

Literary devices

Stage 3

Overview

Purpose

This literacy teaching strategy supports teaching and learning for Stage 3 students across all key learning areas. It targets specific literacy skills and suggests a learning sequence to build skill development.

Teachers can select individual tasks, or a sequence, and embed into their teaching and learning program according to their students' needs. While exemplar texts are provided throughout this resource, it is recommended that teachers select texts which are relevant to their students and curriculum.

Learning intention

Students will learn to identify literary devices in texts and analyse their effect. Students will explore simile, alliteration, metaphor and personification.

Syllabus outcome

The following teaching and learning strategy will assist in covering elements of the following outcomes:

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

[NSW English K-10 Syllabus \(2022\)](#)

Success criteria

The following Year 5 NAPLAN item descriptors may guide teachers to co-construct success criteria for student learning.

- interprets the meaning of a simile in a narrative
- identifies the use of a literary device in an informative text.

Literacy Learning Progression guide

Understanding Texts (UnT8-UnT10)

Key: C=comprehension P=process V=vocabulary

UnT8

- reads and views some moderately complex texts (see *Text Complexity*) (C)
- draws inferences and verifies using text evidence (C)
- analyses the effect of antonyms, synonyms and idiomatic language (V)

UnT9

- distils information from a number of texts according to task and purpose (e.g. uses graphic organisers) (C)
- analyses the use of language appropriate to different types of texts (e.g. compare the use of pun in imaginative and persuasive texts) (C)
- identifies language used to create tone or atmosphere (V)

UnT10

- applies and articulates criteria to evaluate the language structures and features for relevance to purpose and audience (C)
- explains how context (e.g. time, place, situation) influences interpretations of a text (C)

[National Literacy Learning Progression](#)

Evidence base

- Centre for Education Statistics and Evaluation (2017). [Effective reading instruction in the early years of school](#), literature review.
- Konza, D. (2014). Teaching Reading: Why the “Fab Five” should be the “Big Six”. Australian Journal of Teacher Education, 39(12)
- Oakhill, J., Cain, K. & Elbro, C. (2015). Understanding and teaching reading comprehension: A handbook. Routledge.
- Quigley, A. (2020). Closing the reading gap. Routledge.
- Scarborough, H.S. (2001). Connecting early language and literacy to later reading (dis)abilities: Evidence, theory and practice. In S. Neuman & D. Dickson (Eds.), Handbook for research in early literacy (pp. 97-110). New York, NY: Guilford Press.

Alignment to system priorities and/or needs: [Five priorities for Literacy and Numeracy](#), [Our Plan for NSW Public Education](#), [School Excellence Policy \(nsw.gov.au\)](#).

Alignment to School Excellence Framework: Learning domain: Curriculum, Teaching domain: Effective classroom practice and Professional standards

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Teaching strategies

Task	Appendices
Onomatopoeia	Appendix 1 - Extract Tim Winton's 'Blueback'
Analogy and simile	Appendix 2 - Analogy posters Appendix 3 - Analogy match-up Appendix 4 - Visualising character text excerpts Appendix 1 - Extract Tim Winton's 'Blueback'
Personification	Appendix 5a - Personification match-up Appendix 5b - Personification match-up creating sentences Appendix 5c - Finding personification in text
Metaphor	Appendix 6 - Metaphor comparison Appendix 4 - Visualising character text excerpts
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Background information

Literary devices

Literary devices are used in texts to connect with the reader and convey meaning. Accomplished readers are able to recognise and interpret the use of various language devices that composers use for effect. Explain to students that composers use different language devices for particular purposes. In a persuasive text, composers might use persuasive devices such as rhetorical questions, repetition, metaphors, hyperboles and modality to persuade readers to agree with a particular point of view. In narrative texts, composers might use literary devices such as personification, similes, alliteration, onomatopoeia and imagery to engage the reader and allow them to visualise the setting and characters.

Figurative language

Figurative language creates comparisons by linking the senses and the concrete to abstract ideas. Word groups/phrases are used differently from the expected or everyday usage to express an idea in a non-literal way for a particular effect, for example simile, metaphor, personification. Figurative language may also use elements of other senses, as in hearing with onomatopoeia, or in combination as in synaesthesia.

Simile

A figure of speech that compares the similar qualities of 2 different things. The comparison usually includes like, as or as if.

Alliteration

The recurrence, in close succession, of the same consonant sounds usually at the beginning of words. In 'ripe, red raspberry', the repetition of the 'r' sound creates a rich aural effect, suggesting the lusciousness of the fruit.

Personification

Attributing human characteristics to abstractions such as love, things or animals. (e.g., The trees sighed and moaned in the wind) or animals (e.g., The hen said to the fox ...).

Metaphor

Linguistic – a figure of speech used for effect that implies one thing by referring to another.

Literary – an object, entity or situation that can be regarded as representing something else.

Metaphors are common in spoken and written language and visual metaphors are common in still images and moving images.

Imagery

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. Imagery is descriptive language that creates an 'image' in the mind of the reader. It often describes how something looks, for example in colour, size or other qualities, but it can also describe smells, tastes or sounds.

Reference: English K-10 Syllabus © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2012 and 2022.

Where to next?

- Vocabulary in context
- Inference

Overview of teaching strategies

Purpose

These literacy teaching strategies support teaching and learning from Stage 2 to Stage 5. They are linked to NAPLAN task descriptors, syllabus outcomes and literacy and numeracy learning progressions.

These teaching strategies target specific literacy and numeracy skills and suggest a learning sequence to build skill development. Teachers can select individual tasks or a sequence to suit their students.

Access points

The resources can be accessed from:

- NAPLAN App in Scout using the teaching strategy links from NAPLAN items
- NSW Department of Education literacy and numeracy [website](#).

What works best

Explicit teaching practices involve teachers clearly explaining to students why they are learning something, how it connects to what they already know, what they are expected to do, how to do it and what it looks like when they have succeeded. Students are given opportunities and time to check their understanding, ask questions and receive clear, effective feedback.

This resource reflects the latest evidence base and can be used by teachers as they plan for explicit teaching.

Teachers can use classroom observations and other assessment information to make decisions about when and how they use this resource as they design teaching and learning sequences to meet the learning needs of their students.

Further support with [What works best](#) is available.

Differentiation

When using these resources in the classroom, it is important for teachers to consider the needs of all students, including [Aboriginal](#) and EAL/D learners.

EAL/D learners will require explicit English language support and scaffolding, informed by the [EAL/D enhanced teaching and learning cycle](#) and the student's phase on the [EAL/D Learning Progression](#).

Teachers can access information about [supporting EAL/D learners](#) and [literacy and numeracy support](#) specific to EAL/D learners.

Learning adjustments enable students with disability and additional learning and support needs to access syllabus outcomes and content on the same basis as their peers. Teachers can use a [range of adjustments](#) to ensure a personalised approach to student learning.

[Assessing and identifying high potential and gifted learners](#) will help teachers decide which students may benefit from extension and additional challenge. [Effective strategies and contributors to achievement](#) for high potential and gifted learners helps teachers to identify and target areas for growth and improvement. A [differentiation adjustment tool](#) can be found on the High potential and gifted education website.

Using tasks across learning areas

This resource may be used across learning areas where it supports teaching and learning aligned with syllabus outcomes.

Literacy and numeracy are embedded throughout all syllabus documents as general capabilities. As the English and mathematics learning areas have a particular role in developing literacy and numeracy, NSW English and Mathematics syllabus outcomes aligned to literacy and numeracy skills have been identified.

Text selection

Example texts are used throughout this resource. Teachers can adjust activities to use texts which are linked to their unit of learning.

Further support with text selection can be found within the [National Literacy Learning Progression](#) Text Complexity appendix.

The [NESA website](#) has additional information on text requirements within the NSW English syllabus.

Teaching strategies

Onomatopoeia

1. Review student understanding of onomatopoeia and brainstorm examples. Using the examples, determine ways to categorise them, for example, we can categorise onomatopoeia into human, object and animal sounds. Students write examples of onomatopoeia on sticky notes and swap with a partner. The partner writes on the sticky note an example of how to use the onomatopoeia in a sentence.
2. Discuss how onomatopoeia also adds rhythm and impacts tone and atmosphere of a text.
“The **moan** of doves in immemorial elms,
And **murmuring** of innumerable bees...”
By Alfred Lord Tennyson ‘Come Down, O Maid’
3. Students use [Appendix 1 - Extract Tim Winton’s ‘Blueback’](#) to highlight onomatopoeia examples and consider what they mean in context by suggesting an alternate example.
4. Students choose their own text and annotate examples of onomatopoeia. Students display their annotated texts through a Gallery Walk and use sticky notes to suggest alternative examples on their peers’ texts.

Analogy and simile

1. Analogy Gallery Walk: Display enlarged analogy posters ([Appendix 2 - Analogy posters](#)) for students to add ideas and make connections between an abstract and a concrete noun: how is fear like a microwave? How is laughter like a grasshopper? How is control like a barcode? Students discuss and compare responses. Discuss what analogy is and how comparing dissimilar items acts as a building block for future work with simile and metaphor.
2. Demonstrate the relationships between words in analogies written in the following form: doctor is to hospital as teacher is to school. Students work in teams to determine the missing element from the analogy table ([Appendix 3 - Analogy match-up](#)).
3. Visualising: Read aloud a character description from excerpts using [Appendix 4 - Visualising character text excerpts](#) or using a novel or picture book being explored in class. Students visualise the character, creating a visual representation as well as brainstorming vocabulary to describe the character.
4. Discuss how characters' physical and emotional descriptions can have similarities with other items. Give examples of similes in each category below and ask students to provide other examples:

How it feels compared to how something else feels:	How it looks compared to how something else looks:	How it smells compared to how something else smells:	How a character behaves compared with something else
<ul style="list-style-type: none"> His skin was as slippery as rocks covered in algae along the coastline. Her skin was like newly-laundered satin. 	<ul style="list-style-type: none"> His hair was as spiky as the toothbrush bristles from a freshly opened pack. His hands were wrinkled like prunes. 	<ul style="list-style-type: none"> The air was as spicy as freshly-cracked black pepper. The room smelled like rotting fruit and animal carcasses. 	<ul style="list-style-type: none"> He ran through the school gate like a cheetah in the race of its life.

- Students read the remaining examples from [Appendix 4](#) and create similes using information presented on the character.
- Students read [Appendix 1 - Extract Tim Winton's 'Blueback'](#) and identify any similes in the text using a different colour to onomatopoeia.
- Students create their own imaginary character, using similes to describe key features. Students swap 'characters' with a partner and, after highlighting the similes in the text, students draw the image based on the description. Students then discuss the drawing, justifying their choices and the meaning conveyed by the similes.

Personification

- Share examples of personification: the clouds marched across the horizon, the branches tickled my arms as I walked past, the sun scratched at my face. Teacher models identifying and colour-coding the noun and action verb in the examples.
- Discuss definition of personification: Attributing human characteristics to abstractions such as love, things (For example, The trees sighed and moaned in the wind) or animals (For example, The hen said to the fox.).
- Students use personification match up sentence guide ([Appendix 5a - Personification match-up](#)) to create a sentence. Students first match a verb with a noun, visualise what this looks like, and finally creating a sample sentence.
- The class is split in half; half think of an action verb, the other half think of a noun. Students write these on two different coloured sticky notes, so action verbs and nouns are easily distinguished and able to be read. Students find a partner with a different coloured sticky note to create an example of personification.
- Students use personification match up ([Appendix 5b - Personification match-up creating sentences](#)) to create an example of personification, sharing with peers for feedback.
- Read William Wordsworth's 'I wandered Lonely' ([Appendix 5c - Finding personification in text](#)) to identify personification examples. Share and discuss with the meaning of examples and how these add to the meaning of the text.

Metaphor

1. Define what a metaphor is with the class:

A resemblance between one thing and another is declared by suggesting that one thing is another, for example 'My fingers are ice'. Metaphors are common in spoken and written language and visual metaphors are common in still images and moving images (NSW English Syllabus Glossary, 2012).

2. T-Chart: Compare simile and a metaphor in a T-Chart. Teacher can prompt ideas by asking: What is being compared in the simile and metaphor? How is the simile and metaphor structured? What language is used to indicate a simile or metaphor? How could you teach someone the difference between the two?
3. Students use [Appendix 6 - Metaphor comparison](#) to analyse the metaphors, identify the two elements being compared and re-writing as a simile and maintain meaning.
4. Students identify any examples of metaphor in [Appendix 4 - Visualising character text excerpts](#), in a different colour to onomatopoeia, personification and simile.

Idiom

1. In groups of 3-4, students are given an idiom to act out for the class. Class guesses what the idiom is. At the completion of each skit, students share the idiom and the class discusses the idiom, the historical background and when you might use the idiom (Refer to [Appendix 7 - Idiom skit cards](#)).
2. Students research the background to the idioms to add context and further build understanding. In pairs or small groups, students discuss if the meaning or application of the idiom has changed over time. Students then consider a new scenario/context where the idiom could be used and maintains its meaning.
3. For [challenge](#): provide students with a range of texts or headings from texts that feature idioms. (Texts should be relevant to a current unit of learning.) In pairs, students locate and then analyse the effect of the idioms in the text, discussing why the authors chose to use the idioms and their potential effect on their audience. Students could also consider the use and effect of idioms in different types of texts, for example, in imaginative texts compared to information texts.

Imagery

1. Display the word 'imagery' and review student understanding. Underline the root word 'image' and reinforce that an 'image' is a picture or something you might see (or hear, smell). Explain that an image is something you might really see (such as a photo) or it might be something you see or imagine in your head, for example when reading a story. Point out that 'imagine' has the same root word of image.
2. Choose an excerpt and models, with student input, how to identify imagery in the excerpt. An example has been annotated for you in [Appendix 8 - Annotated example: unpacking imagery](#). The class briefly discusses each of the examples of imagery, focusing on two questions:
 - a. What does it make us see or imagine? (Prompting questions are included in Appendix 8.)
 - b. What effect does this have? That is, how does it change how we visualise that character or thing?

3. [Think-Pair-Share](#): Following the teacher model, students identify and highlight the imagery in their own excerpt. Each student works with a partner (who has a different excerpt). The first student reads the excerpt to their partner and then points out where they think imagery has been used. The second student chooses two instance of highlighted imagery and asks the questions used earlier:
 - a. What does it make us see or imagine?
 - b. What effect does this have? That is, how does it change how we visualise that character or thing?

The second student now reads their text with the first student asking the questions.

4. Students are given one excerpt each from [Appendix 4 - Visualising character text excerpts](#) or any other text the class has recently looked at. Depending on class context (including background knowledge and literacy levels), the teacher could give students a choice between 2-3 options. Further scaffolding for EAL/D and low literacy learners could be provided as needed in the form of images and support with unfamiliar or difficult vocabulary.

Identifying literary devices

1. Discuss how literary devices add to the tone and atmosphere of a text, helping to convey meaning by using emotional language and personal connections to engage audience.
2. Expert groups: Students nominate themselves to work in an expert group on a literary device: simile, alliteration and assonance, metaphor, personification, metaphor and idiom. Students create an anchor chart giving details on their devices:
 - What is the device?
 - Why do authors use this?
 - What sorts of texts is this found in?
 - Give some examples

Alternate task: students can present this product in a different format such as a film or skit.

3. Students share with the class with students taking notes. Students then elect to work with an expert with a different literary device and work in a pair to build expertise in two concepts. This process can continue until expertise is shared with all students.
4. Teacher reads excerpt from Tim Winton's 'Blueback' (2008) to the class ([Appendix 9 - Identifying literary devices](#)).
5. Students use text to identify literary devices, based on what they have learnt from previous teaching and learning and work within expert groups. Students can appeal to the expert and the corresponding anchor chart whilst annotating text.

Appendix 1

'Blueback' by Tim Winton (Penguin, 2008) excerpt

Abel ran out of breath. He kicked back to the shining surface and hung there panting fresh air for a moment. His mother came gliding up with three abalone in her bag already. Her snorkel whooshed beside him. In a moment they dived again to work along the bottom, picking abalone and filling their bags. Up and down they went, hanging onto each breath, taking a couple of abalone from each clump, leaving the rest to breed and grow. Small fish came out of the weed and crevices to snaffle bits of meat and pick over the sediment they stirred up. Wrasse, sweep, scalyfins, blennies, foxfish and blue devils – all kinds – reef fish – darted about them in bursts of colour.

On the deepest dive, at his limit, Abel was almost at the end of his breath when he felt a rush in the water behind him. It felt like something big, like his mother passing. But at the corner of his eye he saw a blue shadow that blocked out the sun. He whirled around to see a huge mouth and an eye the size of a golf ball coming at him. The mouth opened. He saw massive pegs of teeth as it came on in a terrible rush. Abel screamed in his snorkel and pushed hard off the bottom, but the big blue shadow suddenly had him by the hand. The abalone he was holding came tearing out of his fingers. Abel thought he was about to die. He felt pain shoot up his arm. A vast flat tail blurred across his body. And then it was gone.

Abel shot to the surface and burst into the fresh air with a shriek. He wheeled around, looking for danger, waiting for another rush from the lurking shadow. His whole body quaked and trembled. He looked at his hand; a tiny thread of blood curled into the water. It was only a scratch.

His mother came slowly upward with her bag full. She gave him the thumbs up.

'Get in the boat!' he shouted when she surfaced. 'There's something down there!'

She grabbed him by the arm and squeezed. 'It's okay, love.'

'Mum it nearly got me!'

'Close call, eh?' she said with a smile.

'Look, it took skin off my fingers!'

'Look down now.'

'Let's get to the boat. Please!'

'Just look down,' said his mother.

Reluctantly he stuck the snorkel back in his mouth and put his head under. Near the bottom, in the mist left from the abalone gathering, a huge blue shadow twitched and quivered. There it was, not a shark, but the biggest fish he had ever seen. It was gigantic. It had fins like ping pong paddles. Its tail was a blue-green rudder. It looked as big as a horse.

Appendix 2

Analogy posters

How is fear like a microwave?

How is
enjoyment like a
grasshopper?

How is control
like a barcode?

How is power
like a
helicopter?

Appendix 3

Analogy match up

Draw a line to match the analogies and complete the column on the right.

Duck is to duckling
Heat is to fire
Knife is to cut
Student is to teacher
Doctor is to diagnose
Mother is to daughter
Baby is to adult
Train is to track
Computer is to type
Water is to drink

as car is to:
as father is to:
as puppy is to:
as foal is to:
as cold is to:
as patient is to:
as detective is to:
as _____ is to clean.
as food is to:
as _____ is to write.

Analogy match up (support)

Fill in the missing part to the analogy.

Duck is to duckling as foal is to _____.

Heat is to fire as cold is to _____.

Knife is to cut as _____ is to clean.

Student is to teacher as patient is to _____.

Mother is to daughter as father is to _____.

Baby is to adult as puppy is to _____.

Train is to track as car is to _____.

Computer is to type as _____ is to write.

Water is to drink as food is to _____.

Appendix 4

Visualising character text excerpts

He was a big, beefy man with hardly any neck, although he did have a very large moustache. Mrs. Dursley was thin and blonde and had nearly twice the usual amount of neck, which came in very useful as she spent so much of her time craning over garden fences, spying on the neighbours. (p. 1)

Harry Potter and the Philosopher's Stone by J K Rowling (Scholastic, 1998)

"How clever he looked! How quick and sharp and full of life! He kept making quick jerky little movements with his head, cocking it this way and that, and taking everything in with those bright twinkling eyes. He was like a squirrel in the quickness of his movements, like a quick clever old squirrel from the park."

Charlie and the Chocolate Factory by Roald Dahl (First published by Alfred A.Knopf 1964)

We wore our best dresses on the outside to make a good impression. Rachel wore her green linen Easter suit she was so vain of, and her long whitish hair pulled off her forehead with a wide pink elastic hairband.... Sitting next to me on the plane, she kept batting her white-rabbit eyelashes and adjusting her bright pink hairband, trying to get me to notice she had secretly painted her fingernails bubble-gum pink to match. (p. 15)

The Poisonwood Bible by Barbara Kingsolver (HarperCollins, 1998)

He was most fifty, and he looked it. His hair was long and tangled and greasy, and hung down, and you could see his eyes shining through like he was behind vines. It was all black, no gray; so was his long, mixed-up whiskers. There warn't no color in his face, where his face showed; it was white; not like another man's white, but a white to make a body sick, a white to make a body's flesh crawl – a tree-toad white, a fish-belly white. As for his clothes – just rags, that was all. He had one ankle resting on t'other knee; the boot on that foot was busted, and two of his toes stuck through, and he worked them now and then. His hat was laying on the floor – an old black slouch with the top caved in, like a lid. (p. 11)

The Adventures of Huckleberry Finn by Mark Twain (Hayes Barton Press, 2005, originally published 1885)

My brother Ben's face, thought Eugene, is like a piece of slightly yellow ivory; his high white head is knotted fiercely by his old man's scowl; his mouth is like a knife, his smile the flicker of light across a blade. His face is like a blade, and a knife, and a flicker of light: it is delicate and fierce, and scowls beautifully forever, and when he fastens his hard white fingers and his scowling eyes upon a thing he wants to fix, he sniffs with sharp and private concentration through his long, pointed nose...his hair shines like that of a young boy—it is crinkled and crisp as lettuce. (p. 135)

Look Homeward, Angel by Thomas Wolfe (Simon and Schuster, 1995, originally published 1929)

Visualising character text excerpts – complex text

The Potato Factory

Bryce Courtney, Penguin Books - 1995

CHAPTER ONE

Ikey Solomon was so entirely a Londoner that he was a human part of the great metropolis, a jigsawed brick that fitted into no other place. He was mixed into that mould mortar, an ingredient in the slime and smutch of its rat-infested dockside hovels and verminous netherkens. He was a part of its smogged countenance and the dark, cold mannerisms of the ancient city itself. He was contained within the clinging mud and the evil-smelling putrilage. Ikey was as natural a part of the chaffering, quarrelling humanity who lived in the rookeries among the slaughterhouses, cesspools and tanneries as anyone born in the square mile known to be the heartbeat of London Town.

Ikey was completely insensitive to his surroundings, his nose not affronted by the miasma which hung like a thin, dirty cloud at the level of the rooftops. This effluvian smog rose from the open sewers, known as the Venice of drains, which carried thick soup of human excrement into the Thames. It mixed with the fumes produced by the fat boilers, fell mongers, gluerenders, tripe-scrapers and dog-skinners, to mention but a few of the stench-makers, to make London's atmosphere the foulest-smelling place for the congregation of humans on earth.

...

Ikey Solomon was the worst kind of villain, though in respectable company and in the magistrate's courts and assizes he passed himself off as a small-time jeweller, a maker of wedding rings and paste and garnet brooches for what was at that time described as the respectable poor. But the poor, in those areas of misery after Waterloo, had trouble enough scraping together the means to bring a plate of boiled potatoes or toasted herrings to the table. If Ikey had depended for his livelihood on their desire for knick-knackery, his family would have been poorly served indeed.

In reality, he was a fence, a most notorious receiver of stolen goods, one known to every skilled thief and member of the dangerous classes of London. In Liverpool, Manchester and Birmingham young pickpockets, footpads, snakesmen and the like referred to him in awed and reverent tones as the Prince of Fences.

Ikey Solomon was not a man to love, there was too much the natural cockroach about him, a creature to be found only in the dark and dirty corners of life.

Appendix 5a

Personification match-up

marched	clouds
stomped	tree branches
tiptoed	waves
cried	soil
laughed	high chair
punched	computer
giggled	console
slapped	coffee machine
held	tree roots
embraced	sand
growled	desert
smiled	forest
scratched	water
pinched	storm clouds
licked	lightening
danced	thunder
twirled	glass window
pirouetted	front door
skated	mushroom
frowned	grass

Personification match-up - support

Instructions:

- read the examples
- visualise which matches make sense
- draw a line from the noun to a human characteristic of your choice.

You can cut these out and attempt different matches to find one you are happy with.

Noun	Human characteristic
sun	pinched
sword	hugged
jumper	swallowed
lounge	hid
dog	stomped
bag	cried
guitar	giggled

My favourite match and why:

Personification match-up - challenge

Instructions:

- create your own brainstorm of things, animals and abstract nouns
- create your own brainstorm of human characteristics, including emotions.
- match a characteristic with a noun and for pairs
- re-match in a different way.

Favourite pair and why it was effective:

Appendix 5b

Personification match-up sentences

Instruction: Match a human characteristic with a noun. You might like to choose one that you can visualise happening.

Example: I might match the human characteristic ‘danced’ with the noun ‘coffee machine’.

Human characteristic	Noun (thing, animal, abstract noun)	What can you visualise?	Put in a sentence
danced	coffee machine	water splashing around and jumping up and down.	The coffee machine danced along the kitchen bench with water bubbling out the sides.

Appendix 5c

Finding personification in text

I Wandered Lonely as a Cloud - William Wordsworth, 2015 revised edition.

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

Appendix 6

Metaphor comparison

Metaphor	What two things are being compared?	Re-write as a simile
He was the sun		
Her heart is gold		
You have a heart of stone		
The desk is a pigsty!		
My backpack is a bag of rocks		
The world is a stage		
Her voice was thunder		
Her hair was silk		
She is a graceful swan		
My mum is a teddy bear		
The baby was a blasting radio		

Appendix 7

Idiom ski cards

Cut out and give one idiom to each group to act out

All in the same boat	Barking up the wrong tree
Crying over spilt milk	Put your foot in your mouth
I'll be there with bells on	Bite off more than you can chew
It takes two to tango	Keen as mustard
Rub salt in your wound	The straw that broke the camel's back
Birds of a feather flock together	Out of the frying pan and into the fire
Let the cat out of the bag	In the dog house
Zip your lip	To cry wolf
Add fuel to the fire	All bark and no bite
At the drop of a hat	Beating around the bush

Appendix 8

Annotated example: unpacking imagery

My brother Ben's face (1), thought Eugene, is like a piece of slightly yellow ivory; his high white head (2) is knotted fiercely by his old man's scowl (3); his mouth is like a knife (4), his smile the flicker of light across a blade (5). His face is like a blade, and a knife, and a flicker of light: it is delicate and fierce (6), and scowls beautifully forever, and when he fastens his hard white fingers and his scowling eyes (7) upon a thing he wants to fix, he sniffs with sharp and private concentration through his long, pointed nose (8)...his hair shines like that of a young boy (9) —it is crinkled and crisp as lettuce (10).

Look Homeward, Angel by Thomas Wolfe (Simon and Schuster, 1995, originally published 1929, p. 135)

1. We are discussing Eugene's brother Ben, and his face in particular.
2. We consider the colour of his face; his head being 'high' suggests he is powerful.
3. 'Old man's scowl' suggests an angry person.
4. The simile, 'mouth like a knife' builds the image of a scary, perhaps dangerous person.
5. His smile highlights the blade (knife) that his mouth is like, not exactly something that would make you feel relaxed!
6. His face is both delicate and fierce, two contradictory ideas placed together (this is called juxtaposition).
7. Both his fingers and eyes are painted as tough, serious things.
8. The long, pointed nose suggests an ugliness, as well as an ability to sniff things out: for example, fear.
9. The description of his hair makes him seem younger and more vulnerable, contrasting the scariness of his face
10. His crinkled and crisp hair suggests it may be unwashed (despite its shine). Perhaps he is poor or he just doesn't care whether people like him.

Prompting questions when discussing imagery (adapt to context of text)

What do you mainly see or imagine?

Can you describe the size or form?

Are different colours or light described?

How many parts or details are included?

Is a place or setting being described? How?

Is movement being portrayed? How?

What sounds might the character hear?

What mood does the imagery suggest?

Appendix 9

Text excerpt to identify literary devices

1. **Circle** vocabulary that is unfamiliar and attempt to define using context clues
2. **Highlight** any examples of figurative language you can identify and show what you think it means

Blueback, Tim Winton (Penguin, 2018)

Just as the sun came up, Abel pulled on his wetsuit and ran down the jetty. Already his mother was in the dinghy with the outboard motor running. It was cold this morning and Abel was still half asleep. He got down into the boat, untied the bowline and pushed them clear. With a purr of the outboard they surged away.

In the bow, he looked around, slowly waking up in the cold rush of air. Sunlight caught the windows of the shack above the beach so that every pane of glass looked like a little fire. He watched his mother's hair blow back off her shoulders. She squinted a little. Her skin was tanned and wrinkled from the sun. He felt the sea pulsing under him as the little boat skimmed across the bay.

'Good morning, sleepyhead,' said his mother. 'Better get your gear out.'

He bent down to the plastic dive crate and pulled out his fins, snorkel and mask. He found his weight belt and bag and screwdriver and laid them on the seat beside him.

After a while his mother steered them around the front of Robbers Head and cut the motor. The anchor went down into the dark, clear water and everything was quiet.

'Stay close today, okay?'

'Okay,' he said, pulling on his fins and rubbing spit into his mask so it wouldn't fog up under water.

His mother pitched over the side, her fins flashing upwards. The boat rocked a little and Abel pulled his mask on and followed her.

He fell back into the water with a cold crash. A cloud of bubbles swirled around him, clinging to his skin like pearls. Then he cleared his snorkel – phhht! – and rolled over to look down on the world underwater.

Great, round boulders and dark cracks loomed below. Thin silver fish hung in nervous schools. Seaweed trembled in the gentle current. Orange starfish and yellow plates of coral glowed from the deepest slopes where his mother was already gliding like a bird.

Teacher copy: annotated text excerpt to identify literary devices

Blueback, Tim Winton (Penguin, 2008)

Just as the sun came up, Abel pulled on his **wetsuit** and ran down the **jetty**. Already his mother was in the **dinghy** with the **outboard motor** **running**. It was cold this morning and Abel was still half asleep. He got down into the boat, untied the **bowline** and pushed them clear. With a **purr** of the outboard they surged away.

In the bow, he looked around, slowly waking up in the cold **rush** of air. **Sunlight caught the windows** of the shack above the beach so that **every pane of glass** **looked like a little fire**. He watched his mother's hair blow back off her shoulders. She squinted a little. Her skin was tanned and wrinkled from the sun. He felt the **sea pulsing** under him as the little boat **skimmed** across the bay.

'Good morning, sleepyhead,' said his mother. 'Better get your gear out.' He bent down to the plastic **dive crate** and pulled out his fins, snorkel and mask. He found his **weight belt** and bag and screwdriver and laid them on the seat beside him.

After a while his mother steered them around the front of Robbers Head and cut the motor. The **anchor** went down into the dark, clear water and everything was quiet.

'Stay close today, okay?'

'Okay,' he said, pulling on his fins and rubbing spit into his mask so it wouldn't fog up under water.

His mother pitched over the side, her fins flashing upwards. The boat rocked a little and Abel pulled his mask on and followed her.

He fell back into the water with a **cold** **crash**. **A cloud of bubbles** swirled around him, **clinging to his skin like pearls**. Then he cleared his snorkel – **phhht!** – and rolled over to look down on the world underwater.

Great, round boulders and **dark cracks** loomed below. **Thin silver fish** **hung in** **nervous** **schools**. **Seaweed trembled** in the **gentle** **current**. Orange starfish and yellow plates of **coral glowed** from the deepest slopes where his mother was already **gliding like a bird**.

Vocabulary

Wetsuit, jetty, dinghy, outboard motor running, bowline, skimmed, dive crate, weight belt, anchor, current, schools

Onomatopoeia

Purr, rush, crash, phhht

Metaphor

A cloud of bubbles, coral glowed

Personification

Sunlight caught the windows, sea pulsing, thin silver fish hung in nervous schools, seaweed trembled,

Simile

Every pane of glass looked like a little fire, clinging to his skin like pearls, gliding like a bird

Alliteration and

assonance

Cold crash, dark cracks