (UnT9, CrT9) | x | x | x | x | x | x | x |
| * Describe multiple meanings of words, including their metaphorical uses (UnT8) | x | 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 (FIY6) | x |  | x | x | x | x | x |
| * Analyse use of multimodal features to enhance meaning within texts |  | x |  | x |  |  | x |
| * Describe how own mental model is adjusted as new words and information deepen understanding during reading | x | x | x | x | x |  | x |
| * Explain how language evokes responses when reading (UnT9) | x | x | x | x | x | x | x |
| * Monitor and repair reading when meaning breaks down (UnT9) | 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 figurative language for effect and to engage the reader, including metaphor, hyperbole, oxymoron and allusion (CrT8) | x | x | 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 |
| * Make choices about the use of declarative, exclamatory, interrogative and imperative sentences to suit text purpose, and for meaning and effect (CrT8) | x | x |  | x | x | x | x |
| * 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 word choices to create humour, for clarity or emphasis, to suit audience and purpose (CrT8) | x | 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 | 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 |
| * Apply and explain graphemes identified by their etymology (SpG11) | x |  | x | x |  |  | x |
| * Recognise that the same grapheme can represent different phonemes (SpG10) | x |  | x | x | x | x | x |
| * Explain the etymology of taught roots and apply this knowledge when creating written texts (SpG10) | x |  | x | x | x | x | x |
| **Handwriting and digital transcription**  **EN3-HANDW-01** sustains a legible, fluent and automatic handwriting style  **EN3-HANDW-02** selects digital technologies to suit audience and purpose to create texts |  |  |  |  |  |  |  |
| * Sustain writing with a legible, fluent and personal handwriting style across a text | x |  | x | x | x | x | x |
| * Adjust handwriting style to suit writing purpose (HwK8) | x |  |  | x | x | x | x |
| * Navigate the keyboard with efficiency and accuracy when typing words, numerals, punctuation and other symbols (Year 6) (HwK8) | x |  | x |  | x | x | x |
| * Reflect on and monitor typing accuracy and rate according to goals and given criteria | x |  | x |  | x | x | x |
| **Understanding and responding to literature**  **EN3-UARL-01** analyses representations of ideas in literature through narrative, character, imagery, symbol and connotation, and adapts these representations when creating texts  **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 |  |  |  |  |  |  |  |
| * Analyse how figurative language in literature can enhance meaning and affect the audience (UnT9, CrT9) |  | x | x | x | x | x | x |
| * Identify how perspective is made evident through authorial choices (UnT8) |  | x | x |  | x |  | x |

[English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2022.

## 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 indicate whether the resources are required in Component A, B or both, and in which week.

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Resource | A | B | 1 | 2 | 3 | 4 | 5 |
| Clarke M (2023) It’s the Sound of the Thing, Hardie Grant Children’s Publishing, Australia. ISBN: 9781761212123 | x | x | x | x | x | x | x |
| [Resource 1 – onomatopoeia cards](#_Resource_1_–_1) |  | x | x |  |  |  |  |
| [Resource 2 – metaphor poem planning template](#_Resource_2_:) |  | x | x |  |  |  |  |
| [Resource 3 – 5 senses personified](#_Resource_3_–) |  | x |  | x |  |  |  |
| [Resource 4 – haiku](#_Resource__4) |  | x |  | x |  |  |  |
| [Resource 5 – puns](#_Resource_5_–) |  | x |  | x |  |  |  |
| [Resource 6 – concrete poem planning template](#_Resource_6_–) |  | x |  | x |  |  |  |
| [Resource 7 – concrete poem exemplar](#_Resource_7_–_1) |  | x |  | x |  |  |  |
| [Resource 8 – writing process](#_Resource_8_–_1) |  | x |  | x |  | x | x |
| [Resource 9 – perspective poem planning template](#_Resource_9_–) |  | x |  |  | x |  |  |
| [Resource 10 – find the figurative language](#_Resource_10_–) |  | x |  |  |  | x |  |
| [Resource 11 – find the figurative language exemplar](#_Resource_11_–) |  | x |  |  |  | x |  |
| [Resource 12 – my poem planning template](#_Resource_12_–) |  | x |  |  |  | x | x |

# Week 1

## Component A teaching and learning

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

### Planning framework

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

## Component B teaching and learning

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

### Learning intentions and success criteria

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

|  |  |  |
| --- | --- | --- |
| Element | Stage 2 | Stage 3 |
| Learning intention | Students are learning to identify figurative language in literature and how it can influence meaning. | Students are learning to analyse how figurative language in literature can enhance meaning and engage the audience. |
| Success criteria | Students can:   * identify the use of imagery, symbol and connotation in poetry * identify and use terminology associated with figurative language (onomatopoeia and metaphor) * understand that poetry includes innovative use of punctuation for effect * experiment using figurative language (onomatopoeia and metaphor) to enhance imagery in texts. | Students can:   * Identify and understand the use of imagery, symbol and connotation in poetry * analyse and use figurative language, including onomatopoeia and metaphor to create imagery * understand that poetic forms use punctuation, including innovative use of punctuation for effect * describe multiple meanings of words, including their metaphorical uses. |

## Lesson 1 – introducing imagery, symbol and connotation

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

### Whole

1. As a class, watch [What Does Poetry Mean To Me? (1:15)](https://www.youtube.com/watch?v=3WjZvQT_zpE), stopping at 1:02. Discuss what poetry means to Maxine Beneba Clarke. In pairs, students [turn and talk](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/numeracy/talk-moves) to discuss their understanding of poetry and what it means to them. Share responses. Explain that poetry is used to evoke an emotional response.
2. Display the text, It’s the Sound of the Thing by Maxine Beneba Clarke. Read ‘A Note from Maxine’ on page 1. Use guiding questions to facilitate a class discussion, for example:

* What does Maxine Beneba Clarke believe poetry can do?
* What type of poems are mentioned on this page? Are you familiar with any of these?
* What types of poems do you like or dislike?
* Do you know of any other poetic forms? If so, what are they?

1. Explain to students that in this unit the textual concept they are exploring is ‘imagery, symbol, and connotation’. Students [turn and talk](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/numeracy/talk-moves) to activate and discuss their prior knowledge of the textual concept.
2. Display the front cover of the text. Revise the concept of ‘imagery’ by asking students to discuss how the author uses imagery through wordplay in the title. For example, the author uses the word ‘sound’ in the title to refer to poetry because poetry relies on ‘sound’ to develop its rhythm. Revise the definition of imagery.

**Note:** imagery is the use of figurative language to represent objects, characters, actions or ideas in such a way that they appeal to the senses of the reader or viewer ([NESA 2023](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary)).

1. Revise the concept of connotation by asking students to discuss the feelings evoked when they hear the title of the text. For example, the words ‘sound’ and ‘thing’ in the title makes me feel excited and interested because it is referring to poetry. Remind students that connotations could be different depending on personal experiences. Revise the definition of connotation.

**Note:** connotation is the nuance or implied meaning attached to language, beyond that of its literal or dictionary meanings. Connotations may be positive, negative, or neutral ([NESA 2023](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary)).

1. Explore the image of the microphone on the front cover of the text. Ask students what they notice. For example, it takes the place of the ‘o’, it hints to the use of expression and intonation. Revise the concept of ‘symbol’ by discussing the symbolism of the microphone on the front cover. For example, the microphone could represent expression, communication and performance.

**Note:** symbol is an object, character or entity that can be understood to represent a larger idea, action or feeling. Depending on context, audience and purpose, symbols can have commonly agreed or reinforced associations, or they can be dynamic. Symbols can operate within texts, or they can serve as meaning-making devices of language in the real world ([NESA 2023](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary)).

1. Explain that authors use figurative language to make writing more interesting and to represent meaning in unique ways. Explain that in this unit of work, students will explore how figurative language is used in poetry and experiment using different language choices and structures to craft a poetry anthology (a published collection of poems), just like Maxine Beneba Clarke in It’s the Sound of the Thing.
2. Display and read the poem ‘Onomatopoeia’ on pages 20 to 21. In small groups, students explore the connections between the poem and the title of the text. Discuss the imagery and connotations that the poem evokes. Reinforce the idea that onomatopoeia helps create imagery as it provides the reader with a sensory experience by evoking the sounds associated with the objects or actions being described.
3. Co-construct a class definition of onomatopoeia and record on an anchor chart.

**Note**: types of figurative language will be added to this anchor chart with be added to throughout the unit.

1. Re-read the poem. While reading, students record examples of onomatopoeia. Share responses.
2. In pairs, students explore how onomatopoeia is used and the impact it has on the audience. Ask guiding questions, for example:

* What are some words in the poem that imitate the sound of something falling? For example, ‘Crash...’ (p 20)
* How do words like ‘...giggle...,’ (p 20) ‘...hiss...,’ (p 20) and ‘...whisper...’ (p 20) make you feel when you read them?
* What does the author mean by saying onomatopoeia makes words ‘...jump off the page.’ (p 21)?
* How does onomatopoeia enhance meaning and make a poem more exciting to read?

1. Explain that students will use onomatopoeia to describe the sounds of a familiar place. For example, canteen, library, basketball court.
2. Discuss the important role of interacting with others as a learning strategy. Explore ways language may change when interacting in different social and learning contexts. For example, when interacting with close friends, language may be adjusted to use informal or colloquial language. Develop or revise a shared criterion, or agreed-upon protocols, for successful interactions with a partner, small group and in whole class contexts.
3. In pairs, students sit back-to-back with a partner, in total silence, and record the sounds that they can hear.
4. **Optional:** take students to different locations in the school. Students compare ideas with their partner. As a class, use onomatopoeia to describe the sounds of each place. For example:

* canteen: slurp, ding, clink
* library: shhh, rustle, giggle
* basketball court: slap, flop, squeak.

**Note:** students will use these examples in [Lesson 2](#_Lesson_2:_Experimenting).

1. In pairs, students collaboratively [brainstorm](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542?clearCache=43046a3-7655-8c6-2037-e02a7e839b5) and record onomatopoeia words to describe the sounds recorded from a familiar place.

**Too easy?** Encourage students to experiment with language by incorporating invented words or altering existing words to create new onomatopoeic sounds.

1. Students use the [parking lot](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/570?clearCache=26d68dd6-5864-b209-735f-1656a23a4d56) strategy to reflect on their understanding of onomatopoeia and how it relates to imagery, symbol and connotation. For example, by mimicking real sounds through words, onomatopoeia engages a reader’s sense of hearing but also creates imagery because it enriches their overall sensory experience. This makes the poem more relatable, interesting, exciting and memorable.

## Lesson 2 – experimenting with onomatopoeia and punctuation

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

### Whole

1. Revise that social conventions are like unspoken rules or expectations for how people should behave in different contexts. For example, it is expected to take turns when speaking and actively listening when interacting in small groups. Provide small groups of students with [Resource 1 – onomatopoeia cards.](#_Resource_1_–_1) Students place cards upside down, select a card and silently act out the word on the card. Students take turns guessing the onomatopoeic words. Continue playing until all students have had a turn.
2. Discuss how new words support the adjustment of a mental model, deepening the reader’s understanding of a text as introduced in Component A. Explain that imagery supports the development of a changing mental model for the reader using language that appeals to the reader’s senses, including smell, sight, sound, taste or touch.
3. Revise types of figurative language from Component A and evaluate how onomatopoeia creates imagery. For example, by mimicking real sounds through words, onomatopoeia engages a reader’s sense of hearing but also enriches their overall sensory experience. This makes the poem more relatable, interesting, exciting and memorable.
4. Display and re-read ‘Onomatopoeia’ on pages 20 to 21 of It’s the Sound of the Thing. Ask:

* What language features contribute to your enjoyment of the text? (Stage 2)
* How do the language features contribute to your own or other’s enjoyment? (Stage 3)
* What do you notice about the structure of the poem? Why do you think it is structured that way?

1. Introduce the term ‘stanza’ and explain that a stanza is a group of lines within a poem, similar to a verse in a song. In some poems, stanzas may be a standard length, however the length of a stanza can vary. Stanzas provide a structure which may be predictable (to help meaning), contribute to the pace and rhythm of a poem and emphasise a stage in the poem (similar to a paragraph). Stanzas are the building blocks of a poem's structure, and help organise a poet's thoughts, themes and emotions. Emphasise that stanzas can look different between poems because their structure depends on the type and purpose of a poem.
2. As a class, analyse the sixth stanza that reads ‘Wowee...’ to ‘...fling.’ (p 21). Students [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) to answer the following guiding questions:

* What do you notice about the words in this stanza?
* What actions could these examples of onomatopoeia be representing?
* Why do you think the poet chose to include many examples of onomatopoeia?

1. Explain that the purpose of the sixth stanza is to showcase a variety of onomatopoeia words and create a lively, rhythmic and energetic atmosphere. Each line in this stanza presents a series of onomatopoeic words that mimic different sounds. The playful arrangement of words contributes to a sense of excitement and movement within the stanza.
2. Explain that poets use different structures, language features and punctuation to convey meaning and create artistic expression. As a class, briefly explore ways punctuation is used in the poem. Explain poetry often includes innovative use of punctuation (punctuation marks used in non-traditional ways). For example:

* Poets may use unconventional spacing and line breaks to create pauses, emphasize certain words, or shape the visual layout of the poem.
* Poets may use dashes to create pauses or connect ideas in unique ways.
* Poets may use colons to introduce explanations or examples.

### Part

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

|  |  |
| --- | --- |
| Stage 2 (teacher guided/in pairs) | Stage 3 (small groups) |
| 1. Display the first stanza of the poem on page 20. Explore the use of punctuation and the effect it has on the reader. For example:  * **Full stops indicate the end of a sentence and capital letters indicate the start of a new sentence.** * **Commas create a pause at the end of poetry line, ‘Onomatopoeia, it’s the sound of the thing:**’. * Commas list onomatopoeic words, ‘bang, whack or sizzle,’. * Colon introduces more information. For example, ‘Onomatopoeia, it’s the sound of the thing: a word that’s so popping...’.  1. Provide pairs of students with different stanzas from the poem. Students highlight the use of punctuation in their stanza and explore the effect it has on the reader. 2. Students share their ideas. Encourage students to explain why it is used and its effect on the reader. | 1. Provide students with a copy of the poem, ‘Onomatopoeia’. 2. In small groups, students explore the use of punctuation, including innovative punctuation used by the author. For example:  * **Full stops:** indicate the end of sentences. For example, ‘So next time you’re searching for a word that’s alive get some onomatopoeia in your life.’ (p 21). * Dashes: used to show that something being said has been broken off. For example, ‘It evokes what it is – and sings like whatever it tries to describe...’ (p 20). * Hyphens: used to link 2 or more words or word parts that do the job of one. For example, ‘...tick-tock...' (p 20) and ‘...ricketty-rumble...’ (p 20). * Apostrophes: used to show that letters have been removed to form a contraction. For example, ‘...a word that’s so popping...’ (p 20).   **Too hard?** Provide students with a checklist of punctuation to look for in the poem.  **Too easy?** Students explore the punctuation in 2 different poetic forms and compare how they are used. |

1. As a class, reflect on the types of punctuation and the impact it has on the reader. Ask guiding questions, for example:

* What is the purpose of using punctuation in poetry? How does it help the reader? For example, punctuation supports structure, clarity and understanding, rhythm and flow, emphasis and expression, pauses and breath, and structure and form.
* What types of punctuation are used in the poem, ‘Onomatopoeia’? For example, full stops, commas, colons, dashes, hyphens and apostrophes of contraction.
* What impact do they have on the reader? How does punctuation support the purpose of the text?
* Has the author used innovative punctuation? If so, what impact does it have on the reader?

1. Explain that students will innovate from the ‘Onomatopoeia’ poem to create a poem about a familiar place.
2. Using examples of onomatopoeia from [Lesson 1](#_Lesson_1_–), jointly construct the first stanza. Support students to use onomatopoeia and punctuation for purpose and effect. Use think-alouds to model re-reading and revising during the writing process. For example:

Onomatopoeia,

It’s the sound of the pool:

Plop, splosh, splish.

Drip, drop, sizzle.

Whistle blows, ‘Time to swim!’

Splash, swish, dive right in.

1. Provide time for students to compose, revise and edit their first stanza using examples of onomatopoeia. Encourage students to experiment with language choices and punctuation for purpose and effect.

**Too hard?** Students draw and label a place and its associated sounds using onomatopoeic words. For example, a busy city street (screech, beep, honk) or sporting field (whack, thud, arghh).

**Too easy?** Students explore the structure of each stanza in 'Onomatopoeia’ and use this as inspiration to experiment with the structure of their poem.

1. Discuss how punctuation and word choice influence the way a text can be read. Explain that using volume, pace and intonation when presenting or reciting enhances meaning. Revise ways social and learning contexts influence interactions from [Lesson 1](#_Lesson_1_–) and review the agreed-upon protocols and social conventions for working in small groups.
2. Have students recite their poems in small groups, omitting the name of their familiar place. After presenting, students use context clues to infer what familiar place is described.
3. Students reflect on the effectiveness of their writing and presentation using guiding questions. For example:

* How does the use of onomatopoeia create imagery for the audience?
* How does the use of onomatopoeia enhance meaning and understanding of your chosen place?
* What type of emotional response does onomatopoeia have on the audience?
* How does the use of punctuation, volume, pace and intonation affect the rhythm and pacing of the poem?

**Note:** students’ onomatopoeia poem can be published and included in their poetry anthology.

## Lesson 3 – exploring metaphors to create imagery

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

### Whole

1. On the board, write ‘He’s a shining star’. Ask:

* What is a metaphor?
* Why are metaphors used in written or spoken texts, including poetry? (To create vivid imagery, evoke emotions and convey complex ideas by associating the qualities of one thing with another, often in a symbolic or figurative sense).
* How is the saying, ‘He's a shining star’ a metaphor? (It compares a person to a star, suggesting that the person is exceptional, talented, and stands out).

**Metaphor:** an object, entity or situation that can be regarded as representing something else. ([NESA 2023](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary))

1. Explore how metaphors are another type of figurative language that authors use to describe something as being something else. Model writing some common metaphors and explore their non-literal meanings (metaphorical meaning). For example:

* ‘Time is a thief’ (comparing time to a thief, suggesting that time passes quickly by stealing moments from our lives)
* ‘Her laughter is a melody’ (comparing laughter to the melody in a song, suggesting the woman's laughter is pleasant to listen to).

1. Reinforce that figurative language is one way authors create imagery and influence meaning in texts. Co-construct a definition for metaphor and add it to the anchor chart from [Lesson 1.](#_Lesson_1_–)
2. Introduce or revise the textual concept of ‘perspective and context’ (focusing on perspective). Explore how perspective is the way people see the world through a different lens based on their roles, life experiences and beliefs they hold.
3. Introduce the poem ‘Monster’ on pages 104 to 105 of It’s the Sound of the Thing and ask students to predict what the poem could be about using the title. Ask guiding questions, such as:

* How does the title, ‘Monster’ make you feel, and what images or emotions come to mind?
* Can you recall any personal experiences that may influence how you interpret the title?
* Do you associate positive or negative connotations with the word ‘monster’? What makes you say that?
* Can you think of examples from other texts or films that have influenced your connotations of the word ‘monster’?
* How might the emotional connotations of the word ‘monster’ influence your expectations for the poem?

1. Encourage students to consider how their personal experiences, beliefs, and values might influence their assumptions of what the poem could be about.
2. Explain that students will work in groups of 4 to analyse the poem using a strategy called ‘Poetry Ponderance’ (adapted from the work of Murphy 2021). Each group member will have a role, as follows:

* Orator: reads the poem aloud to the group (this will consolidate the learning from Component A around prosodic reading).
* Philosopher: works out the poem’s meaning or message.
* Architect: identifies the techniques and structure of the poem.
* Empath: explains how the poem makes them feel and how they think others mind respond to it (perspective).

1. Students work in their ‘Poetry Ponderance’ groups to analyse the poem ‘Monster’ then share their analyses of the poem.

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

1. Explore how the poem only mentions ‘monster’ in its title. Reinforce the idea that the author uses an extended metaphor to allow the readers to infer that the monster is fire. Facilitate a discussion using guiding questions, for example:

* How do the words in the poem help to build the metaphor and mental image of fire being a monster?
* What similar characteristics are used in the poem to compare a fire to a monster?
* Does the author create a positive or negative connotation of the monster/fire? What evaluative language is used?
* How do the author’s language choices influence different perspectives on the poem?

1. Display an image or video of a car. Ask students how the car could be compared to a monster. For example, appearance, behaviour, sounds. Explain that as a class, students will co-construct a poem using a car as a metaphor.
2. Model completing [Resource 2 – metaphor poem planning template](#_Resource_2:_Metaphor) that compares a car to a monster. For example:

Metaphors about the object: a metallic monster

Looks: strong and powerful armour

Lives: in the driveway

Moves: roars up the road

Sounds: angrily roaring, zooming, honks, beeps

1. Using the ideas from activity 9, model writing the first 4 lines of a poem using metaphor. For example:

A metallic monster with gleaming glass eyes,

stalks my driveway, day and night.

It roars up the road, with angry honks and beeps,

leaving a trail of cloudy smoke that engulfs the sky.

1. As a class, co-construct the remaining 2 lines of the poem.
2. In pairs, students reflect on what they have learnt about metaphors. Ask guiding questions, for example:

* What is a metaphor, and how is it different from other types of figurative language?
* Why do writers use metaphors? What do they add to a piece of writing?
* How do metaphors enhance imagery and description in texts?

## Lesson 4 – using metaphors to create imagery

1. Revisit the figurative language anchor chart from [Lesson 1,](#_Lesson_1_–) focusing on the definition for metaphor. Re-read the co-constructed poem about a car from [Lesson 3.](#_Lesson_3_–)
2. In pairs, students discuss how metaphor is used in the poem. Ask guiding questions, such as:

* How does the use of metaphor contribute to the overall imagery in the poem?
* What emotions or feelings are evoked?
* What language features contribute to the enjoyment of the text?

1. Explain that students will plan and write their own metaphor poem about a familiar object, comparing it to a monster.
2. Provide students with a copy of [Resource 2 – metaphor poem planning template](#_Resource_2_–). Students choose a familiar object and complete the planning template.

**Too hard?** Students use ideas from the teacher-modelled example to plan their writing with a partner.

### Part

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

|  |  |
| --- | --- |
| Stage 2 (teacher guided/in pairs) | Stage 3 (in pairs/independent) |
| 1. Review adverbial phrases from Component A.   **Adverbial phrases:** a group of words that provide information about where, when, with what, how far, how long, with whom, about what, as what ([NESA 2023](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary)).   1. Display adverbial phrases from the poem ‘Monster’ on page 104 to 105 of It’s the Sound of the Thing. For example:  * **‘**Mum put her foot flat on the accelerator.’ (p 105).  1. In pairs, students analyse how adverbial phrases add information to the verb or verb group. For example, ‘how’ Mum put her foot on the accelerator. 2. Using the sentence stem ‘It was roaring, and crackling...’ brainstorm and record examples of adverbial phrases that provide additional information. For example, ‘It was roaring and, crackling, throughout the sky.’ 3. Students review their planning template from activity 4 and record examples of adverbial phrases to use in their poem. | 1. In pairs, students share their planning template and provide feedback. 2. Students revise their plans using feedback from peers. 3. Students begin drafting their poem using the planning template.   **Too hard?** Provide students with sentence starters to support their writing. |

### Part

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

|  |  |
| --- | --- |
| Stage 2 (independent/in pairs) | Stage 3 (teacher guided/in pairs) |
| 1. Students use their planned ideas to draft and compose their poem. Encourage students to include figurative language (metaphor) and consider how the language and structure of the text suits its purpose.   **Too hard?** In pairs, students write a poem using ideas from the teacher-modelled example.  **Too easy?** Students experiment with the structure and punctuation in their poem.   1. Students proofread, revise and edit their writing. 2. In pairs, students share their writing exploring how figurative language is used to create imagery. | 1. Review adverbial clauses from Component A.   **Adverbial clauses**: 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 2023](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary)).   1. Display adverbial clauses from the poem, ‘Monster’. For example:  * ‘We knew it was time to leave when the smoke came over the ridge:...’ (p 104). * ‘As we sped away, it reached for us – with greedy, smouldering arms.’ (p 105).  1. Analyse how the placement of the adverbial clause provides a clear sequence of events. 2. Ask students to experiment with the placement of the adverbial clause ‘when the smoke came over the ridge’ in the poem to achieve different purposes and effects. For example, ‘When the smoke came over the ridge, we knew it was time to leave’. 3. Explain that by placing the adverbial clause at the beginning of the sentence, it creates a sense of anticipation about what might happen next before revealing the consequence (it was time to leave). 4. Remind students that by experimenting with the placement of the adverbial clause, students can manipulate the flow, emphasis and meaning of the sentence to create different effects, such as building suspense or highlighting connections between events. 5. Students revise their poems to include adverbial clauses and/or experiment with the placement of the adverbial clause. 6. In pairs, students share their writing and explore how language choices, such as metaphors and adverbial clauses impact the reader. |

### Whole

1. Revise that when presenting or reciting to an audience, varying volume, intonation, pace and using punctuation enhances meaning.
2. In small groups, students present their poems without disclosing the object they wrote about. While listening, students draw their mental model based on imagery presented in the poem. Encourage students to incorporate their vocabulary and background knowledge. Encourage students to adjust their mental model as new words or understanding is presented. Students share their drawings and how the language choices in the poem supported their mental model and evoked emotion (imagery and connotation). Students swap roles and repeat the process.
3. Students reflect on whether they achieved the purpose of evoking an emotional response in the audience and creating imagery.

**Too hard?** Provide students with sentence starters. For example, ‘I am pleased with...’, ‘A next step for me is...’

**Note:** the metaphor poem can be published and included in students’ poetry anthology.

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

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

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

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

* adjust own mental model as reading presents new words and understanding.

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

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

* extend knowledge of literal and non-literal word meanings through idiom or metaphor
* 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

* describe how own mental model is adjusted as new words and information deepen understanding during reading.

# Week 2

## Component A teaching and learning

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

### Planning framework

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

## Component B teaching and learning

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

### Learning intentions and success criteria

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

|  |  |  |
| --- | --- | --- |
| Element | Stage 2 | Stage 3 |
| Learning intention | Students are learning to identify and describe how figurative language and multimodal features enhance meaning and contribute to salience in texts. | Students are learning to analyse the use of figurative language and multimodal features to enhance meaning within texts. |
| Success criteria | Students can:   * identify and use terminology associated with figurative language (personification, alliteration) * identify how structure and language choice can enhance meaning in a multimodal text * draft, compose and edit texts with poetic forms to express an idea * adjust volume, pace and intonation to enhance meaning when presenting poetry. | Students can:   * identify and use figurative language, such as personification and alliteration * analyse how structure and language choice enhance meaning within a multimodal text * choose literary forms to draft, compose and edit texts * experiment with volume, pace and intonation to enhance meaning when presenting poetry and recognise the effects these have on audience understanding. |

## Lesson 5 – exploring personification through poetic forms (haiku)

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

### Whole

1. Read the poem ‘Winter’ on page 42 of It’s the Sound of the Thing without revealing the title.
2. Discuss the poem using guiding questions. For example:

* What words or phrases help you build a mental model of the text? How do they appeal to your senses?
* What feelings are evoked in each line of the poem?
* What do you think the title of this poem could be? What makes you say that? Encourage students to draw on their understanding of connotation to support their prediction.
* What language features contribute to your enjoyment of the text? (Stage 2)
* How do the language features contribute to your own or other’s enjoyment? (Stage 3)

1. Reveal the title of the poem ‘Winter’. Explain that the short poem uses imagery to help the reader picture a scene in their mind. Discuss how the words used in the poem evoke feelings of coziness in contrast to the harsh outside weather. While the first line is associated with warmth and comfort, the rattling windowpane suggests a potential draft or exposure to the cold outside.
2. Re-read ‘Winter’. Draw students' attention to the last line ‘The rain, seeking gaps’ and ask students what they believe to be the implied meaning.
3. Revise types of figurative language from Component A including personification.

**Personification:** attributing human characteristics to abstractions such as love, things or animals ([NESA 2023](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary)).

1. Explore how the author uses personification to help the reader create a mental image of the rain.
2. Co-construct a class definition of personification. For example, personification is using human characteristics to describe something that is not human. Record on the anchor chart from [Lesson 1](#_Lesson_1:_Introducing).
3. Explain that ‘Winter’ is a haiku poem. The haiku is a Japanese poetic form and is the opening of a longer oral poem called a renga.
4. Re-read ‘Winter’ and explore the syllable structure by clapping or tapping the syllables in each line. Model reading the poem and adjusting prosody to match the rhythm of the haiku.
5. Explain a haiku:

* has 3 lines that do not rhyme
* contains a total of 17 syllables (5, 7, 5)
* is traditionally used for humour, to raise social awareness or to reminisce
* can use figurative language, such as metaphors and similes.

1. Explain that students will write their own haiku, using imagery and figurative language (personification) and their 5 senses. Display [Resource 3 – 5 senses personified](#_Resource_3:_5) and model completing one box. For example, ‘I can see green leaves blowing gently across the playground.’
2. Move to an outside location. Students use [Resource 3 – 5 senses personified](#_Resource_3:_5) to plan their ideas for writing. Remind students to include descriptive and figurative language.
3. Return to the classroom and in small groups, students share their responses.
4. Model using student responses to create examples of personification. For example:

Hearing noisy cars – Cars screaming at each other.

Feeling the wind – The wind brushed cold air across my face.

Smelling the cut grass – The scent gently caressing our nostrils.

1. Students record examples of personification for each of their five senses on [Resource 3 – 5 senses personified](#_Resource_3:_5).

* Select one modelled example of personification from activity 14. Model writing a haiku that uses the (5, 7, 5) syllable structure on an enlarged copy of [Resource 4 – haiku.](#_Resource_4:_Haiku) For example:

Car engines screaming.

Zoom-zoom fast down the highway.

Hurry up, we’re late.

1. Using the modelled example, co-construct [success criteria](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/622?clearCache=1be83e67-4048-6302-3c1b-79f8195d34f) for writing. For example:

* use the poetic form of a haiku (first line has 5 syllables, second line has 7 syllables, third line has 5 syllables)
* include figurative language techniques to create imagery (personification and onomatopoeia)
* demonstrate innovative use of punctuation to suit purpose and for effect
* proofread and revise writing to refine language and structure.

1. Students use their planned ideas from activity 11 to write their haiku.

**Too hard?** Students work in pairs to complete their haiku using [Resource 4 – haiku.](#_Resource_4:_Haiku)

**Too easy?** Students research the poetic genre of [renga](https://ypn.poetrysociety.org.uk/workshop/renga-a-collaborative-poetry-challenge/) (linked poem). Challenge students to work collaboratively in a group to modify their haikus to create rengas.

1. Revise that presenters use intonation, observe punctuation and vary volume and pace to enhance meaning. In small groups, students recite their haiku. Students offer [peer feedback](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/peer-and-self-assessment-for-students/strategies-for-student-peer-assessment) using the co-constructed success criteria.

**Note:** haiku can be published and included in students’ poetry anthology.

## Lesson 6 – exploring meaning through wordplay

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

### Whole

1. Revise that social conventions are like unspoken rules or expectations for how people should behave in different contexts. For example, it is expected to actively listen when interacting in small groups and take turns when speaking. Revise ways social and learning contexts influence interactions from [Lesson 1](#_Lesson_1:_Introducing) and review the agreed-upon protocols and social conventions for working in small groups.
2. Students review the figurative language techniques studied so far in the unit in small groups. Students provide an example of figurative language, such as onomatopoeia, metaphor or personification. The remainder of the group take turns guessing what type of figurative language was used and explain how they knew.
3. Read the haiku ‘Summer’ on page 38 of It’s the Sound of the Thing without revealing the title. Explore the literal and implied meaning. Ask guiding questions, such as:

* What words or phrases appeal to the reader’s senses? For example, ‘licking ice-cream drips’.
* How do these words or phrases help you create or adjust your mental model of the text?
* What emotions are evoked in the reader? For example, ‘seaside days’ evoke a sense of relaxation and calmness.

1. Students [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) what the title of the poem could be. Students share ideas using evidence from the poem to justify their responses. Encourage students to consider the connotations of the words in the poem to help infer what the title could be.
2. Reveal the title of the poem ‘Summer’. Provide time for students to confirm their predictions.
3. Revise word play (Stage 2) and word choices that create humour (Stage 3) from Component A. Review the definition of a pun.

**Pun:** a figure of speech where there is a play on words, usually created through the use of a homonym or homophone. Puns rely on more than one meaning of a word to emphasise the point ([NESA 2023](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary)).

1. Explain that puns often have both literal and implied meanings. The implied meaning is also known as a metaphorical meaning. For example:

* Literal meaning: puns usually start with words or phrases that have literal meaning. For example, the ice-cream melts.
* Implied (metaphorical) meaning: puns introduce a twist by using multiple meanings, sounds, or spellings of words. This creates a connection between the literal meaning and implied (metaphorical) meaning. The implied meaning can be a play on words or a clever association that adds humour. For example, ‘Why did the teacher wear sunglasses? Because her class was so bright.’

1. Co-construct a class definition of a pun and display on the anchor chart from [Lesson 1](#_Lesson_1:_An).
2. Re-read the poem ‘Summer’ (p 38) and explore the use of pun. For example, in the final line, the phrase ‘worries melt away’ plays on the double meaning of ‘melting’ – referring to both ice cream melting and worries disappearing on a relaxing day by the seaside.
3. Introduce or revise the definition of idiom from Component A.

**Idiom:** a commonly used phrase or expression, usually figurative or non-literal, that has an understood meaning specific to a language or dialect. For example, over the moon, half asleep, pull your socks up ([NESA 2023](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary)).

1. Ask students to recall familiar idioms. Add a definition of idiom to the anchor chart.
2. Discuss the difference between puns and idioms, highlighting that puns can often contain an idiom. Review the term ‘homonym’ as a word that has the same sound and the same spelling as another, but a different meaning. Explain that it is important to use context and inference along with knowledge of homonyms to draw conclusions about the intended meaning of a word or phrase.
3. Display [Resource 5 – puns](#_Resource_5:_Puns), asking students to identify the homonym and to explain the pun using their knowledge of multiple meanings. Discuss how puns can enhance writing. For example, puns add humour, enhance a reader’s interpretation or showcase clever use of language.
4. As a class, brainstorm a list of words related to summer. For example, wave, trip, ball, park, palm, fly. Students [turn and talk](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/numeracy/talk-moves) to identify and describe any homonyms listed. For example, wave could mean a gesture of greeting with the hand or a ridge or swell moving across the surface of the water.
5. Display an idiom related to summer. For example, ‘a ray of sunshine’. Ask students to explain what the idiom means. For example, a ray of sunshine means a happy person who makes others feel happy too.
6. Model creating a pun using the idiom ‘a ray of sunshine’. For example, why does the sun make us happy? Because it is a ray of sunshine! Repeat with additional examples as needed.
7. In pairs, students create idioms about another season, such as winter. For example, walking on thin ice. Students create a pun using their idiom.

**Too hard?** Provide students with a list of idioms.

**Too easy?** Students create idioms about another season and include a visual representation of their idiom to highlight the play on words.

1. Students share their puns that include idioms with the class and explain their meanings.
2. In pairs, students reflect on their learning using guiding questions. For example:

* How does the use of language and word play (idioms and puns) create imagery and mental images for the reader?
* How does wordplay and different word choices create humour in texts?
* What impact does word play have on the reader?

**Stage 3 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 language evokes responses when reading.

## Lesson 7 – using salience, alliteration and repetition to create imagery

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

### Whole

1. Display the poem ‘Leaves’ on page 164 ofIt’s the Sound of the Thing. In pairs, students predict what they think the poem will be about using the [See-Think-Wonder](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/662?clearCache=38c7151b-9428-c2f3-4ee1-2fcacc75709) strategy. Explore new or unfamiliar vocabulary. For example, hover, glorious, signalling, embolden, sodden, traipsed, dreary, wilting and budding.
2. Students work in groups of 4 using the ‘Poetry Ponderance’ strategy (Murphy 2021) to analyse the structure of the poem ‘Leaves’. Encourage students to take on a different role. See [Lesson 3](#_Lesson_3:_Exploring), activity 5 for details about the strategy.

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

1. Students share their analysis of the poem. Discuss the structure (including punctuation), language choices and themes of the poem.
2. Introduce the term salience.

**Salience:** a strategy used to highlight what is important in a text. In written text, salience may be conveyed by positioning the most important idea at the beginning of a sentence, or through font styling such as the use of bold, underlined or italicised text ([NESA 2023](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary))).

1. Analyse the salience used in the poem. Ask guiding questions, for example:

* What is the salience on this page? How is it different to the other poems you have read?
* What is the author's focus for this poem? How do you know?
* What impact does the multi-sensory approach have on you and your enjoyment of the poem?

1. Explain that ‘Leaves’ is a multimodal text in the form of a concrete poem (shape poem). The visual appearance is a key feature of this type of poetry as it takes the shape of the topic, enhancing the reader’s understanding of the poem. The layout is another way that authors use expression in their work.
2. Revise types of figurative language and how authors use figurative language to create imagery and influence meaning in texts. Explore how [alliteration](https://education.nsw.gov.au/schooling/parents-and-carers/going-to-school/learning-resources/english/english-a-to-z#Alliteration_14) is another type of figurative language that authors use and is the repetition of a sound at the beginning of 2 or more words. Co-construct a class definition and add it to the figurative language anchor chart from [Lesson 1](#_Lesson_1:_An).
3. Introduce the concept of r[epetition](https://education.nsw.gov.au/schooling/parents-and-carers/going-to-school/learning-resources/english/english-a-to-z#Repetition_287). Explain that the repetition of a word or phrase in a poem is used to emphasise a thought or build a particular emotion or rhythm.
4. Provide students with a copy of the poem ‘Leaves’. In pairs, students identify examples of alliteration and repetition, analysing how they add to the meaning of the poem. For example:

* **Alliteration**: ‘glorious green’, ‘gathering in gutters’, ‘singing that spring is asleep, snoring sound’, ‘sodden and soggy’, ‘droopy and dreary’. These examples add rhythm and make the writing more interesting.
* **Repetition:** ‘Oh leaves...’ is repeated multiple times throughout the poem. It starts and finishes the poem, bringing the focus back to the subject. It is used throughout to separate the stages of the leaves in different seasons.

1. Re-read from ‘Oh Leaves, fallen all over...’ to ‘...they gather in gutters, they crunch when you jump: a glorious sound.’ (p 164). Ask students what season is described through the description of the leaves. Encourage students to provide examples to justify their thinking. For example, Autumn, as leaves turn golden, and reddish, and orange and brown.
2. As a class, brainstorm and record other examples of alliteration that could be used to describe autumn leaves. For example:

* long, lost, lingering, lightly
* cascading, colours, chorus
* golden, gliding, glistening
* dancing, dawn, delicate.

1. Model composing a concrete poem using the example of autumn leaves. For example:

Leaves:

Long lost leaves, lingering lightly,

Dancing delicately into the dawn.

Cascading colours sing a colourful chorus!

Glistening, gliding golden leaves.

**Note:** when modelling, construct the poem in the shape of a leaf.

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

|  |  |
| --- | --- |
| Stage 2 success criteria | Stage 3 success criteria |
| * plan structures (concrete poem) to suit purpose * use figurative language to create imagery (onomatopoeia, personification, metaphor, alliteration) * experiment with word choices to create atmosphere and humour (puns, idioms, repetition) * demonstrate innovative use of punctuation to suit purpose and for effect * use multimodal features to influence meaning and contribute to salience * proofread, revise and edit writing. | * use text structure, features and language to engage the audience (concrete poem) * use figurative language for effect and create imagery (onomatopoeia, personification, metaphor, alliteration) * make choices about a variety of sentence types to suit purpose and enhance meaning * experiment with word choices to create humour, for clarity or emphasis * use punctuation to suit purpose and for effect * use multimodal features to influence meaning and contribute to salience * proofread, revise and edit writing. |

1. Explain that students will compose a concrete poem about a different season. In small groups, students [brainstorm](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542?clearCache=50ebce79-1076-38c1-616d-3d84d9b2640) alliteration and word repetition about a different season.
2. Students use their planned ideas to compose a concrete poem about a different season. Provide time for students to proofread, revise and edit their writing.

**Too hard?** Students use the teacher model and add 2 more ideas.

**Too easy?** Students consider what their season represents or symbolises to them and incorporate these ideas into their poem.

1. Revisit that when presenting orally, it is important to adjust volume, pace and intonation according to purpose and audience. Discuss how language may change when interacting or presenting in different social and learning contexts. For example, speaking in a formal tone when presenting or informally when talking to a friend.
2. Explain that students will present their poems to the class. Provide time for students to practice reciting their poem.
3. Students recite their poem to the class without revealing the name of the season. The audience takes turns guessing the season. At the end of the presentation, students reveal the name and shape of their poem.
4. As a class, reflect on how authors create imagery using alliteration in concrete poems. Emphasise how figurative language enhances the overall meaning, tone, and sensory experience of a poem. Ask reflective questions, such as:

* How did the words in the poem support or adjust your mental model?
* How did the alliteration and repetition help you imagine what the seasons look like?
* In what ways did the alliteration and repetition in the poem enhance imagery and create a sensory experience?

## Lesson 8 – exploring figurative language and multimodal features

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

### Whole

1. Display and read the poem ‘Ice-cream line’ on page 174 of the text. Ask:

* What form is this poem? (a concrete poem)
* How is the text communicated (mode)? (sounds, music, spoken or written language, image)
* How is the text conveyed (medium)? (print, digital, audio, visual)
* What multimodal feature is used? How does it enhance meaning and engage the audience?
* Why has the author used this technique? What makes you say that?

1. Revise alliteration from [Lesson 7](#_Lesson_7:_Salience,). In small groups, one student says a word and the next student says a word that starts with the same letter to create alliteration. Repeat until every member of the group has had a go.
2. Read the poem ‘Alliteration’ on page 83 of the text.
3. Revise declarative and exclamatory sentences from Component A. Identify and discuss the types of sentences included in the poem. For example:

* Exclamatory sentence: ‘Alliteration is alarming!’ (p 83).
* Declarative sentence: ‘It skews your sentence shapes.’ (p 83).

1. Introduce or revise the writing process using [Resource 8 – writing process](#_Resource_8_–) and explain that students will create a concrete poem about a topic of their choice. For example, a kite, car, butterfly or an apple. Revise the co-constructed success criteria from [Lesson 7](#_Lesson_7:_Using).
2. Display an image of a plum. As a class, brainstorm and record examples of figurative language that describe plums, using [Resource 6 – concrete poem planning template](#_Resource_6:_Concrete_1).
3. Model writing a concrete poem about plums. **Optional:** Display and analyse [Resource 7 – concrete poem exemplar](#_Resource_7_–).
4. Deconstruct the modelled examples using the co-constructed success criteria from [Lesson 7](#_Lesson_7_–).
5. Students select a topic and plan their ideas for their concrete poem using [Resource 6 – concrete poem planning template](#_Resource_6:_Concrete_1).

### Part

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

|  |  |
| --- | --- |
| Stage 2 (teacher guided/in pairs/independent) | Stage 3 (independent) |
| 1. Revise personification from [Lesson 5](#_Lesson_5:_Personification) and how it is used to attribute human characteristics to abstractions such as love, things or animals. 2. In pairs, students identify examples of personification from the ‘Alliteration’ poem (p 83) and discuss the purpose and effect it has in the poem. 3. As a class, explore and discuss the literal and implied meanings of the personification used. 4. Students review their planning template and experiment using personification about their chosen topic. | 1. Students independently write their concrete poem using their plan as a guide.   **Too hard?** Students use the teacher model as a scaffold for their poem.  **Too easy?** Students consider what their season represents or symbolises to them and incorporate these ideas into their poem.   1. **Optional:** Students create their concrete poem using a digital platform. |

### Part

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

|  |  |
| --- | --- |
| Stage 2 (independent) | Stage 3 (teacher guided/in pairs/independent) |
| 1. Students independently write their concrete poem.   **Too hard?** Students use teacher model as a scaffold for their poem.  **Too easy?** Students incorporate innovative use of punctuation in their poem.   1. **Optional:** Students create their concrete poem using a digital platform. | 1. Revise hyperbole from Component A.   **Hyperbole:** an exaggerated statement not intended to be taken literally; may be used as a rhetorical device or figure of speech ([NESA 2023](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary)).   1. In pairs, students identify examples of hyperbole from the ‘Alliteration’ poem (p 83) and discuss the purpose and effect it has in the poem. 2. Revise the success criteria from [Lesson 7](#_Lesson_7_–) to include hyperbole. 3. Students revise and edit their concrete poem from activity 14 to include hyperbole. |

1. Select a [peer feedback](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/peer-and-self-assessment-for-students/strategies-for-student-peer-assessment) protocol for students to use. In pairs, students provide peer feedback. Encourage students to listen actively and ask clarifying questions if necessary.
2. Provide time for students to proofread and edit their work using the co-constructed success criteria from [Lesson 7](#_Lesson_7_–). Provide an opportunity for Stage 3 students to proofread and edit other’s writing.
3. Revise the importance of adjusting volume, pace and intonation according to purpose and audience when presenting or reciting. In small groups, students share their poems and explain how multimodal features enhance meaning and contribute to salience to engage the reader.

**Note:** students’ poems can be included as part of their poetry anthology.

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

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

* understand and use word play including puns and spoonerisms.

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

* describe how multimodal features enhance meaning and contribute to salience in texts.

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

* use language to create imagery or humour, including idioms, puns, simile and personification
* plan structures and language to suit the purpose of a text.

**Stage 3 Assessment task 3** – observations and work samples 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

* analyse use of multimodal features to enhance meaning within 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
* experiment with figurative language for effect and to engage the reader, including metaphor, hyperbole, oxymoron and allusion.

# Week 3

## Component A teaching and learning

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

### Planning framework

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

## Component B teaching and learning

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

### Learning intentions and success criteria

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

|  |  |  |
| --- | --- | --- |
| Element | Stage 2 | Stage 3 |
| Learning intention | Students are learning to experiment with different poetic forms and express their perspective in poetry. | Students are learning to explore how perspective is evident through authorial choices and experiment with authorial choices to express their perspectives in poetic forms. |
| Success criteria | Students can:   * use innovative punctuation to create rhythm and evoke meaning in texts * use volume, pace and intonation to enhance meaning when presenting * identify and use exclamatory and declarative sentences in poetry * identify and discuss the purpose of a text and its intended audience. | Students can:   * evaluate and use innovative punctuation to create rhythm, meaning and atmosphere * use volume, pace and intonation to enhance meaning when presenting and recognise the effects these have on audience understanding * make choices about the use of declarative, exclamatory and imperative sentences to suit text purpose and for effect * examine language features in a text and how they reveal an author’s perspective. |

## Lesson 9 – examining punctuation in poetry

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

### Whole

1. As a class, watch the video ['TikTok Dance' by Maxine Beneba Clarke | 30in30 (0:07-2:08)](https://www.youtube.com/watch?v=liZdvrz4MGI)’ Ask:

* What do you notice about the way Maxine Beneba Clarke performs the poem? For example, the use of volume, pace and intonation makes the poem entertaining.
* Who is the intended audience? Why do you think that?
* What is the purpose of the text? How do you know?
* How is the text communicated (mode)? For example, sounds, music, spoken or written language, images.
* How is the text conveyed (medium)? For example, print, digital, audio, visual.
* How has the spoken text contributed to your enjoyment and understanding?

1. Display and read ‘TikTok Dance’ on pages 34 to 36 of It’s the Sound of the Thing. In pairs, students identify and evaluate the differences between the written and spoken versions of ‘TikTok Dance’ and their impact on the audience. For example, in the spoken text Maxine Beneba Clarke uses gesture and voice through expression, volume, pace and intonation to emphasise the rhythm, making the words sound like a dance. In the written text, punctuation is used to help guide the reader and enhance the enjoyment and understanding of the poem.
2. Students analyse the poem and write a reflection using guiding questions. For example:

* What are the key differences between the written and spoken versions of the text?
* How do these differences impact your experience as a reader or viewer?
* What features of each text contribute to your enjoyment? (Stage 2)
* How do the features of each text contribute to your enjoyment? (Stage 3)

**Too hard?** Students write about which version they liked best and why.

**Too easy?** Students include an analysis of the language choices used and how they contribute to the overall meaning and impact of the poem.

1. Explain that students will analyse a passage of the text and explore how punctuation is used. Provide students with a text excerpt starting at ‘A teacher soon came...’ to ‘...kick, step.’ (p 35). Guide students to analyse the punctuation in the passage. For example:

* **Full stops: full stops are used at the end of declarative sentences that provide details. For example, ‘A teacher soon...’ (p 35).**
* **Commas: commas are used in a sentence to give a brief pause in speech and to separate words in a list. For example, ‘Dab, dab, shuffle, slide, left, right, left.’ (p 35).**
* **Exclamation marks: exclamation marks are used at the end of an exclamatory sentence to emphasise a point or express an emotion. For example, ‘We put that dance on TikTok, it went viral, now I know!’ (p 35).**
* **Colon: colons are used to introduce more information. For example, ‘...what she said: I made a little dance...’ (p 35).**
* **Capital letters: capital letters are used at the start of a sentence and for proper nouns. For example, ‘...TikTok...’ (p 35).**

1. Emphasise that attention to punctuation when reading poems helps guide a reader towards the intended rhythm, effects and meanings an author has created. Explore the importance of using punctuation as a guide to reading poetry and emphasise the importance of giving words expression through voice including volume, pace and intonation.
2. Using the text excerpt from activity 4, explore the word choices the author uses to create atmosphere, enjoyment and understanding of the poem. For example:

* **Rhyme: the rhyme between ‘head’ and ‘said’ contributes to the poem’s rhythm and adds to its auditory appeal.**
* **Alliteration: the alliteration of ‘shuffle, slide’ and ‘dab, dab,’ adds a playful and melodic quality to the poem. The repetition of similar sounds enhances the overall sensory experience, making the poem enjoyable to read aloud.**
* **Repetition: the repetition of dance steps (‘dab, dab,’ ‘shuffle, slide’) creates a rhythmic and engaging pattern. This repetition emphasises the central action of the poem – the dance routine – and makes it stand out, capturing the reader’s attention.**

1. Emphasise that the poem, ‘TikTok Dance’ is rhythmic as it uses a repetitive pattern and consistent beat similar to a dance routine.
2. Explain that students will recite and perform part of ‘TikTok Dance’. Discuss social conventions that will support students to have positive and productive interactions when working in small groups. For example, collaboration, respectful communication, active listening, teamwork, decision making.
3. In small groups, provide students with different sections of the poem. Students rehearse their part of the poem and the TikTok dance steps.
4. Students perform their part of the poem to the class, whilst the audience provides feedback on the use of volume, pace and intonation using [Two stars and a wish.](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=88e930fb-6512-4979-4cfd-8108ae6f3666)

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

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

* identify contexts in which social conventions can vary and influence interactions
* demonstrate appropriate language use when interacting in different social and learning contexts
* identify language features in spoken texts that contribute to own or others’ enjoyment and understanding
* adjust volume, pace and intonation to enhance meaning when presenting and reciting.

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

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

* identify varying social conventions that influence interactions across wide audiences
* interact in a range of contexts and deliberately adjust language and style
* evaluate features of spoken texts that contribute to own or others’ enjoyment
* experiment with volume, pace and intonation to enhance meaning when presenting and reciting, and recognise the effects these have on audience understanding.

## Lesson 10 – creating and presenting poetry to create atmosphere

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

### Whole

1. Re-watch ['TikTok Dance' by Maxine Beneba Clarke | 30in30 (0:07–2:08)](https://www.youtube.com/watch?v=liZdvrz4MGI). Encourage students to join in as they are watching.
2. Revise declarative and exclamatory sentences from Component A. Explain that students will compose and present their own poem about dance, innovating from the ‘TikTok Dance’ poem.

### Part

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

|  |  |
| --- | --- |
| Stage 2 (teacher guided/in pairs) | Stage 3 (independent/pairs) |
| 1. Display examples from the ‘TikTok Dance’ poem:  * ‘I learnt a dance on TikTok, …' (p 34) * ‘We put the dance on TikTok, it went viral, now I know!’ (p 35).  1. In pairs, students identify the type of sentence displayed and explore why it has been included in the poem. Share responses. 2. Model creating both a declarative and exclamatory sentence that could be used in a poem about dance. For example:  * ‘I learned a rad new dance today.’ * ‘Hands up, hands down, groove and sway!’  1. Co-construct another example of a declarative and exclamatory sentence about dance. | 1. In pairs, students brainstorm a list of dance steps. For example: twist, moonwalk, tap, click, clap, cha-cha, hands up, hands down, groove. 2. Students record their ideas as declarative and exclamatory sentences. 3. In pairs, students analyse each other’s sentences and discuss the impact and purpose. 4. **Optional:** Students create dance steps for their sentences. |

### Part

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

|  |  |
| --- | --- |
| Stage 2 (in pairs/independent) | Stage 3 (teacher guided/in pairs/independent) |
| 1. In pairs, students brainstorm a list of dance steps. For example: twist, moonwalk, tap, click, clap, cha-cha, hands up, hands down, groove. 2. Students independently record their ideas using declarative and exclamatory sentences. 3. In pairs, students share their ideas and explain what types of sentences they used and why. For example, my first sentence is an exclamatory sentence because it expresses an emotion. 4. Students revise their sentences based on peer feedback. | 1. Revise imperative sentences from Component A. 2. Display an example of an imperative sentence from the ‘TikTok Dance’ poem and discuss its impact. For example, ‘Dab, dab shuffle, shuffle, left right left' (p 34) provides instructions on how to do the dance steps. 3. In pairs, students identify examples of imperative sentences from the poem and discuss their impact. Share responses. 4. Model writing an imperative sentence that could be used in a poem about dance. For example, ‘Twist, twist, turn, tap, right, left, right.’ 5. Students record imperative sentences using their brainstormed ideas from activity 7 to include in their poems. |

### Whole

1. Co-construct [success criteria](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/622?clearCache=46bd733d-519b-756d-410f-a85b21a6f0cc) for writing a poem about dance. Use ‘TikTok Dance’ as an exemplar. For example:

|  |  |
| --- | --- |
| Stage 2 success criteria | Stage 3 success criteria |
| * use language to create imagery or humour (puns, idioms, onomatopoeia, alliteration) * experiment with words, word order and repetition to create atmosphere * use declarative sentences to provide detail * use exclamatory sentences to emphasise a point or express an emotion * experiment with the use of innovative punctuation to suit purpose and for effect * proofread and revise writing. | * use text structures, features and language to engage an audience * experiment with figurative language for effect and to engage the reader * make choices about the types of sentences in a text (declarative, exclamatory, interrogative, imperative) * experiment with punctuation, including innovative use of punctuation * proofread and revise texts using criteria and goals. |

1. Model composing a poem about dance using the co-constructed success criteria. Use think-alouds to model re-reading and revising during drafting and composing. For example:

Kay’s Dance  
Twist, twist, turn, tap,  
right, left, right.  
Hands up, hands down, groove and sway!

I learned a rad new dance today,  
I taught it to my friend.  
He taught it to his father  
Who taught it to his neighbour.

Then this is what he said:

Twist, twist, turn, tap,  
right, left, right.  
Hands up, hands down,  
groove and sway!

1. In small groups, students share their ideas and jointly compose a poem about dance.

**Too hard?** Students use the teacher model and add one stanza.

**Too easy?** Students compose their own poem about dance and experiment with the structure of their stanzas.

1. Explain that each group will present their poems to the class. Co-construct success criteria for students' presentations. For example:

* present with a clear voice
* adjust volume to add meaning to the text and engage the audience
* maintain a steady pace and rhythm
* use intonation for emphasis and to engage the audience
* use gesture to support meaning.

1. Model presenting the poem about dance from activity 20 using voice to adjust volume, pace, intonation and gesture. Highlight the connection between the written and spoken text by observing punctuation and expression.
2. Provide time for groups to rehearse their spoken presentation. Students present to the class. While one group is presenting, students use the success criteria to provide feedback.

**Note:** students can publish their poem about dance to include in a poetry anthology.

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

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

* experiment with poetry to include innovative use of punctuation to suit purpose and for effect
* use declarative sentences to provide facts or state a viewpoint
* use exclamatory sentences to emphasise a point or express a strong emotion.

**Stage 3 Assessment task 5** – collecting work samples from this lesson allow students to demonstrate achievement towards the following syllabus outcome and content points:

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

* make choices about the use of declarative, exclamatory, interrogative and imperative sentences to suit text purpose, and for meaning and effect
* understand that texts, such as poetry, may include innovative use of punctuation, and experiment with punctuation to suit purpose and for effect.

## Lesson 11 – exploring perspective through poetry

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

### Whole

1. Write and display a statement about perspective and invite students to discuss and respond to it. For example, ‘We all see the world a little differently’. Explore how perspective is the way people see the world through a different lens based on their roles, life experiences and beliefs they hold.
2. Explore how authors and readers have their own perspectives, beliefs, values and attitudes towards the things they write about.
3. Display the author’s quote from page 1 of It’s the Sound of the Thing, ‘I always felt, in the presence of poetry...’. Discuss and explore the meaning of this quote. Explain that in this context, the quote suggests that when the author encounters poetry, her perspective changes from seeing the world as ordinary to perceiving it as extraordinary.
4. Examine why it is important for a reader to identify the perspective of an author. For example, it allows the reader to understand the purpose and add to the meaning of the text.
5. Review the textual concept of ‘imagery, symbol and connotation’. Discuss how authors use symbolism in their writing to represent a larger idea, action or feeling. Revise any symbols students can identify from poems already studied. For example, in the poem ‘Winter’ (p 42) rain represents the cold.
6. Display and read ‘Climate March Chant’ (pp 107–109). Analyse the author's perspective in the poem using clues in the text. Ask guiding questions, for example:

* What is the purpose of this poem? How do you know? (to inform, entertain, persuade and highlight the importance of climate change)
* Who is the intended audience? How do you know? (the phrases ‘Our voices might be tiny...’ and ‘We might not be grown-ups...’ (p 107) tell the reader the poem is written from a child’s voice. This targets a young audience, allowing them to make connections with the poem)
* What do you think the author’s perspective is of climate change? How do you know? (she feels strongly/passionately about people working together to help save the environment)
* How is the text communicated (mode)? (sounds, music, spoken or written language, image)
* How is the text conveyed (medium)? (print, digital, audio, visual).

1. Revise types of word play and display the idiom from the poem, ‘...our feet beat the drum’ (p 107). Analyse the metaphorical (non-literal) and literal meaning of the phrase in the context of the poem. Encourage students to make connections to learning about homonyms from [Lesson 6](#_Lesson_6:_Exploring). For example:

* Literal meaning: in a literal sense, this phrase suggests that feet are physically hitting or striking a drum. It describes a rhythmic or percussive action involving feet and a drum.
* Metaphorical (non-literal) meaning: figuratively, the phrase can be used to convey a sense of unity, coordination, or collective effort. It implies that a group of people is working together to be heard and show advocacy for a cause.

1. Provide students with an excerpt from the text starting at ‘Quakes that blow the Richter scale...’ (p 108). In pairs, students identify and define the multiple meanings of the homonym ‘blow’. Students then explore the metaphorical (non-literal) and literal meaning of the idiom.
2. In pairs, students explore how idioms and the use of metaphorical meanings of words impact the perspective in the poem. For example, they create vivid imagery and elicit an emotional response from the reader.
3. Display the prompting question ‘What issues concern you?’. Explain that students will write a poem sharing their perspective on an issue that they are passionate about or concerns them.
4. As a class, brainstorm topics that could be included in their poem. For example, multiculturalism, technology, conservation, social media or climate change.
5. As a class, reflect on the topic ‘climate change’. Explore student’s perspective about the topic. Ask guiding questions, such as:

* How do you feel about the topic ‘climate change’? (personal perspective)
* What experiences do you have or what observations have you made about climate change? (personal perspective)
* What do you know about the causes, effect, and potential solutions?

1. Model planning a poem on a brainstormed topic, such as climate change. Record ideas using [Resource 9 – perspective poem planning template](#_Resource_9:_Perspective) and consider how structure and language can be used to suit the text’s purpose. For example:

* Issue: climate change
* Ideas, words, figurative language: united we stand, raging roars, thunder across lands, sun’s stern stare, world cries, forests vanish, blue oceans rise.

**Note:** this poem will be used again in [Lesson 12](#_Lesson_12:_Exploring).

1. Students choose a topic they are passionate about and begin planning their poem using [Resource 9 – perspective poem planning template.](#_Resource_9:_Perspective)
2. Explain that students will begin drafting and composing their poem in [Lesson 12.](#_Lesson_12:_Exploring)

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

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

* use knowledge of homonyms to understand metaphor and to support inference.

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

* identify and discuss the purpose of a text, and its intended audience, mode and medium.

## Lesson 12 – exploring perspective and context through poetry

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

### Whole

1. Display the poem, ‘Climate March Chant’ (pp 107–109) from It’s the Sound of the Thing. Place students in groups of 2 or 3 and assign each group a stanza to read aloud to the class. Students take turns reading their stanza. Encourage students to use punctuation to read with expression and intonation. Continue until the poem has been read aloud.
2. Review perspective as a lens through which the author perceives the world when creating a text. Explain that authors and poets have a particular purpose for writing a text and write it according to a specific context. Discuss how the author’s context (environment or situation) influences their writing. Ask:

* What environmental issues or events might have inspired the author to write this poem?
* How does the author's perspective on climate change come through in the poem?
* Can you identify specific details in the poem that reflect the author's personal experiences or observations?

1. Guide students to consider their perspective and context and how it may influence their writing. Review the guiding questions from [Lesson 11](#_Lesson_11_–). Ask:

* How has climate changed evolved over time? (historical context)
* How does climate change affect people differently? (social context).

1. Provide time for students to refine or add to their planned ideas from [Lesson 11](#_Lesson_11_–).
2. Using student's ideas, model writing a poem about an environmental issue, such as climate change. For example:

Save our planet!

Our voices may be tiny,  
but united we stand!  
Together our raging r – oar – s,  
thundering across the land.

Beneath the sun's stern stare,  
our world cries in pain,  
Forests vanish and blue oceans rise.  
Can Earth stand the test of time?

Our voices may be tiny,  
but united we stand!  
Let’s all work together,  
so we can save this precious land.

1. Co-construct success-criteria for writing, using the modelled poem. For example:

|  |  |
| --- | --- |
| Stage 2 success criteria | Stage 3 success criteria |
| * include innovative use of punctuation * use word play (puns) and language to create imagery * experiment with figurative language (similes, personification, metaphor, alliteration, onomatopoeia) * use adverbial phrases and/or clauses * use declarative sentences to provide facts * use exclamatory sentences for emphasis * experiment with words, word order and repetition * proofread and revise texts. | * plan text structures (stanzas) * experiment with figurative language (metaphor, hyperbole, oxymoron, personification, alliteration) * use adverbial clauses and experiment with their placement * use a variety of sentence types to suit text purpose (declarative, exclamatory, interrogative, imperative) * experiment with punctuation to suit purpose and for effect * select appropriate word choices for clarity or emphasis * proofread and revise own and other’s writing. |

1. Explain that students will use the co-constructed success criteria to support them when planning their poem about an issue that concerns them.

### Part

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

|  |  |
| --- | --- |
| Stage 2 (teacher guided/in pairs) | Stage 3 (independent) |
| 1. Revise coordinating conjunctions from Component A. 2. Display examples of compound sentences from the poem and explore the purpose of the coordinating conjunction. For example:  * Compare and contrast: ‘Our voices might be tiny, **but** our feet beat the drum: …' (p 107). * For addition: ‘We’ve formed a global chorus, **and** our feet beat to the drum:...’ (p 109).  1. In pairs, students identify the coordinating conjunction in each sentence and its purpose. 2. Share responses. Examine how the emphasis on ‘and’ reinforces the message of the poem about rallying together against climate change. 3. Model using coordinating conjunctions in compound sentences. For example:  * Compare and contrast: ‘Our voices may be tiny, **but** united we stand!’ * For addition: ‘Forests vanish **and** blue oceans rise.’  1. Co-construct another example using student’s brainstormed ideas from [Lesson 11](#_Lesson_11:_Perspective). 2. Review the co-constructed success criteria to include ‘use coordinating conjunctions to compare and contrast and for addition’. 3. Students independently construct examples of compound sentences with coordinating conjunctions about their topic. | 1. Students compose their poem using the co-constructed success criteria and [Resource 9 – perspective poem planning template](#_Resource_9:_Perspective) to support writing.   **Too hard?** Students use teacher model as a scaffold for their poem. Provide students with a word bank for their chosen topic.  **Too easy?** Students experiment with the structure of each stanza. |

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

|  |  |
| --- | --- |
| Stage 2 (independent) | Stage 3 (teacher guided) |
| 1. Students draft and compose their poem using the co-constructed success criteria.   **Too hard?** Students work in pairs and add a stanza to the teacher-modelled poem about climate change.  **Too easy?** Students experiment with the structure of each stanza.   1. Students proofread, revise and edit their text to refine language and correct spelling using the co-constructed success criteria. Encourage students to consider what language choices they made to engage the reader. | 1. Review the modelled example from activity 5. In pairs, students identify how perspective is evident through authorial choices. For example:  * Exclamatory sentence: evokes an emotional response from the reader and highlights the author’s passion * Personification: ‘world cries in pain...’ enhances imagery and conveys a sense of environmental distress * Repetition: reinforces main message and the author’s perspective.  1. Revise interrogative sentences from Component A. 2. Display an example of an interrogative sentence from the teacher-modelled poem and examine its impact. For example, ‘Can Earth stand the test of time?’ 3. Explore the purpose of the sentence and examine the impact on the reader. For example, it is used for rhetorical effect and elicits an emotional response from the reader. This also reinforces the author’s perspective and concerns about the future of the planet. 4. In pairs, students create interrogative sentences that could be used in their poems. Share responses. 5. Students revise their poems to include interrogative sentences. |

1. Students provide peer feedback using the co-constructed success criteria. Students ask reflective questions to discuss how perspective and context influenced their writing. For example:

* How did your personal experiences shape the perspective reflected in your poem? (perspective)
* What current events or environmental issues influenced your choice to write your poem? (context)
* What do you hope to achieve or communicate through your poem? (purpose)
* How did your own emotions and feelings influence the tone and style of your poem? (perspective).

**Note:** students can publish the poem to include in their poetry anthology.

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

**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.

# Week 4

## Component A teaching and learning

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

### Planning framework

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

## Component B teaching and learning

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

### Learning intentions and success criteria

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

|  |  |  |
| --- | --- | --- |
| Element | Stage 2 | Stage 3 |
| Learning intention | Students are learning to identify and use figurative language and word choices to create imagery and/or humour in poetry. | Students are learning to experiment with authorial choices to express their perspectives in poetic forms. |
| Success criteria | Students can:   * use their understanding of poetry structures and forms to create rhythm and rhyme * experiment with figurative language, word play and word order to create humour and atmosphere in texts * use innovative punctuation to create rhythm and evoke meaning in texts * draft, compose, and edit texts with poetic forms to express an idea. | Students can:   * experiment with word choices and structure (limerick) to create humour * analyse how figurative language in poetry can enhance meaning and affect the audience * experiment with punctuation for effect and meaning in poetry * draft, compose and edit texts with poetic forms using criteria and feedback to monitor goals. |

## Lesson 13 – rhyme and rhythm in poetry

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

### Whole

1. Play a rhyming game using an [interactive die](https://randomwordgenerator.com/) to generate multisyllabic words. Roll the die and invite students to call out rhyming words. Encourage students to think of as many rhyming words as possible. Ask students:

* Can you identify any patterns or similarities in the sounds of these words?
* How do rhyming words make language interesting or fun?

1. Review students’ understanding of word play and that rhyme is a common language feature of poetry. Explain that in poetry, there may be different types of rhyme. For example, perfect rhyme (exact match of sounds), slant rhyme (similar but not identical sounds), and internal rhyme (rhyming within a line).
2. Display and read the poem ‘Bubblegum Bubble’ on page 91 of It’s the Sound of the Thing. Explain that poems have [rhythm](https://education.nsw.gov.au/schooling/parents-and-carers/going-to-school/learning-resources/english/english-a-to-z#Rhythm_293). The rhythm of a poem is found through its metre. Metre shows how the syllables in a poem are stressed and unstressed. Poets can intentionally emphasise a particular word or define the rhythm in a poem by stressing syllables. Model counting the number of syllables in each line of the first stanza. For example, 9 syllables, 9 syllables, 5 syllables, 5 syllables, 9 syllables.
3. Students work in their ‘Poetry Ponderance’ groups of 4 (Murphy 2021) to analyse the structure of the poem ‘Leaves’. Encourage students to take on a different role. See [Lesson 3](#_Lesson_3_–), activity 5 for details about the strategy.

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

1. Students share their analysis of the poem, explaining the features that contributed to their enjoyment of the text.
2. Explain that 'Bubblegum Bubble’ is a [limerick](https://education.nsw.gov.au/schooling/parents-and-carers/going-to-school/learning-resources/english/english-a-to-z#Limerick_172). Explore the structure and language features of a limerick using student ideas from activity 4. Record ideas on an anchor chart. For example:

* has a 5-line stanza
* has a rhyming pattern of AABBA
* first line introduces a person or an object
* lines 1, 2 and 5 have 7 to 10 syllables and they rhyme
* lines 3 and 4 have 5 to 7 syllables and they rhyme
* it is usually humorous.

**Note:** the anchor chart will be used in [Lesson 14](#_Lesson_14:_Using).

1. Explain that the syllable structure of a limerick is related to its rhyming structure. There are usually 7 to 10 syllables in the first, second, and fifth lines and 5 to 7 syllables in the third and fourth lines. This enhances the rhyme and ensures that when reading the limerick aloud, it flows naturally.
2. Select a simple statement as a topic to create a class limerick. For example, ‘There once was a class that was funny’.
3. In pairs, students brainstorm and record a list of words that will support the rhyme structure of the limerick.

**Too hard?** Students use a [rhyming dictionary](https://poetry4kids.com/rhymes/) for support.

1. As a class, jointly construct a limerick, stopping after each line to check the rhythm. Encourage students to use the anchor chart from activity 6 to support their understanding of a limerick. Model finding words with more or fewer syllables to support the structure of the limerick. Encourage students to use perfect rhymes wherever possible. For example:

There once was a class that was **funny**. (9 syllables)  
Each Thursday they’d jump like a **bunny**. (9 syllables)  
They hopped in a **rush.** (5 syllables)  
A deafening **hush**. (5 syllables)  
And ate crates of carrots with **honey**! (9 syllables)

**Too easy?** Students create their own limerick using the sentence, ‘There once was a class that was funny’.

**Note:** the jointly constructed class limerick will be used in [Lesson 14](#_Lesson_14:_Using).

1. As a class, read the co-constructed limerick and analyse the poem. Ask guiding questions, for example:

* What is the purpose of limericks and who is the intended audience?
* How did the limerick make you feel? (imagery and connotation)
* How is the text communicated (mode) and how is it conveyed (medium)?
* How does the poem follow the limerick rules and structure?
* How effectively is rhyme and rhythm used?
* How did the rhyme and rhythm of the poem affect how it was read? (in comparison to a different type of text).

## Lesson 14 – using language to create imagery, humour and rhyme

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

### Whole

1. Read the following limerick, omitting the rhyming words. Students predict the possible rhyme. For example:

There once was a sneaky old fox,  
Who only wore bright mismatched \_\_\_ (socks).   
He’d tiptoe through town,  
with a grin like a \_\_\_, (clown)  
collecting lost shoes in a \_\_\_. (box)

1. Review the structure of a limerick using the anchor chart from [Lesson 13.](#_Lesson_13_–) Highlight how lines 1, 2 and 5 rhyme and lines 3 and 4 rhyme with each other.
2. As a class, re-read ‘Bubblegum Bubble’ (p 91) and explore how language in poetry is a powerful tool that can be used to create various effects, including imagery, humour and rhyme.
3. Review that imagery involves the use of vivid and descriptive language that appeals to the senses, allowing readers to form mental images of the scenes, emotions, or experiences being described.
4. Discuss that humour in poetry relies on the clever use of word choices such as wordplay, puns and hyperbole. Revisit rhyme as a technique used in wordplay to enhance a poem’s rhythmic pattern and highlight important words or ideas.
5. Explain that students will create their own limerick using language to create imagery, humour and rhyme.
6. Using the anchor chart and the class limerick from [Lesson 13](#_Lesson_13:_Rhyme), co-construct success criteria for writing. For example:

* use stanzas with 5 lines
* correct number of syllables for each line. For example, Lines 1, 2 and 5 have 7 to 10 syllables and lines 3 and 4 include 5 to 7 syllables
* follow the rhyming pattern AABBA
* create imagery or humour by using figurative language
* provide details by using declarative sentences
* use exclamatory sentences to express a strong emotion
* experiment with punctuation (and innovative use of punctuation) for effect
* proofread, revise and edit to check rhythm and rhyme, refine language and ensure reader engagement.

1. Display the sentence starter, ‘There once was a...’. As a class, [brainstorm](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542?clearCache=50ebce79-1076-38c1-616d-3d84d9b2640) a list of sentence starters that could be used for their limerick. Remind students to check that the opening sentence contains 7 to 10 syllables. For example:

* ‘There once was a messy young brother...’
* 'There once was a cranky old cat...'
* 'There once was a teacher from Lismore...’

1. Students select a sentence starter from activity 8 to plan their writing. Ask guiding questions to assist students' planning. For example:

* What words could you include that rhyme with the topic or object?
* What adjectives could be used?
* What interesting facts could you include? Could these contribute to the humour in your poem?

1. Students plan their limerick.
2. In pairs, students share and revise their plans.

### Part

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

|  |  |
| --- | --- |
| Stage 2 (independent) | Stage 3 (teacher guided/in pairs) |
| 1. Students compose a limerick. Encourage students to stop after each line to check the rhythm, number of syllables and rhyme, using the co-constructed success criteria to monitor progress.   **Too hard?** Provide students with a simple children’s limerick, delete some (or all) of the last words in some (or all) of the lines. Have students come up with the rhyming words to match the limerick.  **Too easy?** Students experiment with different types of rhyme. For example, perfect rhyme (exact match of sounds) or slant rhyme (similar but not identical sounds). | 1. Review types of figurative language from previous learning and Component A. Introduce or revise oxymoron.   **Oxymoron:** a figure of speech that combines contradictory words with opposing meanings. For example, ‘bitter sweet’, ‘gentle giant’ ([A-Z Glossary 2021](https://education.nsw.gov.au/schooling/parents-and-carers/going-to-school/learning-resources/english/english-a-to-z)).   1. Discuss the effects of using oxymorons in writing, such as making writing more interesting, drawing attention to particular ideas and creating imagery. 2. Display an example of an oxymoron from the teacher-modelled limerick and explore the impact on the reader. For example, ‘A deafening hush’ is a vivid description that captures the reader’s attention. 3. In pairs, students brainstorm a range of oxymorons to include in their limerick.   **Too hard?** Provide students with a selection of words. Students write the opposite of each word. |

### Part

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

|  |  |
| --- | --- |
| Stage 2 (teacher guided/independent) | Stage 3 (independent) |
| 1. Review types of figurative language, including similes from previous learning and Component A. Introduce or revise similes.   **Simile:** a figure of speech that compare the similar qualities of 2 different things. The comparison usually includes ‘like’, ‘as’ or ‘as if’ ([NESA 2023](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary)).   1. Display an example of a simile from the teacher-modelled limerick. For example, ‘Each Thursday they’d jump like a bunny.’ 2. Examine the effects of using similes in writing, such as making writing more interesting by creating imagery. 3. In pairs, students brainstorm a range of similes. 4. Students revise their limericks to include a simile. | 1. Students compose a limerick using figurative language, including oxymoron. Encourage students to stop after each line to check the rhythm and rhyme, referring back to the co-constructed success criteria to monitor progress.   **Too easy?** Students experiment with different types of rhyme. For example, perfect rhyme (exact match of sounds) or slant rhyme (similar but not identical sounds). |

### Whole

1. Revise the social conventions and the appropriate language that is expected when providing peer feedback. For example, speaking in a respectful voice with appropriate tone and sharing what someone did well before identifying something that could be improved.
2. In pairs, students provide [peer feedback](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/peer-and-self-assessment-for-students/strategies-for-student-peer-assessment) using the co-constructed success criteria. Students revise their writing and apply peer feedback.
3. Students share their limericks with the class and reflect on the humour and imagery created. Ask guiding questions, for example:

* How did you use imagery to make your limerick vivid and engaging?
* Can you identify specific words or phrases that evoke sensory experiences for the audience (sight, touch, sound)?
* How did you use word choice to create humour?
* How did the connotations of certain words contribute to the tone or mood of your limerick?
* How did your understanding of imagery, symbol and connotation help you create a text that engages the reader’s imagination and emotions?

**Note:** students can publish their limerick to include in their poetry anthology.

## Lesson 15 – exploring types of figurative language in poetry

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

### Whole

1. Review the purpose of figurative language in poetry.

**Figurative language:** words groups/phrases used differently from the expected way to express an idea in a non-literal way for a particular effect ([NESA 2023](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary)).

1. Read the poem, ‘The Poet in You’ on page 2 and 3 of *It’s the Sound of a Thing*. While reading, pause to discuss key vocabulary. Ask:

* What is the poem about?
* What is the purpose? (to inspire the reader to use the power of their own opinion to create texts)
* How does figurative language enhance the imagery and emotions conveyed in the poem? (by creating vivid mental pictures and evoking sensory experiences)
* How does the poet use colour imagery and literal and non-literal meanings throughout the poem? (‘aqua-true’, ‘pink-petaled’, and ‘terror-blue’ create visual and emotional associations to emphasise the poet's unique perspective and portrayal of the world)

1. Provide students with a copy of ‘The Poet in You’. In pairs, students identify examples of figurative language and record ideas on [Resource 10 – find the figurative language](#_Resource_10:_Find). Encourage students to re-read the poem and use the figurative language anchor chart created throughout the unit to support understanding. In pairs, Stage 3 students analyse how the figurative language in the text enhances meaning and affects the audience.
2. As a class, share students' examples of figurative language. Discuss how understanding figurative language can help students become better readers and writers. As a guide, refer to [Resource 11 – find the figurative language exemplar](#_Resource_11:_Find) before the lesson to assist with completing this task.
3. Review the textual concept of ‘imagery, symbol and connotation.’ As a class, identify examples of symbolism in ‘The Poet in You’, such as the use of the colour blue to represent sadness in the fourth stanza.
4. Ask students why the poet has used repetition and the impact it has on the reader. For example, ‘...the world your way.’ is repeated 3 times and is used for emphasis. The phrase conveys the idea that each person's unique outlook is valuable and should be celebrated, highlighting the main message in the poem. Discuss how students can apply the poem's message to their own lives.
5. Explain that in the next 3 lessons students will write a poem on a topic that they are passionate about. For example, animals, holidays, hobbies, sports.
6. As a class, co-construct success criteria and display in the classroom. Use think-alouds to explain the purpose of each criteria. For example:

|  |  |
| --- | --- |
| Stage 2 success criteria | Stage 3 success criteria |
| * experiment with figurative language to create imagery and/or humour * experiment with innovative use of punctuation * use a variety of sentence types (compound, declarative and exclamatory sentences) * experiment with words, word order and/or repetition * use adverbial phrases and/or clauses to add information * proofread, revise and edit written texts. | * use figurative language for effect and to engage the reader * experiment with punctuation to suit purpose and for effect * use declarative, exclamatory, interrogative and imperative sentences * experiment with the placement of adverbial clauses to modify or add meaning * proofread, revise and edit written texts * monitor goals for writing. |

1. Display [Resource 12 – my poem planning template](#_Resource_12:_My). Model completing the planning template on a topic, such as the beach. For example:

Topic: the beach

Figurative language: sun’s cozy hug, sandy gold, stories thrive, shriek, seagulls swirl, sky

Sentences (Stage 2): With each crashing wave our stories are revealed. We swim with joy and we sing a happy song.

Sentences (Stage 3): Is it a treasure trove where stories meet? Splash in the waves all day long!

1. Discuss the intended purpose and audience of the text. For example, to entertain the reader about the exciting things that can be done at the beach and to communicate the writers unique outlook on a certain topic.
2. In pairs, students [turn and talk](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/numeracy/talk-moves) to discuss a topic they are passionate about.
3. Students use [Resource 12 – my poem planning template](#_Resource_12:_My) to plan their poem about their chosen topic.

**Too hard?** Work with students to brainstorm ideas and co-construct a plan for writing.

1. Students share their plan with a partner and explain the language choices they made. Encourage students to use their understanding of imagery, symbol and connotation when considering the impact the language choices will have on the reader.

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

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

* identify and use terminology associated with figurative language encountered in texts.

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

* identify figurative language in literature and how it can influence meaning, and experiment with figurative language when creating texts.

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

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

* analyse how figurative language in literature can enhance meaning and affect the audience.

## Lesson 16 – planning and drafting ‘My poem’

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

### Whole

1. Display and review [Resource 8 – writing process](#_Resource_8:_Writing). Explain that students will be planning, drafting and composing the first 2 stanzas of their poem. Emphasise the importance of re-reading and revising during the drafting and composing phase of writing.

### Part

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

|  |  |
| --- | --- |
| Stage 2 (teacher guided/independent) | Stage 3 (in pairs/independent) |
| 1. Review adverbial phrases and clauses from Component A and [Lesson 4](#_Lesson_4_–). 2. Display adverbial phrases from the poem ‘The Poet in You’ (pp 2–3) and identify their purpose. For example:  * Adverbial phrase of place/where: ‘May I walk beside you,...’ (p 3) * Adverbial phrase of manner/how: ‘May we jump rope together,...’ (p 3)  1. Explore why authors use adverbial phrases or clauses in poetry. For example, to modify verbs or adjectives to provide specific details enhancing the imagery in the text. 2. Students revise their plan and refine or add adverbial phrases. For example, wings flapping **left and right** like flags saying hi! | 1. In pairs, students share their planning template from [Lesson 15](#_Lesson_15_–). 2. Students revise and edit their plans. |

### Part

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

|  |  |
| --- | --- |
| Stage 2 (in pairs/independent) | Stage 3 (teacher guided/independent) |
| 1. In pairs, students share their planning template from [Lesson 15](#_Lesson_15_–). 2. Students revise and edit their plans. | 1. Review adverbial clauses from Component A and [Lesson 4.](#_Lesson_4:_Using) 2. Display an adverbial clause from the poem ‘The Poet in You’ (pp 2–3) and identify its purpose. For example:  * Adverbial phrase of time/when: ‘**When you’re happy**, you say…’ (p 3).  1. Explore the placement of the adverbial phrase and the impact it has on the text. 2. Students revise their plan and refine or add adverbial clauses. For example:  * **with each crashing wave**, our secrets are revealed. * Encourage students to consider the placement of the adverbial clause in the sentence. |

1. Co-construct a poem, using the completed [Resource 12 – my poem planning template](#_Resource_12:_My) from [Lesson 15](#_Lesson_15:_Exploring). For example:

The Beach

Under the sun's cozy hug, the beach comes alive,  
It is a painting of sandy gold, where stories thrive.  
Seagulls swirl in the bright blue sky,  
Wings flapping left and right, like flags saying hi!

Sp–lash in the waves, all day long!  
We swim with joy and we sing a happy song.  
With each CRASHING wave, our secrets are revealed.  
Whispers of the ocean, feels right as we are healed.

Oh, the joy of shells at my feet,   
Is it a treasure trove where stories meet?  
Look, footprints in the golden sand,  
Like a treasure map waiting to command!

Building sandcastles is like catching sunshine in your hand.  
With buckets and spades and a plan that is grand.  
Waves approach with mischievous glee,  
We wave, shriek and laugh as we race against the sea.

1. Deconstruct the poem against the success criteria. Explore the use of punctuation, including the innovative use of punctuation. For example, capitalising the word ‘CRASHING’.
2. Revise how authors and poets use connotation as a tool to evoke specific emotions and create imagery. Examine the poem, discussing the feelings evoked and how the language features contribute to certain connotations. For example, the words ‘sun's cozy hug’ evoke a positive feeling of a warm summer’s day.
3. Students write the title and first stanza of their poem using their planned ideas and co-constructed success criteria from [Lesson 15](#_Lesson_15:_Exploring).

**Too hard?** Students work in teacher-supported groups to compose a stanza using students' choice of rhyme. Support the use of figurative language using scaffolds.

**Too easy?** Students experiment with the structure of their stanzas. Encourage students to incorporate symbolism with multiple layers of meaning in their poem.

1. In pairs, students share their first stanza and justify their language choices using the success criteria. Explain that students will continue to draft and compose their poem in [Lesson 17](#_Lesson_17:_Drafting).

# Week 5

## Component A teaching and learning

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

### Planning framework

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

## Component B teaching and learning

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

### Learning intentions and success criteria

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

|  |  |  |
| --- | --- | --- |
| Element | Stage 2 | Stage 3 |
| Learning intention | Students are learning to select language to compose, publish and present a poem. | Students are learning to compose, publish and present a poem to express their perspective. |
| Success criteria | Students can:   * experiment using figurative language to enhance imagery in texts * use innovative punctuation to suit purpose and for effect * proofread, revise and edit written texts to refine language, correct spelling and ensure cohesion * use multimodal features to enhance meaning in texts * use volume, pace and intonation to enhance meaning when presenting. | Students can:   * choose literary forms with appropriate text structures, features and language to engage the audience * experiment with punctuation (including innovative use of punctuation) for effect and meaning in poetry * revise and edit written texts while using success criteria and feedback * use multimodal features to enhance meaning in texts * use volume, pace and intonation to enhance meaning when presenting and recognise the effects these have on audience understanding. |

## Lesson 17 – drafting and composing ‘My poem’

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

### Whole

1. Display and discuss the co-constructed success criteria created in [Lesson 15](#_Lesson_15:_Exploring). In pairs, students take turns reading the first stanza of their poem from [Lesson 16](#_Lesson_16:_My).
2. Students revisit and revise their plan using ideas from their peers and the class discussion from activity 1.
3. Students continue drafting and composing their poem using their planning template and co-constructed success criteria from [Lesson 15](#_Lesson_15:_Exploring). Remind students to re-read and revise their poem during this phase of writing.

**Too hard?** Students work in teacher-supported groups to compose a stanza using students' choice of rhyme. Support the use of figurative language using scaffolds.

**Too easy?** Encourage students to incorporate symbolism with multiple layers of meaning in their poem.

1. In small groups, students read their poems and provide feedback on the use of figurative language, using the [TAG feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=fc05665a-2da6-4dd-dfae-54133009c9fc) strategy. Encourage students to ask reflective questions, such as:

|  |  |
| --- | --- |
| Stage 2 reflective questions | Stage 3 reflective questions |
| * How have you used figurative language to engage the reader’s senses? * What words or phrases evoke specific feelings or responses from the reader? * Can you identify any similes and homophones in your poem and how they contribute to the overall theme? * How have your figurative language choices contributed to your voice as a poet (perspective)? | * How does the figurative language in your poem enhance the meaning and affect the audience? * How does the language in your text evoke responses from the reader? * How have you used words with metaphorical uses in your poem? What impact do they have? * How is your perspective evident through your authorial choices? What makes you say that? |

1. Students revise and edit the figurative language used in their poem.

## Lesson 18 – revising and editing ‘My poem’

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

### Whole

1. Display [Resource 8 – writing process](#_Resource_8:_Writing). Explain that students will move into the editing process of refining their writing focusing on text structure, sentence structure and word choice, so it is most effective in achieving its intended purpose for its intended audience.
2. Select a [peer feedback](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/peer-and-self-assessment-for-students/strategies-for-student-peer-assessment) protocol for students to use. In pairs, students provide each other feedback using the co-constructed success criteria. Encourage students to listen actively and ask clarifying questions if necessary. For example:

* How have you used the structure to group your ideas?
* How have you used punctuation and the use of innovative punctuation in your text to suit purpose and for effect?
* Can you share examples of how figurative language and/or word play creates imagery?

1. Students to apply feedback to edit their writing. Provide Stage 3 students with an opportunity to proofread, revise and edit other’s writing.
2. Revise that when presenting orally, it is important to adjust volume, pace and intonation according to purpose and audience.
3. In small groups, students share their poems. Students discuss the feelings evoked from each other’s poem and how the language features contribute to certain connotations. For example, the words ‘The waves shriek and laugh as we race against the sea’ evoke feelings of happiness and excitement.

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

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

* experiment with poetry to include innovative use of punctuation to suit purpose and for effect
* use language to create imagery or humour, including idioms, puns, simile and personification
* use adverbial phrases or clauses to add information to the verb or verb group of the main or other clauses, to provide reasons for or circumstances
* use coordinating conjunctions in compound sentences to compare and contrast, or for addition
* experiment with words, word order and repetition for rhetorical effect or to create atmosphere
* proofread, revise and edit written texts to refine language, correct spelling and ensure cohesion and engagement for the reader.

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

* identify figurative language in literature and how it can influence meaning, and experiment with figurative language when creating texts.

**Stage 3 Assessment task 8** – collecting 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

* choose literary forms with appropriate text structures, features and language to engage target audiences
* experiment with figurative language for effect and to engage the reader, including metaphor, hyperbole, oxymoron and allusion
* experiment with the placement of adverbial clauses, to modify the meaning or to add detail to a verb or verb group
* understand that texts, such as poetry, may include innovative use of punctuation, and experiment with punctuation to suit purpose and for effect
* experiment with word choices to create humour, for clarity or emphasis, to suit audience and purpose
* re-read, proofread and edit own and other’s writing, and use criteria and goals in response to feedback.

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

* analyse how figurative language in literature can enhance meaning and affect the audience.

## Lesson 19 – publishing ‘My poem’

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

### Whole

1. Display [Resource 8 – writing process](#_Resource_8:_Writing) and explain that students will move into the publishing phase of the writing process.
2. Explain that students will use a digital platform or handwriting to publish and compile their poems to create their poetry anthology and that this will be available for other students and adults to read. Explore the option of sharing students’ poetry in the school newsletter, other digital platforms or at a school assembly.
3. Discuss the process of publishing texts. For example, explain that Maxine Beneba Clarke (as illustrator and poet of It’s the Sound of the Thing) had to consider font choice, page layout and illustrations. Explore multimodal features that can be used to enhance meaning and contribute to salience. For example, framing, colour, positioning, size and scale.
4. Explain that students’ anthology could include:

* an attractive front cover and an appealing book title
* a contents page
* a separate page for each poem with a title.

1. Students publish and compile their poems to create their poetry anthology.
2. Conduct a [gallery walk](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/555) of students’ published work. Encourage students to reflect on the language features used to create imagery, humour and convey emotion.

## Lesson 20 – presenting and reflecting

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

### Whole

1. As a class, rewatch the video ['TikTok Dance' by Maxine Beneba Clarke | 30in30 (0:07–2:08)](https://www.youtube.com/watch?v=liZdvrz4MGI). Discuss how Maxine Beneba Clarke engages with the audience and enhances meaning through volume, pace and intonation when reciting the poem.
2. Explain that students will be presenting one of their poems to the class. Revise that social conventions are like unspoken rules or expectations for how people should behave in different situations. For example, it is expected to give the person presenting full attention by looking at them as they present. Revise the co-constructed success criteria for students' presentations from [Lesson 10](#_Lesson_10:_Creating). For example:

* present with a clear voice
* adjust volume to add meaning to the text and engage the audience
* maintain a steady pace
* use intonation for emphasis and to engage the audience
* use gesture to support meaning.

1. Provide time for students to practise presenting their selected poem.
2. Revise the social conventions and the appropriate language that is expected when providing peer feedback. For example, speaking in a respectful voice with an appropriate tone and identifying something done well before identifying something to be improved.
3. In small groups, students present their poem and provide peer feedback using the [guided feedback chat](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=f490cafa-d0c3-f2d6-ac47-c9c58bd45fdd) strategy. Encourage students to reflect on the co-constructed success criteria for students' presentations when providing feedback.
4. Reflect on the different poetic forms that students have learnt about. Ask students what genre of poetry they have enjoyed the most and why. Prompt responses that reflect the textual concept of imagery, symbol and connotation. For example, ‘I enjoyed writing limericks because they are fun and silly. They are effective because you have to play with word choice to make them have rhythm and rhyme. I also liked performing my limerick to an audience because I was able to make them laugh.’
5. Students reflect on their learning of the textual concepts, ‘imagery, symbol and connotation’ and ‘perspective and context’ using an [exit ticket.](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543?clearCache=6f61f7-431-c9da-292d-488cdfcc6de9) Ask guiding questions, for example:

* How does figurative language enhance imagery and meaning?
* What type of figurative language did you enjoy experimenting with the most and why?
* How can the author’s perspective and context influence their writing?
* How does understanding the author's perspective and context help readers identify the purpose of the text?

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

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

* demonstrate appropriate language use when interacting in different social and learning contexts
* identify language features in spoken texts that contribute to own or others’ enjoyment and understanding
* adjust volume, pace and intonation to enhance meaning when presenting and reciting.

**Stage 3 Assessment task 9** – observations and work samples from this lesson allow students to demonstrate achievement towards the following syllabus outcomes and content points:

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

* interact in a range of contexts and deliberately adjust language and style
* evaluate features of spoken texts that contribute to own or others’ enjoyment
* experiment with volume, pace and intonation to enhance meaning when presenting and reciting, and recognise the effects these have on audience understanding.

**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.

# Resource 1 – onomatopoeia cards

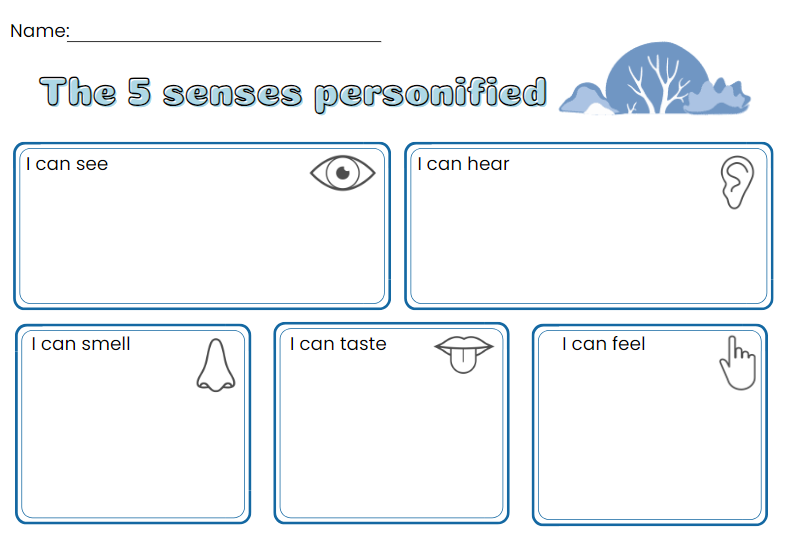
A table containing flashcards. Each cell contains a word and statement for that word. 
Card 1: Boom Onomatopoeia Guessing Game Kapow!
Card 2: CLICK Putting on a seat belt Locking a door Walking in high heels Pressing a button on the top of a pen
Card 3: POP! A balloon bursting Popcorn cooking Bubblegum bursting Pressing bubble wrap
Card 4: WHACK!!! Using a fly swatter Hitting a ball with a cricket bat or tennis racquet Playing the card game 'snap'
Card 5: HISS A snake  An angry cat A kettle just before it boils Pressing the nozzle of an aerosol spray 
Card 6: BEEP! An alarm going off Pressing the car horn  A reversing truck Using walkie-talkies to indicate the start or end of communication.
Card 7: SCREECH Braking suddenly in the car A rusty hinge when the door opens Skidding to a stop on the basketball court.

# Resource 2 – metaphor poem planning template

**Metaphor poem planning template**

|  |  |
| --- | --- |
| **Metaphors about the object:** |  |
| **How it looks:** |  |
| **Where it lives:** |  |
| **How it moves:** |  |
| **How it sounds:** |  |
| **What it does:** |  |

# Resource 3 – 5 senses personified



# Resource 4 – haiku

Haiku is a form of Japanese poetry made of short unrhymed lines about nature. 
Line one 5 syllables - Line two 7 syllables - Line three - 5 syllables

A table is below for students to record their responses. 
1st line: Title
The next 3 lines are a space to record the lines of poetry. 

# Resource 5 – puns

**Can you find the homonym and explain the pun?**

|  |  |  |  |
| --- | --- | --- | --- |
| I used to be a baker, but I couldn't make enough bread to make a living. Now, I'm a banker, and I'm rolling in the dough! | I went immediately to the chair when I entered the dentist's office because I knew the drill. | Why did the teacher wear sunglasses?  Because her class was so bright. | I don't trust trees. They're shady. |
| I tried to take a photo of a wheat field. It turned out grainy. | Can February march?  No but April may. | I stood in my garden early yesterday morning wondering where the sun had gone. Then it dawned on me. | When I can’t find a sink, I feel washed up. |

# Resource 6 – concrete poem planning template

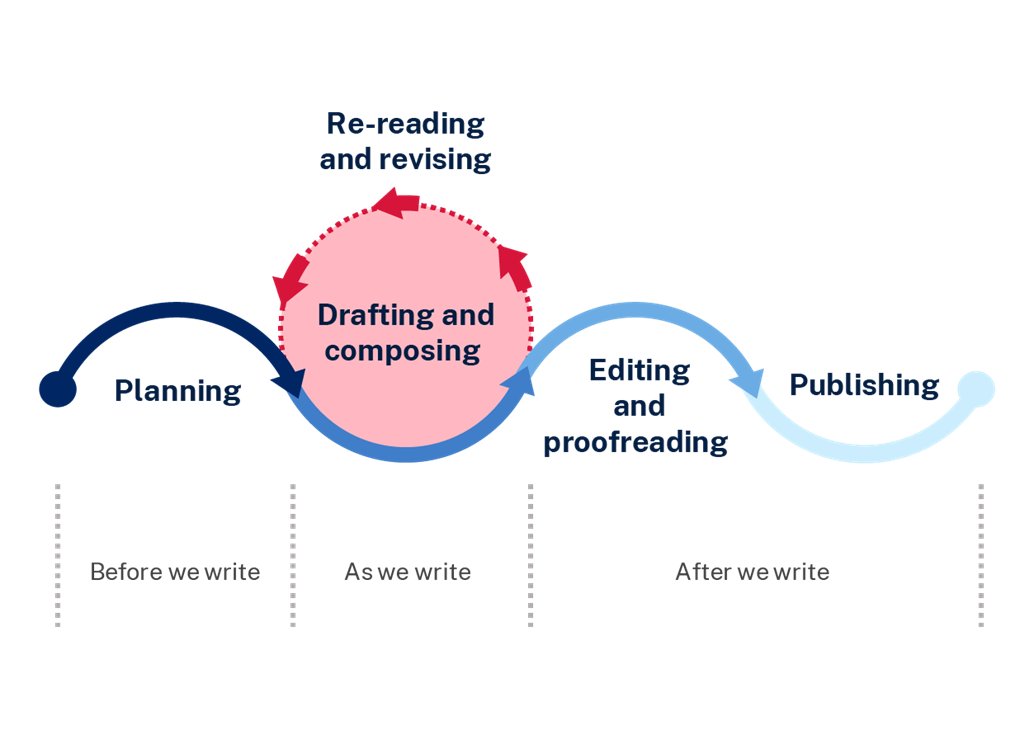
**Concrete poem planning template**

|  |  |
| --- | --- |
| **Topic** |  |
| **Figurative language**  **For example, onomatopoeia, personification, puns, idioms, alliteration, metaphor** |  |
| **Declarative sentences** |  |
| **Exclamatory sentences** |  |

# Resource 7 – concrete poem exemplar

Poem in the shape of a plum. PLUM. Gobble, gobble, Juicy and sweet. Perfect plums are a pleasure to eat.
They whisper gently...I’m PLUM crazy about you! I’m PIT-i-fully full!  I’ve eaten so much, my belly aches. It feels like it’s going to burst into a fruity explosion of epic proportions. Delicious plums.

# Resource 8 – writing process



# Resource 9 – perspective poem planning template

**Perspective poem planning template**

|  |  |
| --- | --- |
| **Issue or main idea and purpose** |  |
| **Brainstorm all the ideas and words that come to mind for your poem**  **Include figurative language:**  **For example, onomatopoeia, personification, puns, idioms, alliteration, metaphor** |  |

# Resource 10 – find the figurative language

|  |  |  |  |
| --- | --- | --- | --- |
| Figurative language in ‘The Poet in You’ | Example 1 | Example 2 | Example 3 |
| Alliteration |  |  |  |
| Onomatopoeia |  |  |  |
| Personification |  |  |  |
| Hyperbole (Stage 3) |  |  |  |

# Resource 11 – find the figurative language exemplar

|  |  |  |  |
| --- | --- | --- | --- |
| Figurative language in ‘The Poet in You’ | Example 1 | Example 2 | Example 3 |
| Alliteration | wild, wonderful words | big, beautiful things | pink-petaled |
| Onomatopoeia | kerlumping | rumble | stomping |
| Personification | Let your words soar and sing. | Terror-blue midnight ate all the light up. | You may say clouds are blue-sobbing |
| Hyperbole (Stage 3) | But you groan there’s a bone-rattling, soul-freezing haze. | Others remark it's rainy today. You say clouds are blue-sobbing, like hope's drained away. | Some people say the sky's big and blue. But you sigh it's forever-lasting, never-ending, aqua-true. |

# Resource 12 – my poem planning template

**My poem planning template**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Topic: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** | **Stanza 1** | **Stanza 2** | **Stanza 3** | **Stanza 4** |
| **Figurative language**  **(Use the 5 senses strategy for ideas ...see, hear, smell, taste, feel)** |  |  |  |  |
| **Sentences** |  |  |  |  |

# References

This resource contains NSW Curriculum and syllabus content. The NSW Curriculum is developed by the NSW Education Standards Authority. This content is prepared by NESA for and on behalf of the Crown in right of the State of New South Wales. The material is protected by Crown copyright.

Please refer to the NESA Copyright Disclaimer for more information. <https://educationstandards.nsw.edu.au/wps/portal/nesa/mini-footer/copyright>

NESA holds the only official and up-to-date versions of the NSW Curriculum and syllabus documents. Please visit the NSW Education Standards Authority (NESA) website <https://educationstandards.nsw.edu.au/wps/portal/nesa/home> and the NSW Curriculum website <https://curriculum.nsw.edu.au>.

[English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2022.

[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) 2010 to present, unless otherwise indicated. This material was downloaded from the [Australian Curriculum](http://www.australiancurriculum.edu.au/) website (National Literacy Learning Progression) accessed 11 September 2023) and was not modified.

Clarke MB (2023) It’s the Sound of the Thing, Hardie Grant Children’s Publishing, Australia.

McDonald L (2023) A New Literature Companion for Teachers, 3rd edn, PETAA (Primary English Teaching Association Australia), Newtown.

Murphy S (2021) Teaching Poetry for Pleasure and Purpose*,* PETAA, Newtown.

NESA (NSW Education Standards Authority) (2023) ‘[Glossary](https://curriculum.nsw.edu.au/resources/glossary)’, Resources, NESA website, accessed 6 December 2023.

Nesbitt K (2023) ‘[Rhyming Dictionary for Kids](https://poetry4kids.com/rhymes/)’, Lessons, Poetry4kids.com, accessed 6 December 2023.

Random Word Generator (n.d.) [*Random Word Generator*](https://randomwordgenerator.com/) [website], accessed 6 December 2023.

Red Room Poetry (17 August 2021) ['"TikTok Dance" by Maxine Beneba Clarke | 30in30' [video]](https://www.youtube.com/watch?v=liZdvrz4MGI), Red Room Poetry, YouTube, accessed 6 December 2023.

Red Room Poetry (17 August 2021) ['"What does poetry mean to me?" Maxine Beneba Clarke | 30in30' [video],](https://www.youtube.com/watch?v=3WjZvQT_zpE) Red Room Poetry, YouTube, accessed 6 December 2023.

The Poetry Society and respective creators (1909–2023) ‘[Renga: a collaborative poetry challenge](https://ypn.poetrysociety.org.uk/workshop/renga-a-collaborative-poetry-challenge/)’, Writing Challenges, Young Poets Network website, accessed 6 December 2023.

## Further reading

Murphy S (2021) Teaching poetry for pleasure and purpose, PETAA, Newtown.

NSW Department of Education (2023) [*Stage 2 Reading – Literary devices*](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-2/reading/stage-2-literary-devices), NSW Department of Education website, accessed 18 August 2023.

NSW Department of Education (2023) [*Stage 3 Reading – Literary devices*](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-3/reading/stage-3-literary-devices), NSW Department of Education website, accessed 18 August 2023.

**© State of New South Wales (Department of Education), 2024**

The copyright material published in this resource is subject to the Copyright Act 1968 (Cth) and is owned by the NSW Department of Education or, where indicated, by a party other than the NSW Department of Education (third-party material).

Copyright material available in this resource and owned by the NSW Department of Education is licensed under a [Creative Commons Attribution 4.0 International (CC BY 4.0) license](https://creativecommons.org/licenses/by/4.0/).

[](https://creativecommons.org/licenses/by/4.0/)

This license allows you to share and adapt the material for any purpose, even commercially.

Attribution should be given to © State of New South Wales (Department of Education), 2024.

Material in this resource not available under a Creative Commons license:

* the NSW Department of Education logo, other logos and trademark-protected material
* material owned by a third party that has been reproduced with permission. You will need to obtain permission from the third party to reuse its material.

**Links to third-party material and websites**

Please note that the provided (reading/viewing material/list/links/texts) are a suggestion only and implies no endorsement, by the New South Wales Department of Education, of any author, publisher, or book title. School principals and teachers are best placed to assess the suitability of resources that would complement the curriculum and reflect the needs and interests of their students.

If you use the links provided in this document to access a third-party's website, you acknowledge that the terms of use, including licence terms set out on the third-party's website apply to the use which may be made of the materials on that third-party website or where permitted by the Copyright Act 1968 (Cth). The department accepts no responsibility for content on third-party websites.