English 3–6 Multi-age – Year A Unit 6

Perspective and context – *The Little Wave*

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# Unit overview and instructions for use

In this 5-week unit, students will explore the textual concepts of ‘perspective and context’, ‘characterisation’ and ‘theme’. By studying The Little Wave by Pip Harry, students will explore how personal, social and cultural contexts shape perspective and authorial choices. Inspired by the text, students will create imaginative texts including free verse poetry and persuasive writing. Using digital technologies, students will publish their work and orally present their texts to their peers.

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

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

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

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

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## Teacher notes

1. **Please consider the suitability of this text for your students and provide appropriate support as needed.** The themes of grief, bullying and socio-economic disadvantage are explored throughout this unit. The story follows the lives of 3 Australian primary school students – Lottie, Noah and Jack. Lottie and her father are grieving the recent death of Lottie’s mother, Noah is navigating the challenges of bullying and Jack is growing up in a loving yet challenged family environment. Although the story culminates in uplifting events that reflect positive messaging, such as resilience and perseverance, some events in the story may be triggering for some students.
2. ‘Perspective and context’ is the mentor concept of this unit and explored using the text The Little Wave by Pip Harry.
3. Perspective is a lens through which the author perceives the world and creates a text, or the lens through which the reader or viewer perceives the world and understands a text. Readers may also temporarily adopt the perspectives of others as a way of understanding texts (NESA 2024).
4. Context is the range of personal, situational, social, historical and cultural circumstances that shape how texts and their representations are conceived, constructed, understood and interpreted (NESA 2024).
5. Understanding of perspective can be supported through watching the department’s video: [Understanding perspective (3:37)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset6).
6. Understanding of context can be supported through watching the department’s video: [Understanding context (5:24)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset13).
7. While ‘perspective and context’ is the mentor concept for the conceptual component of this unit, the supporting concepts of ‘theme’ and ‘characterisation’ are explored within the relevant sections of the mentor text The Little Wave by Pip Harry.
8. For information on synonyms, antonyms, homonyms, temporal connectives, figurative language, word play and adverbial clauses, refer to the [NESA Glossary](https://curriculum.nsw.edu.au/curriculum-support/glossary) and the English Stage 2 and Stage 3 [Grammar and punctuation instructional sequences](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-k-6/other-english-k-6-resources#:~:text=About%20this%20resource-,Grammar%20and%20punctuation%20instructional%20sequences,-These%20instructional%20sequences).
9. 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’.
10. [Lesson 12](#_Lesson_12_–) requires students to create a word cloud which can be accessed via the Digital Learning Selector’s [Mentimeter](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/140). All staff can create a free account. To access a word cloud, select **Mentimeter Overview** then **Features**.
11. 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.
12. 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.
13. 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 28 February 2024) and was not modified. See references for more information.

## Outcomes and content

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

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Stage 2 focus area and outcome, content points and National Literacy Learning Progression | A | B | 1 | 2 | 3 | 4 | 5 |
| **Oral language and communication**  **EN2-OLC-01** communicates with familiar audiences for social and learning purposes, by interacting, understanding and presenting |  |  |  |  |  |  |  |
| * Demonstrate appropriate language use when interacting in different social and learning contexts (InT4, InT5) |  | x | x | x | x | x | x |
| * Pose and respond to open-ended questions about literature that contribute to own or others’ enjoyment (InT5) |  | x | x | x | x |  | x |
| * Identify connective vocabulary that supports cohesion and understanding in a spoken text (LiS5) |  | x |  |  | x |  | x |
| * Understand that rhetorical questions can be used for intentional effect |  | x |  |  | x | x | x |
| * Adjust volume, pace and intonation to enhance meaning when presenting and reciting (SpK5) |  | x |  | x | x |  | x |
| * Use temporal connectives to sequence planned information in a presentation (SpK4, UnT7, GrA4) |  | 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 explain the difference between synonyms and antonyms (SpK6) | x | x | x |  | x | x |  |
| * Identify and use terminology associated with figurative language encountered in texts (UnT7) | x | x | x | x |  | x |  |
| * Use a thesaurus to locate synonyms and antonyms or to clarify dictionary meanings, to expand vocabulary | x | x | x | x | x |  | x |
| * Define meanings for homonyms according to context | x |  | x | x |  | x |  |
| * Understand and use word play including puns and spoonerisms (CrT7) | 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 |  |  |  |  |  |  |  |
| * Syllabify, blend grapheme–phoneme correspondences and use morphemic knowledge as strategies for reading words accurately (PKW8) | x |  | x | x | x | x | x |
| * Adjust voice, tone, volume and pitch reflected by the punctuation in a text, to enhance reading fluency and support comprehension (FlY5) | x |  | x | x | x | x | x |
| * Reflect on and compare differences between own oral reading fluency and silent reading fluency | x |  | x | x | x | x | x |
| * Reflect on how adjusting reading rate and prosody supports comprehension and can engage an audience | x |  | x | x | x | x | x |
| **Reading comprehension**  **EN2-RECOM-01** reads and comprehends texts for wide purposes using knowledge of text structures and language, and by monitoring comprehension |  |  |  |  |  |  |  |
| * Identify different purposes and strategies for reading (FlY5) | x |  | x | x | x | x | x |
| * Select and read texts of personal interest and to gather information for learning (UnT7) | x |  | x | x | x | x | x |
| * Understand that dialogue is a common feature of imaginative texts, signalled by quotation marks or speech bubbles to indicate interactions between characters | x | x |  | x | x | x |  |
| * Use morphemic knowledge to read and understand the meaning of words (UnT7) | x |  | x | x | x | x | x |
| * Use knowledge of homonyms to understand metaphor and to support inference (UnT7) | x |  | x | x |  | x |  |
| * Link the meanings of words and phrases across consecutive sentences to support local inferencing | x |  | x | x | x |  |  |
| * Clarify and link the meanings of key words across a text to support global inferencing | x | x | x | x | x |  |  |
| * Understand past, present and future tense and their impact on text meaning (GrA4) | x | x | x | x | x | x |  |
| * Identify and use strategies to repair reading when meaning breaks down (UnT6) | x |  | x | x | x | x | x |
| * Reflect on own understanding of texts and monitor own goals for reading | x |  | x | x | x | x | x |
| **Creating written texts**  **EN2-CWT-01** plans, creates and revises written texts for imaginative purposes, using text features, sentence-level grammar, punctuation and word-level language for a target audience  **EN2-CWT-03** plans, creates and revises written texts for persuasive purposes, using text features, sentence-level grammar, punctuation and word-level language for a target audience |  |  |  |  |  |  |  |
| * Create imaginative texts to engage an audience, using first person or third person narrative voice | x | x | x | x | x | x |  |
| * Experiment with using and punctuating dialogue in texts (PuN5) | x | x |  | x | x | x |  |
| * Experiment with poetry to include innovative use of punctuation to suit purpose and for effect | x | x |  | x |  | x |  |
| * Use a structure that includes a statement of position, has sequenced paragraphs and a conclusion (CrT8) |  | x |  |  |  |  | x |
| * Use facts or opinions to reinforce a viewpoint (CrT8) |  | x | x |  |  | x | x |
| * Maintain appropriate, consistent past, present or future tense across a text (CrT8, GrA4) | 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 |
| * 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 subordinating conjunctions in complex sentences to signal sequence, reason or cause and effect (GrA6) | x | x | x |  |  | x | x |
| * Select and use precise saying, thinking, acting, and relating verbs and verb groups to align with text purposes (GrA5, CrT8) | x | x | x | x | x |  |  |
| * Create cause-and-effect statements (CrT7) | x | x |  |  | x | x | x |
| * Use a comma to separate a dependent clause before a main clause (PuN6) | x | x | x |  | x | x | x |
| * Use apostrophes for contractions, and to show singular and plural possession (PuN4, PuN5, SpG9) | x | x | x |  | x | x |  |
| * Experiment with words, word order and repetition for rhetorical effect or to create atmosphere (CrT8) |  | x |  | x | x | x | x |
| * Use personal pronouns to suit purpose and to connect personally with the audience | x | x | x | x | x | x |  |
| * Use adjectives to develop descriptive features (CrT8) | x | x | x | x | x | x | x |
| * Create texts by drawing on personal and others’ experiences, and texts read, viewed and listened to for inspiration and ideas |  | x | x | x | x | x | x |
| * Create texts using digital technologies (HwK7) |  | 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 |
| **Spelling**  **EN2-SPELL-01** selects, applies and describes appropriate phonological, orthographic and morphological generalisations and strategies when spelling in a range of contexts |  |  |  |  |  |  |  |
| * Identify differences in vowel phonemes (short, long, diphthong and schwa vowels) (SpG9) | x |  | x | x |  | x |  |
| * Recognise stressed and unstressed syllables in multisyllabic words and apply this knowledge when spelling | x |  |  | x | x | x | x |
| * Understand that the schwa occurs in an unstressed syllable and apply this knowledge when spelling | x |  |  | x | x | x | x |
| * Apply knowledge of taught vowel graphemes when spelling (SpG9) | x |  | x | x | x | x | x |
| * Use spelling reference tools where required and recognise that spellcheck accuracy may depend on understanding the word (SpG9) | x |  |  | x | x |  | 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 |
| **Handwriting and digital transcription**  **EN2-HANDW-01** forms legible joined letters to develop handwriting fluency  **EN2-HANDW-02** uses digital technologies to create texts |  |  |  |  |  |  |  |
| * Understand that legible handwriting is consistent in size and spacing and can support learning (HwK6) (Year 4) | x |  | x | x |  | x |  |
| * Apply appropriate pressure when joining letters (Year 3) | x |  | x | x |  | x |  |
| * Join letters using consistent size and spacing to develop fluency (HwK6) (Year 3) | x |  | x | x |  | x | x |
| * Sustain the NSW Foundation Style cursive to facilitate fluency and legibility across a text (HwK6) (Year 4) | x |  | x | x |  | x | x |
| * Use knowledge of the keyboard layout and functions to type texts (HwK7) (Year 3) | x |  |  | x | x | x |  |
| * Monitor goals that build on typing accuracy and rate (Year 4) | x |  |  | x | x | x |  |
| * Use word-processing program functions or augmentative and alternative communication (AAC) to draft and revise texts (Year 4) | x |  |  |  | x |  | x |
| * Select and insert visual, print and audio elements into texts (Year 3) | 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 how authors use dialogue to convey what characters say and think, and experiment with dialogue when creating texts |  | x |  | x | x |  | x |
| * Describe ways in which characters are represented in literature and experiment with characterisation when creating texts |  | x | x | x | x | x | x |
| * Describe the difference between themes and topics in literature |  | x |  |  | x | x | x |
| * Identify and describe ways in which perspective is represented in literature (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 |
| * Understand how context informs the setting within a text, and experiment with setting for different contexts when creating texts (UnT7, CrT8) |  | x | x | x | x | x | x |

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|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Stage 3 focus area and outcome, content points and National Literacy Learning Progression | A | B | 1 | 2 | 3 | 4 | 5 |
| **Oral language and communication**  **EN3-OLC-01** communicates to wide audiences with social and cultural awareness, by interacting and presenting, and by analysing and evaluating for understanding |  |  |  |  |  |  |  |
| * Interact in a range of contexts and deliberately adjust language and style (InT6) |  | x | x | x | x | x | x |
| * Ask and respond to analytical and evaluative questions about literature that contribute to own or others’ enjoyment and understanding (SpK5, UnT7) |  | x | x | x | x |  | x |
| * Respond to questions with elaboration and detail (InT5) |  | x | x | x | x |  | x |
| * Evaluate the effectiveness of rhetorical questions used for intentional effect |  | 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 |
| * Use connectives to signal a change in perspective or to show causal relationships when speaking (SpK5) |  | x |  |  |  | x | x |
| **Vocabulary**  **EN3-VOCAB-01** extends Tier 2 and Tier 3 vocabulary through interacting, wide reading and writing, morphological analysis and generating precise definitions for specific contexts |  |  |  |  |  |  |  |
| * Use metalanguage when discussing language features encountered in texts (UnT9, CrT9) | x | x | x | x | x | x | x |
| * Extend knowledge of literal and non-literal word meanings through idiom or metaphor (UnT9, CrT9) | x | x | x | x |  | x |  |
| * Evaluate the effectiveness of modal words used in texts to intensify or soften emotional responses | x | x |  |  | x | x |  |
| * Compare nuances and subtleties between synonyms to discern the most appropriate word for a given context (UnT8) | x | x | x | x | x |  |  |
| **Reading comprehension**  **EN3-RECOM-01** fluently reads and comprehends texts for wide purposes, analysing text structures and language, and by monitoring comprehension |  |  |  |  |  |  |  |
| * Syllabify, blend grapheme–phoneme correspondences and use morphemic knowledge as strategies for reading words accurately (SpG10, PKW9, FlY6) | x |  | x | x | x | x | x |
| * Adjust prosodic reading to enhance meaning and engage an audience (FlY6) | x |  | x | x | x | x | x |
| * Select, compare and reflect on texts read for personal interest | x |  | x | x | x | x | x |
| * Adjust reading approach to suit the purpose for reading (UnT8) | x |  | x | x | x | x | x |
| * Explain how modality can have subtle impacts on the meanings of words and contribute to deeper understanding when reading (UnT9) | x | x |  |  | x | x |  |
| * Identify lexical cohesive devices used by the author that support understanding when reading (UnT8) | x | x | x |  |  | x |  |
| * Analyse how the meanings of key words and phrases in sentences and across a text support local and global inferencing when reading (UnT8) | x | x | x | x | x | x |  |
| * Recognise that a sequence of clauses may use different tenses but remains connected throughout a topic or section of text (GrA5) | x | x | x | x | x | x |  |
| * Evaluate the effectiveness of comprehension strategies used to support reading and interpretation of texts | x |  | x | x | x | x | x |
| * Generate, monitor and adjust own goals for improving oral reading fluency and silent reading fluency | x |  | x | x | x | x | x |
| **Creating written texts**  **EN3-CWT-01** plans, creates and revises written texts for multiple purposes and audiences through selection of text features, sentence-level grammar, punctuation and word-level language |  |  |  |  |  |  |  |
| * Choose and control narrative voice across a text | x | x | x | x | x | x |  |
| * Create objective, impersonal arguments (CrT9) |  | x |  |  |  | x | x |
| * Present arguments from one or multiple viewpoints to persuade target audiences |  | x |  |  |  | x | x |
| * Control tense across a text according to purpose, shifting between past, present and future tense if required (GrA6, CrT9) | x | x | x | x | x | x |  |
| * Substitute specific nouns with all-purpose words as a cohesive device to replace verb groups, noun groups or whole clauses (CrT9) (NEW) | 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 |
| * Experiment with the use of non-finite verbs in adverbial clauses | 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 |
| * Use a comma to separate a subordinate clause or a phrase from the main clause, or to separate information within a sentence, or to separate items in a list (CrT8, PuN6) | x | x | x |  | x | x | x |
| * Use quotation marks consistently across a text to distinguish words that are spoken by characters in dialogue or words authored by others (PuN5, PuN7) | x | x |  | x | x | x |  |
| * 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 |  |
| * Experiment with word choices to create humour, for clarity or emphasis, to suit audience and purpose (CrT8) |  | x |  | x |  | x |  |
| * Create texts using digital technologies suited to a target audience and purpose, to support and enhance the development of ideas (CrT9) |  | x |  | x | x | x | x |
| * Re-read, proofread and edit own and other’s writing, and use criteria and goals in response to feedback |  | x |  | x | x | x | x |
| **Spelling**  **EN3-SPELL-01** automatically applies taught phonological, orthographic and morphological generalisations and strategies when spelling in a range of contexts, and justifies spelling strategies used to spell unfamiliar words |  |  |  |  |  |  |  |
| * Segment unfamiliar multisyllabic words into syllables and phonemes as a strategy when spelling | x |  | x | x | x | x | x |
| * Apply infrequently occurring graphemes and letter patterns when spelling base words in a range of writing contexts (SpG10, SpG11) | x |  | x | x | x | x | x |
| * Proofread written texts to correct misspellings, making use of spelling reference tools where required | x |  |  | x | x | x |  |
| * Explain and use spelling conventions for assimilated prefixes such as in-, ad-, com- | x |  |  |  | x | x | x |
| * Explain the etymology of taught roots and apply this knowledge when creating written texts | x |  | x | x |  |  | x |
| **Handwriting and digital transcription**  **EN3-HANDW-01** sustains a legible, fluent and automatic handwriting style  **EN3-HANDW-02** selects digital technologies to suit audience and purpose to create texts |  |  |  |  |  |  |  |
| * Sustain writing with a legible, fluent and personal handwriting style across a text (HwK8) (Year 5) | x |  |  | x |  | x |  |
| * Use handwriting efficiently in formal and informal situations (HwK8) (Year 5 and 6) | x |  |  | x |  | x | x |
| * Adjust handwriting style to suit writing purpose (HwK8) (Year 6) | x |  |  | x |  | x | x |
| * Reflect on and monitor typing accuracy and rate according to goals and given criteria (Year 5) | x |  |  | x | x | x |  |
| * Evaluate and select applications and tools to create text to suit audience and purpose (Year 6) | x |  | x |  | x |  | x |
| * Use taught shortcut functions on digital tools to facilitate text creation (HwK8) (Year 5) | 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 attributes of character and use similar attributes when creating texts |  | x | x | x | x | x |  |
| * Analyse how engagement with characters within and between texts invites enjoyment of literature |  | x | x |  | x |  | x |
| * Identify core social, personal and moral messages within and between texts |  | x |  |  | x | x | x |
| * Identify how perspective is made evident through authorial choices (UnT8) |  | x | x | x | x | x | x |
| * Explore how perspective is influenced by personal, social and cultural contexts |  | x | x | x |  | x | x |

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## Resources

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

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Resource | A | B | 1 | 2 | 3 | 4 | 5 |
| Harry P (2019) The Little Wave, University of Queensland Press, Australia. ISBN13: 9780702260476 | x | x | x | x | x | x | x |
| [Resource 1 – author inspiration board](#_Resour_ce_1) |  | x | x | x |  |  |  |
| [Resource 2 – literature checklist](#_Resource_2_–) |  | x | x |  |  |  |  |
| [Resource 3 – question matrix](#_Reso_urce_3) |  | x | x |  | x |  |  |
| [Resource 4 – setting images](#_Resourc_e_4) |  | x |  | x |  | x |  |
| [Resource 5 – writing process](#_Resource_5_–) |  | x |  | x |  |  | x |
| [Resource 6 – dialogue checklist](#_Resource_6_–) |  | x |  |  | x |  |  |
| [Resource 7 – persuasive script 1](#_Resource_7_–) |  | x |  |  |  | x |  |
| [Resource 8 – persuasive script 2](#_Resource_8_–) |  | x |  |  |  | x |  |
| Video: [Pip Harry, author of “The Little Wave” (3:50)](https://www.youtube.com/watch?v=AQtAeYy6hKw) |  | x | x |  |  |  |  |
| Video: [The Little Wave book trailer (2:37)](https://www.youtube.com/watch?v=JQtq-rAMDsM) |  | x |  |  | x |  |  |
| Video: [Australia – Holiday Here This Year – Tourism Australia (1:00)](https://www.youtube.com/watch?v=o6pm5zyOUnE) |  | x |  |  |  |  | x |
| Video: [100% Pure New Zealand: A Welcoming Journey (1:35)](https://www.youtube.com/watch?v=Atf_Af1q_5w) |  | x |  |  |  |  | x |
| Video: [The Top 10 Places You Must Visit In New Zealand (4:21)](https://www.youtube.com/watch?v=HNunpRHEM7w) |  | x |  |  |  |  | x |
| Digital learning selector: [exit ticket](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543) |  | x | x |  |  | x | x |
| Digital learning selector: [mind map](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542?clearCache=a77dc8f0-486c-b155-c24c-a5d968a63aef) |  | x | x |  |  | x |  |
| Digital learning selector: [brainstorm bubble](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542?clearCache=1d924e7d-2ac3-6a89-85d6-4949f70e089) |  | x |  |  | x |  |  |
| Digital learning selector: persuasive [writing scaffold](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/625?clearCache=608ba017-5c3d-1586-a090-d8c1b26b5d20) (enlarged) |  | x |  |  |  |  | x |
| Web page: [digital timeline](https://interactives.readwritethink.org/timeline?_gl=1*olyu2g*_ga*MTI2NjU2MDg0My4xNjk3NjAxMzY0*_ga_PPJBE9BR3H*MTY5NzYwMTM2NC4xLjAuMTY5NzYwMTM2NC42MC4wLjA.) |  | x |  |  | x |  |  |
| Poem: ‘[The Dry Country](https://theschoolmagazine.com.au/resources/the-dry-country)’by Vanessa Proctor |  | x |  | x |  | x |  |
| Poem: ‘[The Beach](https://ozpoemaday.wordpress.com/2012/03/09/the-beach-by-william-hart-smith/)’ by William Hart-Smith |  | x |  | x |  |  |  |
| Fluency passages from The Little Wave and previously studied texts such as *Blueback*, *Deltora Quest: The Forests of Silence* or It’s *The Sound of the Thing* |  | x | x |  |  |  |  |
| Individual whiteboards |  | x | x |  |  |  |  |
| Photographs of various locations around the school such as the library, sports field, classroom |  | x |  | x |  |  |  |
| Poster or chart paper |  | x | x | x |  | x |  |
| Sticky notes |  | x | 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 a suggested learning intention and success criteria.

|  |  |  |
| --- | --- | --- |
| Element | Stage 2 | Stage 3 |
| Learning intention | Students are learning to identify how perspective, context and characters are represented in literature. | Students are learning to explore how authorial choices are influenced by personal, social and cultural context and analyse the attributes of characters in literature. |
| Success criteria | Students can:   * identify how an author’s context informs their perspective * explore characterisation by posing and responding to open-ended questions * use local and global inferencing to enhance understanding of characters’ thoughts, actions and relationships within a text * use adverbial clauses to provide insight into character actions, decisions and emotions. | Students can:   * identify how perspective is influenced by personal, social and cultural contexts * explore characterisation through posing and responding to analytical and evaluative questions * make global inferences to enhance understanding of characters’ thoughts, actions and relationships within a text * experiment with the placement of adverbial clauses to modify meaning or add detail to a verb or verb group. |

## Lesson 1 – exploring perspective through context

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

### Whole

1. Display [Resource 1 – author inspiration board](#_Resour_ce_1). Explain that authors can create inspiration boards to visually represent the ideas, themes and elements that inspire their writing. These boards can include images/symbols or quotes of personal significance to the author.
2. Introduce the text, The Little Wave by Pip Harry. Explain that each item on the author inspiration board reflects author Pip Harry’s life and inspired her writing. Explain that students will be reading the text, The Little Wave, throughout this unit.
3. In small groups, students use [Resource 1 – author inspiration board](#_Resour_ce_1) to predict and record the connections that the author, Pip Harry, might have to the items on the board. For example, the image of Manly beach – the author may have fond memories of this place which may have inspired parts of her novel’s setting.
4. Check for class understanding of the textual concept of ‘perspective and context’ (from previous units) by displaying key words (in the brackets below) and cloze sentences. For example:

* Perspective is a lens through which the \_\_ (author) perceives the world and creates a \_\_ (text).
* Perspective can also be the lens through which the \_\_(reader) or viewer perceives the world and understands a text.
* Readers may take on the \_\_ (perspectives) of others as a way of \_\_ (understanding) texts.
* Context refers to the range of \_\_ (personal), \_\_ (social) and \_\_(cultural) circumstances surrounding a text.
* Context refers to \_\_ (everything) around a text that \_\_ (influences) how it is created and understood.
* Considering context helps us interpret the \_\_ (deeper) meaning of a text.

1. In pairs, students use the displayed key words to complete and record the cloze sentences. **Optional:** prior to the lesson, prepare cloze sentences on an activity sheet for students to use.

**Too hard?** Complete the cloze sentences orally in a teacher-guided group.

**Too easy?** Without revealing the key words, students complete the cloze sentences to demonstrate their understanding of the textual concept.

1. As required, provide clarification or additional information to deepen student understanding of ‘perspective and context’ based on responses in activity 5.
2. Discuss how perspective is represented in literature, such as through characters (Stage 2), and that authors have their own perspectives, beliefs, values and attitudes which are influenced by their own context (Stage 3). For example:

* Personal context: refers to the factors that influence how an individual perceives or interacts with a situation, text or experience. It includes aspects such as an individual’s background, beliefs, experiences, emotions and personal characteristics. Personal context shapes an individual’s understanding and influences their perspective and actions.
* Social context: refers to an individual’s ‘families, school, holiday places, friendship groups, sports clubs etc’ (McDonald 2023) and how these kinds of communities influence an individual’s thoughts and actions.
* Cultural context: refers to the cultural values, attitudes, norms and beliefs that shape an individual’s perspective of what daily life looks like in a particular setting (McDonald 2023).

1. Watch the [Pip Harry, author of 'The Little Wave' (3:50)](https://www.youtube.com/watch?v=AQtAeYy6hKw) video. Explore the purpose, intended audience, mode and medium of the video. Revisit [Resource 1 – author inspiration board](#_Resour_ce_1) and discuss how the images/symbols and quotes may connect to Pip Harry’s personal, social and cultural context (Stage 3) and how they might influence her writing. For example:

* Pip Harry’s personal experiences of the coastal lifestyle (ocean swimming and surfing) have shaped how she has created parts of the text, including the setting (personal context – Stage 3).
* Pip Harry now lives in Singapore. The red dragonflies she often sees in Singapore gave her the idea to create a character who is fascinated with insects. Additionally, one of her close friends is an entomologist which also influenced this decision (personal and social context – Stage 3).
* The Little Wave won the CBCA (The Children’s Book Council of Australia) book of the Year for Younger Readers and was shortlisted for the NSW Premier’s Literary Awards. Watching as children from the bush experienced the beach for the first time had a significant impact on inspiring Pip Harry to write the text (personal and social context – Stage 3).
* The Little Wave is written by an Australian author. Her cultural background may influence the setting, language and culture, and be portrayed in the text (cultural context – Stage 3).

1. Display the front cover of The Little Wave and read the blurb. Ask guiding questions, for example:

* What does the front cover make you think of?
* What clues do the illustrations on the front cover give you about the text?
* What do you think the title means? What makes you say that?

1. Students compare their responses from activity 8 to their predictions in activity 3.

**Note:** when reading the following sections of the text, sensitivity should be taken as Lottie’s chapters explore the theme of grief, which may be sensitive for some students.

1. Read the first 3 verse novel chapters of the text (pp 1–20) that introduce the main characters Noah (pp 1–7), Lottie (pp 8–14) and Jack (pp 15–20). Stop after each entry to analyse the characters with prompting questions, such as:

* What did you learn about the character?
* What connections did you make with the character?
* What experiences or aspects of the character’s personality made you feel empathy for him or her? Why or why not?

1. Explain that students will create a [one-pager](https://education.nsw.gov.au/teaching-and-learning/learning-remotely/teaching-at-home/expectations/contemporary-learning-and-teaching-from-home/learning-from-home--teaching-strategies/one-pager) summarising how Pip Harry’s perspective and context influenced the characters, setting and themes portrayed so far in *The Little Wave*. Students may work in pairs or independently, using [Resource 1 – author inspiration board](#_Resour_ce_1), the video from activity 7 and *The Little Wave* (pp 1–20) to support their views. Students may use words or images to represent their ideas. **Optional:** students use digital technologies such as [Canva for Education](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/653?clearCache=fd4a46af-2d28-c1e3-b7c8-d9a7fff8805), [Microsoft Sway](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/123#.XpO0gEg5BiM.link) or [Google Slides](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/70#.XpO0gIGzm3g.link).

**Too hard?** Provide students with a template to support their one-pager.

1. Students share their one-pager summary with the class.
2. Reflect on the textual concept of ‘perspective and context’. Ask guiding questions, for example:

* How does understanding an author’s perspective and context enhance a reader’s interpretation and appreciation of their writing?
* In what ways do personal, social and/or cultural contexts influence the creation and interpretation of texts like *The Little Wave*? (Stage 3)

## Lesson 2 – exploring characterisation through questioning

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

### Whole

1. Develop or revisit (from previous units) shared criteria for successful learning interactions (speaking and listening) in small group and whole class activities. This may include establishing protocols such as assigning roles, turn-taking and demonstrating active listening. Discuss how interactions may change depending on the formality of context (Stage 3).

**Note:** the criteria will be used to guide learning interactions throughout the unit.

1. Revise and check understanding of first person narrative voice and tense from Component A learning.
2. Display fluency passages from The Little Wave and previously studied texts that use different text structures and language features. For example, Blueback, Deltora Quest: The Forests of Silence and It’s The Sound of the Thing. In small groups, students review the fluency passages and complete a text analysis using [Resource 2 – literature checklist](#_Resource_2_–) to identify the purpose, structure and language features of each text. Invite one student from each group to share the data collected about each text and justify their responses.
3. Students use their literature checklist data to identify any similarities and differences between the texts explored. For example, The Little Wave and Deltora Quest: The Forests of Silence are both narratives with the purpose to entertain. Deltora Quest is organised into chapters with longer sections of text while The Little Wave is organised into stanzas that resemble poetry. Invite students to share their group observations and discuss why authors structure texts in different ways.
4. Explain that The Little Wave is a verse novel.

**Note:** verse novels are narratives written in poetic form. They use a narrative structure, composed as a series of short chapters or sections that must be read from start to finish. Verse novels appeal to developing reluctant readers as there is less print on the page. They are often written in first person perspective with different narrators that show multiple character perspectives. Verse novels may use colloquial and emotive language as well as humour to explore social themes, such as bullying, friendship and grief (McDonald 2023).

1. As a class, discuss Pip Harry’s authorial choices about the language features and structure of The Little Wave. Ask guiding questions, for example:

* Why do you think Pip Harry chose to use a verse novel structure? For example, a verse novel structure contains fewer words, making the book easier to read and accessible to a wider audience.
* Why do you think Pip Harry used first person narrative voice and present tense? What impact do these authorial choices have on the reader? For example, first person narrative voice and present tense allow the reader to directly experience events through the eyes of the characters as the action happens.

1. Introduce or revise the textual concept of ‘characterisation’. Discuss how characters’ actions and experiences in a narrative drive the plot forward. Explain that a reader’s understanding, engagement and empathy of characters develops over time.
2. Explore how questioning can be used to build a reader’s understanding of ‘characterisation’ by prompting readers to critically analyse characters’ points of view, thoughts, feelings, actions, relationships and development. This allows the reader to develop a deeper understanding of and connection to the text.
3. As a class, reflect on the chapters of text from The Little Wave read in [Lesson 1](#_Lesson_1_–) that introduce the main characters. Ask:

* In what ways has the author crafted the characters (Noah, Lottie and Jack) to immediately engage readers?
* What are your first impressions of these characters? What do you feel for them? Do you care about what will happen to them?
* What do the characters do, say and think to make them realistic?
* Why do you think Pip Harry chose these 3 very different characters to drive the narrative?

1. Read pages 21 to 44 of The Little Wave. During and after reading, pose questions to further develop students’ understanding of the characters. For example:

* Why do you think Noah gets an ‘angry feeling’ (p 29) when he surfs with Harley?
* What is revealed about Noah’s social context in this section of the text?
* Do you think Noah should have told his mum what happened in the surf? Why or why not?
* Lottie compares her house to ‘rotten, crooked and yellow teeth’ (p 32). What does this reveal about her personal context?
* What does Jack mean when he says, ‘my feet are tough, just like me’ (p 39)? In what ways is Jack resilient and what does this reveal about his personal context?

1. Reflect on how posing and responding to questions before, during and after reading activates curiosity, prompts critical thinking and deepens understanding of a text’s plot, themes and characters.

### Part

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

|  |  |
| --- | --- |
| Stage 2 (teacher guided) | Stage 3 (independent/pairs) |
| 1. Pose the following questions and ask students to consider the type of response they provide:  * Does Noah like surfing? (yes/no) * Where did Lottie visit to try and find the fiery skimmer dragon? (extended response) * Why do you think Noah chose not to tell his mum what happened in the surf with Harley? (extended response)  1. Reflect on the types of questions asked using guiding questions (closed or open-ended). For example:  * What are the differences between the questions posed? Consider the types of responses they prompted. * Which questions prompted critical thinking and a more extended response? Why?  1. Discuss how open-ended questions promote higher order thinking and can deepen a reader’s understanding of concepts and characters in a text. Explain that they usually start with words such as ‘why’, ‘how’ and ‘what if’. 2. Display and discuss [Resource 3 – question matrix](#_Reso_urce_3). Using the question matrix, demonstrate how to formulate open-ended questions to learn more about the characters. For example:  * What is a hardship Lottie has experienced and how has this impacted her life? * Why does Noah refer to Harley as his ‘mate’? (p 26)  1. Explain that students will compose open-ended questions to build a deeper understanding of the characters (Lottie, Jack and Noah) using [Resource 3 – question matrix](#_Reso_urce_3) to support them. | 1. Students compose a written response outlining which character from The Little Wave they connect with the most and why.   **Too hard?** Provide students with sentence stems to support their writing. For example, ‘A character I connect with most is ...’, ‘We are similar because ...’.   1. In pairs, students share their responses and make connections with the thoughts and ideas of their partner. |

### Part

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

|  |  |
| --- | --- |
| Stage 2 (small groups) | Stage 3 (teacher guided) |
| 1. In groups of 3, students formulate and record open-ended questions to learn more about the context, feelings or interests of one of the main characters.   **Too hard?** Students use modelled questions from activity 16 and discuss answers with a peer, recording their shared response.  **Too easy?** Students record questions they would ask Pip Harry to find out more about her context and perspective and how this connects to her character choices.   1. Groups review their list of questions and highlight their top 3 open-ended questions. | 1. Revise and check for understanding about how analytical and evaluative questions can help a reader develop a deeper connection with the text. For example:  * analytical questions encourage the reader to analyse details in a text and think critically * evaluative questions encourage judgements and personal opinions.  1. Model examples of analytical and evaluative questions. For example:  * What techniques does the author use to show Lottie’s actions, motivations and interactions? (analytical) * Which technique do you think is the most effective. Why do you think this? (evaluative)  1. In groups of 3, record analytical and/or evaluative questions that would deepen an understanding of the characters (Lottie, Noah and Jack). **Optional:** students use [Resource 3 – question matrix](#_Reso_urce_3) to support their formulation of questions. |

### Whole

1. Refer to the shared criteria for successful learning interactions from activity 1. Engage students in a ‘Talking Triangle’ to promote effective interactions.

**Note:** a ‘Talking Triangle’ is an oral language strategy that provides opportunities for critical thinking, active listening and identifying key messages (Van der Zeyden 2016).

1. Re-organise students into their previous groups of 3 and assign them a ‘Talking Triangle’ role (questioner, speaker, note taker). Explain that they will use the questions they formulated in the previous activity to engage in the ‘Talking Triangle’. For example:

* Questioner: will ask the questions (formulated in previous activity), and continue to ask prompting questions to seek more information and promote deeper thinking
* Speaker: will respond to the questions posed
* Note taker: will make notes about the important messages discussed in preparation for giving feedback or reporting back to a group.

1. Invite the ‘note taker’ from each group to share one question and answer that demonstrated deep thinking and an extended response from the speaker.
2. Students complete an [exit ticket](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543) to reflect on how open-ended (Stage 2), analytical and evaluative questions (Stage 3) enhance enjoyment of literature and deepen a reader’s understanding of the characters in a text.

## Lesson 3 – exploring characterisation through inferencing

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

### Whole

1. Mark out 3 areas in the classroom with the labels ‘Lottie’, ‘Noah’ and ‘Jack’. Read phrases or sentences from The Little Wave, and as each one is read, students move to the name of the character that it relates to. For example:

* ‘At school, I’m always out for a duck’ (Jack) (p 18)
* ‘In class, my shirt itches, my shoes are too tight, I can’t focus’ (Jack) (p 18)
* ‘I step out of my uniform, into my wettie’ (Noah) (p 23)
* ‘I’d really like to have a friend over one day’ (Lottie) (p 32).

1. After reading each phrase or sentence, provide time for students to discuss how they associated the phrase or sentence with a specific character. Encourage students to use their understanding of characterisation to support their thinking.
2. Read pages 44 to 48 of The Little Wave. Ask questions to promote a deeper understanding of the character’s feelings and emotions. For example:

* How do Adie and her friends make Lottie feel? How do you know?
* What does Noah mean by: ‘The ocean is my happy place and he makes it sad’ (p 45)? What makes you say that?
* Why do you think Pip Harry has developed characters like Adie and Harley in the story? How do they help shape the story?

1. Read pages 48 to 60 of The Little Wave. Ask:

* How do you think Lottie feels as the memories of her mum begin to fade?
* Why do you think Mr M chooses Noah and Lottie to organise the fundraising event? What makes you say that?
* What does the state of Jack’s house imply about his home life?

1. Revise local inferencing as taught in Component A. Explain that local inferencing requires the reader to comprehend implied information from within small sections of text, such as 2 adjacent sentences (NESA 2024).
2. Display the sentence from the text, ‘We get into pairs to practise; Harley and me together’ (p 45). Guide students to make local inferences using key words in the sentence. For example, the word ‘pairs’, followed by ‘Harley and me’, infers that Noah and Harley are partners for the beach volleyball lesson.
3. Revise global inferencing as taught in Component A. Explain that global inferencing involves piecing together information from larger parts of the text to help the reader understand the character’s context, their actions and why events occur in the story. This allows the reader to predict what might happen next and understand the author’s perspective.
4. Display the rest of the stanza, ‘We get into pairs to practise; Harley and me together. **Always** together, since kindy’ (p 45). In pairs, students discuss how the next sentence in the text influences what can be inferred about Noah and Harley’s relationship. Students share their thinking.
5. Explore how students can piece together information from the whole text to make global inferences about Noah and his relationship with Harley. For example, the words ‘Always together, since kindy’ combined with information already learnt about their relationship allows the reader to infer that Noah feels that he cannot pursue other friendships because of his long-standing relationship with Harley.

### Part

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

|  |  |
| --- | --- |
| Stage 2 (pairs) | Stage 3 (teacher guided) |
| 1. Provide pairs of students with pages 45 to 48 of the text. 2. Using a [mind map](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542?clearCache=e0e415ca-8825-b436-660f-8ebd34d0296e), students locate and record evidence from the text to support the inference that Harley is bullying Noah. For example, ‘he gives me a shove in the side, which takes my breath away’ (p 47). 3. Students share their evidence with another pair to review their mind map. Students add additional ideas.   Too easy? Students select a different character to make inferences about and include supporting information. | 1. Revise lexical cohesive devices from Component A. Explain that The Little Wave uses lexical cohesive devices, such as word associations, to support inferences and comprehension. 2. Display pages 44 to 48 of the text. Highlight how Pip Harry has used words to build understanding of the relationship between Noah and Harley and establish the inference that Harley is bullying Noah. For example, the words ‘scoffs’ (p 45) ‘flicks’ (p 45) ‘shoves’ (p 47), ‘mean’ (p 48). 3. Provide pairs of students with pages 44, 45 and 47. Students select additional words and phrases associated with Harley’s character and his actions towards Noah. For example, ‘... sharp elbows’ (p 44), ‘... he scoffs, under his breath’ (p 45), ‘... he makes it sad’ (p 45), ‘... gives me a shove ...’ (p 47), ‘coward’ (p 48). 4. Revise nuances and subtleties between synonyms from Component A. Examine how Pip Harry has selected words that are effective in the context of Noah and Harley’s relationship. 5. Model experimenting with synonyms to replace a word or phrase from activity 16. Use think-alouds to draw attention to the nuances and subtleties between the words replaced. Highlight how subtle changes in word choices can significantly impact the intended meaning and tone. For example, the words ‘shoves’ and ‘nudges’ in this context:  * ‘He gives me a shove in the side ...’ The use of shove implies a deliberate or aggressive action. * 'He gives me a nudge in the side ...’ The use of nudge softens the action, making it seem less aggressive and more subtle. |

### Part

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

|  |  |
| --- | --- |
| Stage 2 (teacher guided) | Stage 3 (pairs) |
| 1. Read the following fragments from the text:  * ‘... would be rotten, crooked and yellow’ (p 31) * ‘faded magazines’ (p 32) * ‘broken microwaves’ (p 32) * ‘It makes me cry’ (p 31).  1. Encourage students to make global inferences to decide who and what these fragments are referring to. 2. Revise adjectives as taught in Component A. Students identify the adjectives within the fragments in activity 19. For example, ‘rotten, crooked and yellow’, ‘faded’, ‘broken’. 3. Revise synonyms and antonyms from Component A and check for student understanding. 4. Introduce a thesaurus as a helpful tool for clarifying and expanding vocabulary, as well as for learning synonyms and antonyms. Model how to navigate a thesaurus to locate a synonym and antonym for the word ‘crooked’. For example, bent (synonym), straight (antonym). 5. Display the adjectives, ‘rotten’, ‘faded’ and ‘broken’ as focus words. 6. Provide groups of students with sticky notes and access to a thesaurus. Students record 3 synonyms and 3 antonyms for each focus word on the sticky notes. 7. Students place their sticky notes under the correlating focus words. If another group has already used the same word, another word must be chosen. 8. Select a focus word from activity 23. Model rewriting the sentence using a synonym. 9. Explore how changing the synonym impacts the intended meaning of the text. For example, replace rotten with dirty: ‘My place would be dirty, crooked and yellow’. The word ‘rotten’ suggests something is decaying whereas ‘dirty’ implies something is unclean. However, dirty and rotten could be used interchangeably in this context. | 1. In pairs, provide students with pages 31 and 32 of the text. Students make global inferences about Lottie’s character and her context. For example, Lottie’s house is a mess because of her father’s grief. 2. Students locate words and phrases associated with Lottie’s context and experiment with synonyms. For example:  * ‘it makes me cry’ (p 31), ‘rotten, crooked and yellow’ (p 31), ‘faded magazines’ (p 32) and ‘broken microwaves’ (p 32).  1. Students choose and record synonyms to replace the selected words or phrases from activity 30. For example, ‘it makes me wail’ ‘putrid, crooked and yellow’, ‘... old magazines’, ‘... damaged microwaves’. 2. Students compare nuances and subtleties between synonyms and how word choice, although slight, can impact the intended meaning and tone of the text. For example, ‘rotten’ suggests something is breaking down and decaying whereas ‘putrid’ implies something is filthy and stinks. |

### Whole

1. Provide small groups with a large sheet of paper and markers, assigning each group one of the 3 main characters (Noah, Lottie or Jack). A student from each group lies down on the paper, and the outline of their body is traced onto the paper to represent their assigned character.
2. On the inside of the character outline, students record details about their character’s personality, interests, feelings and thoughts. Encourage students to include evidence from the text to support their thinking. For example:

* Noah feels sad and does not want to surf with Harley. Evidence: ‘The ocean is my happy place and he makes it sad’ (p 45).
* Lottie feels upset about the mess in her house. Evidence: ‘There is so much garbage in our front garden ... It makes me cry’ (p 31).
* Jack feels frustrated that he must look after his little sister. Evidence: ‘Awww, Kirra gets in the way’ (p 59).

1. Outside the character outline, students record details about their character’s context that may have shaped their view of the world. For example:

* Noah: Noah lives near the beach in Manly and is bullied by Harley
* Lottie: Lottie’s mum passed away a year ago
* Jack: Jack’s mum works late and is often sick.

1. Display students’ completed character outlines. **Optional:** students participate in a [gallery walk](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/555) to explore the character outlines created by other groups.
2. As a class, explore inferences that can be made about how the character’s context influences their actions, thoughts and feelings. Ask guiding questions. For example:

* How do Noah’s friendships and social connections influence his self-esteem?
* How does Lottie’s grief and trauma affect her relationship with her dad?
* How does Jack’s socioeconomic status affect his aspirations and behaviour?

1. In pairs, students discuss whether they can relate any of the characters’ experiences or emotions to their own lives. Reflect on how engaging with a character invites enjoyment of literature.

## Lesson 4 – understanding characterisation through verbs and adverbial clauses

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

### Whole

1. Provide students with statements about the characters Jack, Lottie and Noah from The Little Wave. Students examine each statement and determine whether they are fact or opinion. For example:

* Jack has a younger sister called Kirra (fact).
* Lottie is the smartest character (opinion).
* Noah lives in Manly and loves to surf (fact).
* Jack is the most sensitive character in the book (opinion).

1. Students share fact and opinion statements about the characters Jack, Lottie and Noah with a partner. Discuss how students naturally used casual language and style to share their responses with a peer. Ask how this might be different if students were interacting with a different person, such as an adult or a person in authority.
2. Read pages 61 to 84 of The Little Wave. Ask questions to promote a deeper understanding of the character’s feelings and emotions. For example:

* How would you describe the relationship between Noah and his dad? Provide examples to support your answer.
* How is the friendship between Lottie and Noah developing?
* What does Lottie mean when she says that cleaning the rubbish at their house is like ‘pulling an onion weed out by the stem’ (p 77)? How does the use of a simile contribute to the narrative?

1. Display the pen pal letters from Noah and Jack on pages 80 and 81. Explore the purpose of a pen pal letter. For example, to build a connection and friendship with someone in a different context (location, culture and/or background). The letter provides an opportunity to share experiences and learn about someone else’s life.
2. Read the pen pal letters and explore some of the language features and punctuation. Discuss how they support the text’s purpose. For example, the combination of first person narrative voice, personal pronouns (I, my) and apostrophes for contractions (you’d, I’d, you’re) create a personal, conversational tone between Noah and Jack.
3. Explore how Pip Harry used the antonyms, ‘favourite’ and ‘least favourite’ (pp 80–81), in the pen pal letter to reveal more about Noah’s and Jack’s personalities and interests. Explain that students will use some of the ideas from the ‘favourite’ and ‘least favourite’ list to compose a letter that reveals more about the character’s personal experiences, thoughts and feelings.
4. Re-read the ‘favourite’ and ‘least favourite’ list on page 80. Model composing a letter from Jack to Noah about some of Jack’s ‘favourite’ and ‘least favourite’ things. For example:

Dear Noah,

The teacher said you might want to know about my boring life in Mullin.

So here it goes! Firstly, I’m sports mad!! My favourite sport is cricket. Playing cricket is a big commitment, requiring dedication, loads of practise and a really good understanding of how the game works. I love watching all the matches with my friends too. When a batter hits the ball into the crowd, we all cheer and go wild. I also love playing soccer. I play striker, and love to smash the ball into the net, although I have to admit that I do sometimes miss. Australian Rules Football (AFL) is another one that I’m passionate about. I enjoy the fast-paced action and the teamwork involved. I also find rugby fascinating because the players are so tough. Having a love of sport, I hope that one day I can be a cricket player for Australia.

While I love playing sport, there are some things that I really don’t enjoy...like homework! I hate doing homework and my friends do too. I’d rather be outside playing sport and having fun. My least favourite subject is English because I find reading really hard. We also have assembly at school that I dread going to as I think it’s long and boring.

I hope to hear back from you soon. Bye!

Jack

1. Revise types of adverbial clauses (time, place, condition, reason, manner or purpose), subordinating conjunctions and the use of commas to separate a dependent and main (independent) clause from Component A and previous learning.
2. Explore how the adverbial clauses provide more information about the character’s actions, decisions and emotions. For example:

* **When a batter hits the ball into the crowd**, we all cheer and go wild.
* I play striker, and love to smash the ball into the net, **although I have to admit that I do sometimes miss**. (Compound/complex sentence)
* I also find rugby fascinating **because the players are so tough**.

1. Check for class understanding and if required, continue identifying and exploring the purpose of the adverbial clauses in the modelled text.
2. Explain that students will use some of Noah’s ‘favourite’ and ‘least favourite’ things on page 81 to compose a letter to Jack. The letter will help to reveal more about Noah’s character.

### Part

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

|  |  |
| --- | --- |
| Stage 2 (independent/pairs) | Stage 3 (teacher guided) |
| 1. Provide students with sentence starters that include a dependent clause (adverbial clause) beginning with a subordinating conjunction related to the ‘favourites’ and ‘least favourites’ from Noah’s letter on page 81. For example:  * ‘While the wicked waves crash down ...’ (likes: surfing) * ‘After a long day at school ...’ (likes: skateboarding) * ‘Since cleaning my room isn’t something I enjoy ...’ (dislikes: cleaning my room) * ‘When it comes to homework, ...’ (dislikes: homework).  1. Students complete the sentences by adding a comma after the given adverbial clause and completing the sentence with an independent clause.   Too hard? Provide students with independent clauses to match to the adverbial clause. For example, ‘While the wicked waves crash down, I tingle with excitement in anticipation of catching an epic ride’.  Too easy? Students compose complex sentences that begin with an adverbial clause and subordinating conjunction and include a comma to separate the dependent and independent clauses.   1. In pairs, students share their sentences. | 1. Revise how the placement of adverbial clauses can modify the meaning or add detail to a verb or verb group from Component A. Review the modelled text from activity 8 and experiment with the placement of the adverbial clause. For example:  * Placing the adverbial clause, ‘**When a batter hits the ball into the crowd**, we all cheer and go wild’ at the beginning of the sentence establishes context and sets the scene. * Placing the adverbial clause, ‘We all cheer and go wild **when a batter hits the ball into the crowd**’ at the end of the sentence provides reason and provides closure to the statement.  1. Revise non-finite verbs from Component A.   **Note:** a non-finite verb cannot stand alone as the main verb in a sentence. It needs another verb to make sense (Winch 2013).   1. Review and deconstruct the modelled text from activity 8. Identify the non-finite verb in the adverbial clauses. Also, highlight how a comma is used to separate a dependent clause that comes before a main clause. For example:  * ‘Playing cricket is a big commitment, requiring dedication, loads of practise and a really good understanding of how the game works.’(non-finite verb: ‘requiring’) * ‘Having a love of sport, I hope that one day I can be a cricket player for Australia’ (non-finite verb: ‘having’.)  1. Revise all-purpose words from Component A and how they can be used as cohesive devices for specific nouns or replace verb groups, nouns groups and whole clauses. Explain that this type of substitution can minimise repetition, add clarity or define meaning more precisely. 2. Re-read the modelled text to identify the all-purpose words. For example:  * ‘Australian Rules Football (AFL) is another one that I’m passionate about.’ (all-purpose word: one) * ‘I hate doing homework and my friends do too.’ (all-purpose words: do too.)  1. Reflect on how the placement of the non-finite verbs, adverbial clauses and all-purpose words are used to create an engaging letter that enhances Jack’s characterisation by providing more information about his personal experiences, thoughts and feelings. |

### Part

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

|  |  |
| --- | --- |
| Stage 2 (teacher guided/pairs) | Stage 3 (independent/pairs) |
| 1. Revise types of verbs from Component A. Review the modelled text from activity 7 and explore the types of verbs and their impact. For example:  * Acting verbs: ‘cheer’, ‘playing’ * Thinking verbs: ‘hope’, ‘think’ * Feeling verbs: ‘hate’, ‘love’.  1. Discuss how relating verbs link information in a text. Review the modelled text from activity 7 and explore the relating verbs used. For example:  * ‘My favourite sport is cricket’ (relating verb: ‘is’) * ‘I’d rather be outside playing sport and having fun.’ (relating verb: ‘be’.)  1. In pairs, students re-read their sentences from activity 14 and highlight the verbs used. 2. Students review and edit their sentences to include a wider variety of thinking, acting and relating verbs. For example: While the wicked waves crash down (action), I tingle (feeling) with excitement in anticipation of catching (action) an epic ride. Could be edited to: While the wicked waves crash down (action), I tingle with excitement as I think (thinking) about riding (action) the epic waves. | 1. Students experiment with the placement of adverbial clauses, non-finite verbs in adverbial clauses and all-purpose words using Noah’s list of ‘favourite’ and ‘least favourite’ things on page 81. For example:  * **To blow off steam after school**, I jumped into the water and let the day wash away. Some of my school mates **did** **the** **same**.   **Too hard?** Provide students with sentence starters to compose their sentences.   1. In pairs, students read their sentences and highlight non-finite verbs in adverbial clauses and all-purpose words. Encourage students to use metalanguage when describing language features used in their own texts. Students explain the impact the placement of the adverbial clause has on their sentence. |

### Whole

1. Explain that students will compose a letter from Noah to Jack that shares his personal experiences, thoughts and feelings. They will use the ideas from the ‘favourite’ and ‘least favourite’ things list from the pen pal letter on page 81 to compose their letter.
2. Provide time for students to compose their letter. Remind students to include first person narrative voice, personal pronouns (I, my) and apostrophes for contractions (you’d, I’d, you’re). Encourage Stage 2 students to use adverbial clauses with subordinating conjunctions and Stage 3 students to experiment with using non-finite verbs in adverbial clauses and all-purpose words.
3. In pairs, students share their letters. Encourage students to reflect on the language choices they have used and the impact they had. Ask guiding questions. For example:

* What language choices did you use to connect with the audience? (contractions, personal pronouns and first person narrative voice)
* What types of verbs did you use and how do they reveal more about Noah’s actions, thoughts and emotions? (Stage 2)
* How did the placement of adverbial clauses emphasise emotions, highlight actions or reveal thoughts in your text? (Stage 3).

# Week 2

## Component A teaching and learning

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

### Planning framework

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

## Component B teaching and learning

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

### Learning intentions and success criteria

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

|  |  |  |
| --- | --- | --- |
| Element | Stage 2 | Stage 3 |
| Learning intention | Students are learning to experiment with text structure and language features to compose a free verse poem. | Students are learning to apply knowledge of text structure and language features to compose a free verse poem. |
| Success criteria | Students can:   * identify how descriptive and figurative language, including adjectives, similes, metaphors and personification, is used to create imagery and add humour * experiment with settings for different contexts and text structure to plan a free verse poem * draft and compose a free verse poem * experiment with innovative punctuation and text placement for effect when publishing a free verse poem using digital technologies. | Students can:   * experiment with figurative language, including metaphors, hyperboles, oxymoron and allusions, for effect and to engage the reader * use knowledge of context and text structure to plan a free verse poem * draft and compose a free verse poem * apply innovative punctuation and text placement for effect when publishing a free verse poem using digital technologies. |

## Lesson 5 – exploring and using descriptive and figurative language for different purposes

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

### Whole

1. Re-read pages 57 to 58 of The Little Wave from ‘Time for another epic shoe hunt ...’ to ‘... it’s windy as’. Discuss how key words and phrases in this section of the text support local and global inferencing. In small groups, students take turns to share associated words or phrases that they think reflect Jack’s personal context. For example, chaotic, messy, hard to find things, unhygienic. Prompt students to elaborate on their thinking.
2. Revise figurative language from Component A and how verse novels use figurative language to create imagery and humour (from [Lesson 2](#_Lesson_2_–)). Discuss how figurative language is an overarching term for a range of literary devices or techniques authors use to shape meaning, evoke emotions and make descriptions more vibrant and engaging (McDonald 2023).
3. Explore how Pip Harry has used descriptive and figurative language on pages 57 and 58. For example:

* ‘Big pile of clothes, dirty school shirts’ (p 58) (adjectives)
* ‘Stinks like a dead rat’ (p 57) (simile)
* ‘I put my shoes in a pair, reunited at last’ (p 58) (personification).

1. Revise how word play, including idioms, puns and spoonerisms, can be used to create humour in texts from Component A (Stage 2).

**Note:** an idiom is a commonly used phrase or expression, usually figurative or non-literal, that has an understood meaning specific to a language or dialect. A pun is a figure of speech where there is a play on words, usually created with homonyms or homophones. Puns rely on more than one meaning of a word to emphasise the point. A spoonerism is a language device, sometimes a slip of the tongue, by which corresponding phonemes or morphemes are switched between 2 words or within a word (NESA 2024).

1. Using the events on page 57 and 58, innovate from the text to demonstrate examples of word play. For example:

* Idiom: the house is a pigsty, like a dog’s breakfast
* Pun: I finally found my shoe’s sole-mate
* Spoonerism: ‘chewing gum’ becomes ‘gewing chum’

1. Students [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) examples of word play to describe the events on page 57 and 58.
2. Display the image and title of the free verse poem ‘[The Dry Country](https://theschoolmagazine.com.au/resources/the-dry-country)’by Vanessa Proctor. Explain that the poem is about a drought-stricken place. As a class, co-construct a ‘word splash’ about the theme of the poem (drought). Examples of words associated with the poem could include ragged, parched, dust bowl, arid, heatwave, desert, thirst and desolate.

**Note:** a word splash is used to stimulate thinking around the topic of the poem, to connect to previous understandings and personal connections and to discuss key vocabulary (Dorsey Hammond 2011).

1. Read ‘The Dry Country’ without interruption. Before reading, ask students to listen for descriptive or figurative language in the poem.
2. Re-read the poem a second time while students visualise and draw images of what comes to mind. Students share their drawings and discuss how the language devices in the poem helped them to visualise the dry country.
3. As a class, annotate the poem to identify figurative language. For example:

* Personification: ‘Dusk creeps over the *dry* red soil’
* Simile: ‘Kangaroos the colour of dust dot the plain like desert oak’
* Metaphor: ‘A dust devil whirls across the flatland’
* Adjectives: ‘ragged’, ‘burnt out’, ‘darkening’, ‘parched’.

1. As a class, analyse the poem. Use the guiding questions:

* What is the purpose and message of the text? For example, the purpose is to entertain and inform, the message (or theme, which will be explored later in the unit) is how living things need water to survive.
* What do you notice about the structure of the poem? For example, free verse, stanzas
* What language features make the text engaging? For example, figurative language, adjectives
* How might the poem be connected to the author’s personal context? For example, she might have lived in a drought-stricken environment
* Can you make a personal connection to the text? Does it remind you of something you have experienced or know about?

1. Reflect on the structure and language features that the author used to compose ‘The Dry Country’. Summarise and record features and their purpose on an anchor chart. For example:

* ideas are organised into stanzas
* descriptive and figurative language create imagery that captures the harsh landscape (topic/theme)
* use of present tense to give the impression that the events or images described in the poem are timeless
* variety of adjectives to provide vivid details that bring the scene to life.

1. Display the anchor chart in the classroom for Stage 2 students to use in their independent activities and again in [Lesson 6](#_Lesson_6_–).

### Part

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

|  |  |
| --- | --- |
| Stage 2 (small groups/independent) | Stage 3 (teacher guided) |
| 1. In small groups or independently, students will repeat activities 9 to 12 using the poem ‘[The Beach](https://ozpoemaday.wordpress.com/2012/03/09/the-beach-by-william-hart-smith/)’ by William Hart-Smith. 2. Students read ‘The Beach’ and draw images of what comes to mind. 3. They then identify figurative language used (similes, metaphors, personification and adjectives). 4. Using the guiding questions from activity 11, students write a short summary of the poem’s features and purpose. | 1. Revise figurative language (metaphors, hyperboles, oxymoron and allusions) from Component A. 2. Review examples of figurative language in The Little Wave. Reinforce the metalanguage when describing language features. For example:  * Metaphor literal and non-literal meanings: ‘heading into the green room’ (p 27), ‘The wave’s a curling tunnel’ (p 28) * Hyperbole: ‘I say for the zillionth time’ (p 23) * Oxymoron: ‘precious junk’ (p 36) * Allusion: riding a wave like Kelly Slater (innovated from the text).  1. Re-visit ‘The Dry Country’. Jointly construct examples of figurative language using the poem as a stimulus. For example:  * Metaphor: Kangaroos are nature’s acrobats, leaping through the air with grace * Hyperbole: The sun is so hot, it could fry an egg on the footpath * Oxymoron: The whispering thunder of dusk echoed across the dry country * Allusion: Waiting for rain feels like trying to find a pot of gold at the end of the rainbow.  1. Students independently construct examples of figurative language using ‘The Dry Country’ as a stimulus. To differentiate, they may use some or all of the figurative language techniques as jointly constructed in activity 20. |

### Whole

1. Read pages 85 to 100 of The Little Wave. Students respond to this part of the text by writing a question, connection, opinion and reaction (Hoyt 2009). Use sentence stems to support students’ thinking. For example:

* Question: ‘I wonder ...’ or ‘What if …’
* Connection: ‘This reminds me of …’
* Opinion: ‘I think ...’
* Reaction: ‘I didn’t know that ...’.

1. 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 share their question, connection, opinion and reaction. Invite students to share their responses with the class to make connections with their peers.

## Lesson 6 – using perspective and context to plan a free verse poem

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

### Whole

1. Read pages 101 to 119 of The Little Wave. While reading, identify and record language that creates imagery and/or humour. As a class, explore the impact on the reader. Encourage students to use metalanguage when discussing language features. For example:

* Idiom: ‘See you later, alligators!’ (p 102) is a familiar phrase that reveals a playful relationship between Lottie and her dad before her mum’s passing. This scene contrasts with Lottie and her dad’s relationship now.
* Personification: ‘The wind and sea licked our faces as we went past the choppy heads’ (p 103). Attributing human qualities to the wind and the sea adds depth to the description of the event.
* Metaphor and idiom: ‘She says it’s soul sucking, but it keeps a roof over our heads’ (p 110). The ‘soul sucking’ metaphor describes Noah’s mum’s feelings towards her job; that it is unpleasant and draining. While the idiom, ‘but it keeps a roof over our heads’, is another familiar phrase with a figurative, non-literal connotation.
* Simile: ‘... but the pile of garbage in our yard gets bigger every day, like a monster he keeps feeding’ (p 116). The simile creates an image that the garbage in Lottie’s home is out of control and evokes a sense of helplessness and frustration.

1. Review the different settings in the text and revise how Pip Harry’s context inspired her to develop these settings. Make connections to [Resource 1 – author inspiration board](#_Resour_ce_1) from [Lesson 1](#_Lesson_1_–).
2. Display [Resource 4 – setting images](#_Resourc_e_4). Discuss how students’ context may influence their perspective when viewing the beach and bush images. Stage 3 could further expand on the personal, social and cultural influences. For example:

* Personal context: consider how individual experiences, such as a fear of water or a strong connection with the beach as a ‘happy place’, can influence emotional responses to the images.
* Social context: explore how factors like limited access to beaches due to geographical or family circumstances may impact perceptions and descriptions of the beach setting.
* Cultural context: consider how familiarity with Australian beach culture, including activities like swimming, surfing, building sandcastles and picnicking, can deepen connections to the images and influence descriptions.

1. Revise the shared criteria for successful learning interactions when working in pairs and small groups, such as active listening and turn-taking.
2. Students [turn and talk](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/numeracy/talk-moves) to share their connections to the images and the emotions they feel. Encourage students to think deeply about their perspective of each setting and the emotions the images evoke using guiding questions. For example:

* What setting do you connect with the most and why?
* What particular memories or emotions do these images evoke for you?
* How does your context (personal, social or cultural) influence your perspective of the setting?
* How might your context influence your authorial choices when writing about these settings? (Stage 3)

1. Display photographs of various locations around the school, such as the library, sports field, classroom. Divide the class into small groups and assign each group to start at a different photograph. Students brainstorm and record their ideas to describe the location depicted in the photograph. After a set amount of time, groups rotate to a different photograph and continue the activity until each group has contributed their ideas to all the photographs. Display annotated photographs in the classroom to use in [Lesson 7.](#_Lesson_7_–)
2. Revise how Pip Harry uses figurative language to create imagery and humour. Select one of the locations from activity 6, such as the library, to model writing examples of figurative language. For example, colourful books stacked as tall as the Eiffel Tower (hyperbole, allusion), I hear the gentle rustle of paper as stories come alive (personification), the chairs are as soft as clouds (simile).
3. Explain that students will jointly construct a free verse poem about one of the school settings explored in activity 7. Refer to the anchor chart from [Lesson 5](#_Lesson_5_–) to create success criteria for writing.

The table below outlines example success criteria for Stage 2 and Stage 3 students.

|  |  |
| --- | --- |
| Stage 2 success criteria | Stage 3 success criteria |
| Students can:   * use stanzas to organise ideas * use first person narrative voice and personal pronouns * use descriptive and figurative language including adjectives, similes, metaphors and personification * use word play to create humour, including puns and idioms * maintain present tense across the text * select and use a variety of verbs * proofread, revise and edit writing and use a thesaurus to expand vocabulary. | Students can:   * use stanzas to organise ideas * use first person narrative voice * experiment with figurative language including hyperbole, metaphor, oxymoron and allusion * experiment with word choices to create humour, for clarity or emphasis * control tense across the text * use all-purpose words * re-read, proofread and edit writing using criteria. |

1. Model writing the first stanza about the setting used in activity 8, such as the library. Use think-alouds to highlight the use of figurative language and text structure. For example:

In the heart of our busy school

a sanctuary of learning awaits.

The library, like the halls of Hogwarts,

is a place where the magic of imagination and knowledge intertwines.

I hear the gentle rustle of paper as stories come alive

and smell the scent of old, cherished books.

The librarian, with books stacked as high as the Eiffel tower,

welcomes me with a warm smile.

She reads me like a book,

knowing I am ready to begin my next adventure.

**Note:** keep a copy of this modelled text to be used again in [Lesson 7](#_Lesson_7_–).

1. Examine the use of word play and figurative language and how it enhances imagery. For example:

* Personification: stories come alive
* Idiom: She reads me like a book
* Hyperbole: with books stacked as high as the Eiffel Tower (Stage 3)
* Allusion: the halls of Hogwarts (Stage 3).

1. As a class, jointly construct the second stanza. Encourage students to use a range of verbs to engage the reader. For example:

I roam down the library’s aisles

and feel the gaze of books studying me.

I sink into a chair that is soft as a cloud,

while my mind is racing around imaginary worlds.

In the library’s embrace, I find peace,

a space away from the chaos outside.

One, where I am free to dream and explore,

as my imagination takes flight on wings of words.

1. 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 reflect on how the jointly constructed text meets the co-constructed success criteria.
2. Explain that students will compose their own free verse poem about a setting in the school of their choice ([Lesson 7](#_Lesson_7_–)).

**Note:** students will require the success criteria again in [Lesson 13](#_Lesson_13_–).

## Lesson 7 – drafting and composing a free verse poem

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

### Whole

1. Provide students with poetic statements describing various settings around the school. Students read each statement to identify the setting and figurative language that has been used. For example:

* Personification: the aroma of sizzling food playfully dances in the air (school canteen)
* Simile: school desks, like soldiers, stand in rows, ready to support students’ academic battles (classroom)
* Hyperbole: bookshelves stretching to the sky (library)
* Metaphor: a bustling hive, alive with the hum of activity from children buzzing from one play area to another (playground).

1. Revise types of punctuation, including innovative punctuation that could be used in poetry from Component A. Explore how Pip Harry uses punctuation in The Little Wave for effect.
2. Display the excerpt from page 55 of The Little Wave.

‘Car wash: six

Disco: five

Who cares?: one (me)’

1. Students turn and talk to discuss the punctuation and why these authorial choices were made. Share responses as a class. For example:

* The colon is used to list a number of options; it is used for sarcastic emphasis in the last example (Noah thinks he is the only who cares).
* The question mark in the rhetorical question, 'Who cares?’, reveals Noah’s inner thoughts (his disinterest in the fundraiser).
* Parentheses are used to separate Noah’s inner thoughts from the list and further demonstrate his perspective.

1. In small groups, provide students with pages 18, 24 and 49. Students locate examples of innovative punctuation (or absence of). Students identify and analyse how Pip Harry has deliberately used punctuation in unconventional ways for different purposes and effects. For example:

* The repeated use of capitalisation and exclamation marks demonstrates excitement and enthusiasm: ‘JACK! JACK! SIX! SIX!’ (p 18)
* A dash can show sudden changes in thought: ‘She wasn’t bad at riding – for a mum’ (p 24)
* The over-use of full stops emphasises the command: ‘Shower. Now. Soap!’ (p 49).

1. Review the modelled free verse poem about the library from [Lesson 6](#_Lesson_6_–). Display the first stanza and as a class, experiment with embedding punctuation for effect. For example:

In the heart of our busy school

a sanctuary of learning awaits ...

The library (like the halls of Hogwarts)

is a place where the magic of imagination and knowledge intertwines.

I hear the gentle r~u~s~t~l~e of paper as stories come alive

and smell the scent of old, cherished books.

1. Revisit the success criteria for writing a free verse poem from [Lesson 6](#_Lesson_6_–). Update the success criteria to include punctuation, including innovative punctuation for effect.
2. Review [Resource 5 – writing process](#_Resource_5_–) and highlight the importance of generating ideas and building vocabulary during the planning phase. Revisit the photographs and descriptions of the school settings from [Lesson 6](#_Lesson_6_–). Students select one setting as the inspiration for their free verse poem. Students record words, phrases and figurative language associated with their chosen setting to use in their poem.
3. Students independently begin composing a free verse poem about their chosen school setting.

**Too hard?** Provide students with a cloze poem that will encourage them to use simple descriptive and figurative language. For example, The \_\_ library is as \_\_\_ as \_\_\_\_. It’s \_\_\_ books are like\_\_.

1. Revise the criteria for successful interactions from [Lesson 2](#_Lesson_2_–) focusing on active listening. In pairs, students share their writing and reflect on the language choices they used to create imagery in their poems.

**Note:** the free verse poem will be completed in [Lesson 8](#_Lesson_8_–).

## Lesson 8 – composing, editing and publishing a free verse poem

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

### Whole

1. Select and display some key words from the modelled poem in [Lesson 7](#_Lesson_7_–). For example, busy, intertwined, gentle. Students use a thesaurus to generate synonyms for the words to expand their vocabulary further. Rewrite the sentence using a synonym. For example, In the heart of our lively school.
2. Students continue to compose their free verse poem from [Lesson 7](#_Lesson_7_–). Encourage students to use a thesaurus to expand their vocabulary during the drafting and composing phase of writing. Remind students to refer to the success criteria when re-reading and revising their writing.
3. Review [Resource 5 – writing process](#_Resource_5_–) and explain that students will use peer feedback to improve their writing. Select a [Peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=e90ace0a-9e84-cb24-8b13-2ade47804869) protocol for students to use. In pairs, students recite and review each other’s poetry and provide feedback using the success criteria.
4. Provide time for students to apply peer feedback.
5. Discuss text placement as another technique Pip Harry has used in The Little Wave. Explore how strategically arranging words or lines on the page can convey emotions, create imagery and enhance meaning. Explain how Pip Harry also uses text placement to mimic the topic or theme of the poem.
6. Display page 33 of The Little Wave from ‘But then boxes started ...’ to ‘... in Dad’s work shoes.’ Ask:

* Why do you think Pip Harry has strategically placed the text in this way?
* What impact does the text placement have? For example, the text is spread across the page mimicking the growth of mould.

1. Students review their writing and consider how they could enhance their poems by being creative with text placement.
2. Provide students with software suitable for publishing. For example, [Canva for Education](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/653?clearCache=6b8d7b5-f8c4-35c8-8c34-9fd94711ceef) or [Google Slides.](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/70?clearCache=4cedbd69-6686-ae6f-ed8b-677b20044567)
3. Students digitally publish their poems, experimenting with text placement. **Optional:** display published poems around the classroom so students can share and enjoy each other’s poetry, making connections to the texts of their peers.
4. In pairs, students reflect on their poems. Use guiding questions to support this activity. For example:

* Describe the figurative language you used to create imagery and/or humour in your poem.
* Did you use descriptive vocabulary to bring the setting ‘to life’ and promote an emotional response?
* How did you experiment with punctuation and text placement? What effect were you hoping to achieve with this? Provide examples.
* How did the digital tool enhance your text when publishing? Would you use this tool again? Why or why not?

**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

* identify and use terminology associated with figurative language encountered in texts
* use a thesaurus to locate synonyms and antonyms or to clarify dictionary meanings, to expand vocabulary.

**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 adjectives to develop descriptive features.

**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**

* use metalanguage when discussing language features encountered in texts.

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

* experiment with 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 a suggested learning intention and success criteria.

|  |  |  |
| --- | --- | --- |
| Element | Stage 2 | Stage 3 |
| Learning intention | Students are learning to develop their understanding of how dialogue enhances characterisation and identify topics and themes explored in texts. | Students are learning to identify how authors use dialogue to enhance characterisation and identify personal, social and moral messages explored within a text. |
| Success criteria | Students can:   * experiment with and punctuate dialogue to convey what characters say * identify and use inner dialogue to enhance characterisation * describe the difference between themes and topics in literature * identify themes evident in texts and how they connect to and build characterisation. | Students can:   * use quotation marks consistently to distinguish words that are spoken by characters in dialogue * identify and use inner dialogue to enhance characterisation * explore personal, social and moral messages within and between texts * identify themes evident in texts and how they connect to and build characterisation. |

## Lesson 9 – building characterisation through dialogue

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

### Whole

1. Read pages 120 to 143 of The Little Wave. Ask open-ended questions to check for comprehension and encourage students to make global inferences across the text. For example:

* Describe Jack’s reaction when his mum breaks her arm. How does this accident impact on his life?
* What does Jack do when he and Kirra do not have food for breakfast? What does this reveal about his character?
* Explain how Lottie’s letter to Jess deepens your understanding of her character.
* How does Noah’s apology to Lottie demonstrate his character development as the story progresses?

1. Connect the learning about tense from Component A by reviewing the following passage from the text: ‘On the weekend, we had a party at our place’ (p 120) to ‘Honestly, I don’t know’ (p 122). Discuss the concept of past, present and future tense and how they impact the meaning of a text. Ask students to recognise the tense of the passage and provide reasons for their thinking.
2. Explain that Pip Harry uses past tense to narrate events that have already occurred. Explore the use of past tense verbs and verb groups. For example, ‘stumbled’, ’kicked’, ‘said’, ‘took’, ‘was scared’, ‘was sitting’.
3. Repeat activity 3 using the following passage from the text: ‘Now me and Kirra are staying at Auntie’s house ...’ (p 122) to ‘How will I get there if we don’t have enough money and I can’t even make it to school on time’ (p 127).
4. Discuss how Pip Harry uses present tense to re-orient the reader to current events. Explore the use of present tense verbs and verb groups. For example, ‘pushing’, ‘grab’, ‘says’, ‘are staying’.
5. Ask students the following questions to reflect on the use of tense:

* How does using past and present tense affect your understanding and engagement with the text? (Stage 2)
* Why does the author choose to shift between tenses in different parts of the text? How does the text remain cohesive? (Stage 3)

1. Review punctuating dialogue (Stage 2) and quotation marks (Stage 3) from Component A. Display [Resource 6 – dialogue checklist](#_Resource_6_–) and page 135 of The Little Wave. Read the text and mark off each criteria on the dialogue checklist.
2. Read the following scenario to students: Jack is on his way to school when he spots Alby coming down the street in the opposite direction. He knows Alby will want him to go and hit some cricket balls with him, but he also knows if he doesn’t get to school on time, his chances of going to Manly will be blown.
3. Using the scenario, jointly construct a conversation between Jack and Alby. Model the first line of the conversation, then invite students to craft subsequent lines. For example:

Alby: Hey Jack, let’s go down to the nets.

Jack: Sorry mate, I have to get to school. I cannot be late.

Alby: Come on, forget school!

Jack: Miss Waites said that I need to get to school on time so I don’t miss out on the Manly trip. I’ve been looking forward to it.

Alby: Manly can wait. Cricket is way more fun.

1. Use the dialogue checklist again to edit the conversation from activity 9. As a class, use speech marks (Stage 2) or quotation marks (Stage 3) to punctuate the conversation. Add more apostrophes for contractions to signal the informal language between Jack and Alby. Encourage students to draw on their knowledge of the characters to select appropriate saying verbs. For example:

‘Hey Jack, let’s go down to the nets,’ Alby hollers.

‘Sorry mate, I’ve got to get to school. I can’t be late,’ Jack mumbles.

‘Come on, forget school!’ Alby exclaims.

‘Miss Waites said that I need to get to school on time so that I don’t miss out on the Manly trip. I’ve been looking forward to it,’ Jack responds.

Alby asserts, ‘Manly can wait. Cricket is way more fun!’

1. Re-read the conversation adjusting volume, pace and intonation. Display the dialogue in the classroom to use again in [Lesson 10](#_Lesson_10_–).
2. Provide students with a range of scenarios between different characters from the text. For example: Noah peers out the window and sees that there are finally great surf conditions, the best all week. But he knows he has his maths and English homework to finish. He decides to go and ask his mum.
3. In pairs, students compose a conversation based on a scenario between 2 characters from the text (as provided in activity 12). They use [Resource 6 – dialogue checklist](#_Resource_6_–) to support them.

**Too hard?** Students work in a teacher-guided group to record dialogue between characters.

**Too easy?** Students include other types of verbs and adjectives to deepen characterisation.

1. In small groups, students present their conversations. Prompt students to experiment with adjusting volume, pace and intonation when presenting.

**Note:** students will require their conversation in [Lesson 10](#_Lesson_10_–).

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

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

* understand past, present and future tense and their impact on text meaning (GrA4).

**Stage 3 Assessment task 2** – 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

* recognise that a sequence of clauses may use different tenses but remains connected throughout a topic or section of text.

## Lesson 10 – developing characterisation through dialogue and inner dialogue

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

### Whole

1. Divide the class into 3 teams that represent the characters Lottie, Noah and Jack. Each team collaboratively develops 2 to 3 open-ended (Stage 2) and analytical and evaluative (Stage 3) questions to challenge each other’s understanding of characterisation in the text. For example:

* ‘Team Lottie’: Why does Lottie feel like a ‘shiny helium balloon, slowly deflating’ (p143)?
* ‘Team Noah’: What do you predict would happen if Noah told Harley about his friendship with Lottie?
* ‘Team Jack’: How do you feel about Jack taking on the role of caregiver in his family?

1. Provide Stage 2 students with [Lesson 3](#_Lesson_3_–) to scaffold the development of questions. Stage 3 students should be encouraged to answer questions with elaboration and detail. Allow time for the teams to take turns posing and answering questions.
2. Read pages 144 to 163 of The Little Wave. While reading, draw attention to the first person narrative voice used and how it allows the reader to gain an insight into the narrator’s point of view and inner thoughts (through inner dialogue). Pause periodically to monitor comprehension and point out Pip Harry’s use of dialogue and what it reveals about each character’s relationships, motivations and emotions. For example, Noah’s increasing distress over Harley’s bullying behaviour, Lottie’s on-going grief and Jack’s difficult home life.
3. Display the rhetorical questions on page 146 and 152. For example: ‘What’s the rush?’ (p 146) and ‘Or have we ruined all the quiet places with traffic lights and malls?’ (p 152).
4. Discuss the purpose and impact of rhetorical questions.

### Part

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

|  |  |
| --- | --- |
| Stage 2 (pairs/independent) | Stage 3 (teacher guided) |
| 1. In pairs, provide students with pages 159 to163 of the text to identify how spoken dialogue and inner dialogue (internal thoughts) convey what characters say and think. Students could use different coloured highlighters for this activity. 2. Students write a paragraph exploring how authors use dialogue and inner dialogue to reveal information about a character’s relationships to provide a deeper insight into the character’s motivations and emotions. For example, Lottie’s inner dialogue reflects her sadness about losing her mum. The dialogue between Lottie and her dad shows how they are trying to feel better together as a family after her mum passed away.   Too hard? Provide students with sentence starters or frames to help them structure their writing. For example, ‘When Lottie says/thinks ..., it makes her feel ... because ...’. | 1. Revise modal words from Component A. Discuss how authors use modal words to intensify or soften emotional responses. 2. Display the following text from page 144:   On the bus,  I **want** to sit with Lottie,  but Harley saved me  a seat  and I **always** sit with Harley.   1. Draw attention to the modal words ‘want’ and ‘always’. Discuss how these modal words influence the tone and develop characterisation. 2. Prompt students to evaluate the effectiveness of the modal words in intensifying an emotional response. 3. Review synonyms from Component A. Ask students to explore alternative synonyms for ‘always’ and discuss the nuanced differences in meaning that they might convey. For example, often, regularly. 4. Pose the question: How would the sentence change if ‘often’ were used instead of ‘always’? |

### Whole

1. Display the modelled conversation between Jack and Alby from [Lesson 9](#_Lesson_9_–). Model using the conversation and incorporating inner dialogue to reveal Jack’s inner thoughts and emotions. Use present tense and first person narrative voice. For example:

Alby walks towards me casually throwing his cricket ball into the air and catching it with ease.

‘Hey Jack, let’s go down to the nets,’ he hollers. It is really tempting, maybe I could just have a quick hit? I check my watch and only have ten minutes before the school bell rings.

‘Sorry mate, I have to get to school. I don’t want to be late,’ I say.

‘Come on, forget school,’ he urges. I know it’s not my favourite place to be, but I am so close to the Manly trip. I can almost smell the salty air.

‘Miss Waites said that I need to get to school on time so that I don’t miss out on the Manly trip. I’ve been looking forward to it,’ I explain.

Alby rolls his eyes and sighs, ‘Manly can wait. Cricket is way more fun!’ I know he doesn’t understand how important the beach trip is to me, so I keep walking towards the school gate. A hit with Alby isn’t worth missing out on surfing waves in Manly.

1. In pairs, students review their conversation between 2 characters from [Lesson 9](#_Lesson_9_–).
2. Students independently re-draft their conversation between 2 characters that they wrote in [Lesson 9](#_Lesson_9_–). The re-draft should include present tense, first person narrative voice and inner dialogue. Encourage students to proofread, revise and edit while writing to refine language and ensure cohesion. Stage 3 students will apply their knowledge of modal words and synonyms.

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

**Too easy?** Students write about the conversation from both character’s points of view.

1. As a class, students discuss how their writing reflects the character’s attributes.

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

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

* pose and respond to open-ended questions about literature that contribute to own or others’ enjoyment.

**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**

* create imaginative texts to engage an audience, using first person or third person narrative voice
* maintain appropriate, consistent past, present or future tense across a text
* select and use precise saying, thinking, acting, and relating verbs and verb groups to align with text purposes
* use personal pronouns to suit purpose and to connect personally with the audience.

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

* identify how authors use dialogue to convey what characters say and think, and experiment with dialogue when creating texts.

**Stage 3 Assessment task 3 – 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**

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

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

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

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

* choose and control narrative voice across a text
* control tense across a text according to purpose, shifting between past, present and future tense if required.

## Lesson 11 – understanding theme

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

### Whole

1. Using temporal connectives, articulate step-by-step instructions for students to draw an object symbolising a topic in The Little Wave. Avoid revealing the object. Provide time for students to complete each step before moving on. The following instructions could be used to draw a dragonfly (as insects are a topic featured in the text):

First, draw a small circle near the top of the page. (head)

Then, draw a long thin oval shape attached to the bottom of the circle. (body)

Next, attach 2 smaller ovals, one on each side of the small circle. (eyes)

After this, draw a small horizontal teardrop shape on each side of the long oval. Then, draw a larger horizontal teardrop shape below the smaller teardrop shapes. (wings)

Following this, draw 2 long, thin lines coming out from the top of the small circle. (antennae)

Finally, add tiny circles at the end of each line. (antenna)

1. As a class, reflect on the words or phrases that helped students follow the instructions correctly. Discuss how the temporal connectives and action verbs helped sequence the steps and clarified what to draw (do).

**Note:** a temporal connective is a word that indicates when something is happening. For example, first, next, finally, before, after, then (NESA 2024).

1. Students share their drawings and discuss similarities and differences. Ask at what point they realised they were drawing a dragonfly and how the dragonfly is symbolic in the text.
2. Introduce the textual concept of ‘theme’. Theme is the significant idea or message featured in a text through the way that setting, characterisation and plot develop and reflect each other (McDonald 2023). Explain that themes:

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

1. Discuss how texts can convey a combination of themes or messages, and readers often interpret these differently based on their own perspectives and contexts.

### Part

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

|  |  |
| --- | --- |
| Stage 2 (teacher guided) | Stage 3 (small groups) |
| 1. Display a familiar picture book. For example, *Little Red Riding Hood*. 2. Explore the themes and topics in the text. Ask guiding questions. For example:  * What is the story about? What is the topic? * What is the main idea or message conveyed by the author?  1. In pairs, students review the characters, setting and plot in The Little Wave. Share student responses. 2. Review topics in The Little Wave. For example: the beach, the country, insects, surfing. Then have students think about the broader messages or themes in the text. For example, friendship, bullying, grief, acceptance, personal growth. 3. Brainstorm symbols that could be associated with the themes explored in The Little Wave. For example:  * a love heart could symbolise friendship * an olive branch could symbolise acceptance * a tear drop could symbolise grief * a flower could symbolise personal growth. | 1. Provide students with The Little Wave and a range of other familiar texts (or fluency passages from previous units). For example, *Blueback* by Tim Winton, Aesop’s fable the *Tortoise and the Hare*, *Deltora Quest: The Forests of Silence* by Emily Rodda. 2. In pairs, students recall details from familiar texts and describe the themes and messages within them. 3. Students record their findings using a [brainstorm bubble](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542?clearCache=1d924e7d-2ac3-6a89-85d6-4949f70e089). For example:  * The message in *Blueback* is the importance of protecting the natural environment. * The message in *The Tortoise and the Hare* is the importance of perseverance and determination. * The message in *Deltora Quest: The Forests of Silence* is resilience and courage. |

### Part

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

|  |  |
| --- | --- |
| Stage 2 (pairs) | Stage 3 (teacher guided) |
| 1. In pairs, students take turns giving instructions to draw a symbol related to a theme in The Little Wave, as discussed in activity 10. Encourage students to use temporal connectives, verbs and adverbial phrases and/or clauses when providing the drawing instructions.   Too hard? Display a list of temporal connectives for students use. | 1. Students share their brainstorm bubble from activity 13. 2. Define the terms social, personal and moral messages.  * Social: messages about interactions, norms and societal values * Personal: messages about individual thoughts, feelings and growth * Moral: messages about ethics, right versus wrong and values.  1. Reflect on The Little Wave. Brainstorm and record the themes and messages explored in the text. 2. Guide students to categorise their ideas into personal, social and moral messages. For example:  * Social messages: bullying, acceptance, friendship * Personal messages: grief, kindness, empathy * Moral messages: perseverance and ability to adapt when facing hardships. |

### Whole

1. Discuss how themes are expressed through characters’ experiences and viewpoints.
2. Read pages 164 to 203 of The Little Wave. While reading, discuss significant experiences and events in the text. Explore their importance to the character’s development and connection to the themes of the text. For example:

* ‘Dad, would you like to come to our fundraiser?’ ‘I thought you’d never ask?’ (p 175). Why is this conversation between Lottie and her dad significant? For example, personal growth, the stages of grief
* What is the significance of Noah calling Lottie ‘a new friend’ in his letter to Jack? (p 164) For example, friendship, acceptance
* Why is the letter Jack receives from his mum important to the story? (p 177) For example, personal growth, resilience in tough times
* Why is Lottie’s dad stating he is ready to look for a new house a special moment in the story? For example, personal growth
* Noah confronts Harley about the way he has been treating him. What does this event tell us about Noah’s character? For example, bullying, courage

1. Brainstorm significant experiences and events in the text for Lottie. For example, Lottie’s mum died, Lottie did not get chosen when playing, Lottie’s neighbours left notes about her house being a disgrace, Lottie organised the fundraiser with Noah.
2. Jointly sequence the events in the text for Lottie on a [digital timeline](https://interactives.readwritethink.org/timeline?_gl=1*olyu2g*_ga*MTI2NjU2MDg0My4xNjk3NjAxMzY0*_ga_PPJBE9BR3H*MTY5NzYwMTM2NC4xLjAuMTY5NzYwMTM2NC42MC4wLjA.). Model using temporal connectives to orally sequence the events. Discuss how the experiences and events on the digital timeline reflect the key themes and messages from the text. For example, when Lottie’s dad asked her how she would feel about selling the house (p 190) it reflects the theme of grief and personal growth.
3. In pairs, students brainstorm significant experiences and events from the text for either Noah or Jack. Students create a [digital timeline](https://interactives.readwritethink.org/timeline?_gl=1*olyu2g*_ga*MTI2NjU2MDg0My4xNjk3NjAxMzY0*_ga_PPJBE9BR3H*MTY5NzYwMTM2NC4xLjAuMTY5NzYwMTM2NC42MC4wLjA.) of the experiences and events of their chosen character. **Optional:** create a timeline on a whiteboard or poster paper.

**Too hard?** Provide students with significant experiences and events for Noah or Jack. Students sequence the experiences and events in order.

1. In small groups, students orally share their digital timelines using temporal connectives to sequence the experiences and events.

### Part

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

|  |  |
| --- | --- |
| Stage 2 (teacher guided) | Stage 3 (pairs/independent) |
| 1. Revise learning about cause-and-effect statements from Component A. 2. Jointly construct cause-and-effect statements about the significant events for Lottie and consider how each event contributes to the themes explored. Highlight the use of conjunctions and then use a comma to separate a dependent clause from a main clause. For example:  * Lottie feels isolated and disconnected from her dad (effect) because her mum passed away (cause). * subordinating conjunction: ‘because’ joins 2 clauses between the sentence. * Lottie found a new home with her dad (cause). As a result, she was excited for her future (effect). * connective: ‘As a result’ creates a link between 2 sentences. * Due to Lottie’s friendship with Noah (cause), she experiences joy and laughter at school (effect). * subordinating conjunction: ‘Due to’ joins 2 clauses together.  1. Point out that the placement of the cause-and-effect in a statement highlights the importance of the information. 2. Students reflect on significant events from their timeline and write cause-and-effect statements for Noah or Jack.   Too hard? Provide students with sentence stems to complete. For example, ‘Noah is bullied by Harley, as a result ...’, ‘Jack attends school on time, so that ...’.   1. Share students’ statements and how they reflect the themes in the text. | 1. In pairs, students discuss the themes explored within The Little Wave and compare them to those explored in other texts from activity 11. 2. Students write a reflection on how core social, personal and moral messages explored in texts encourages readers to reflect on their own experiences and values. |

1. As a class, reflect on learning about theme. Ask: How do you think your own experiences and context might influence how you interpret the themes or messages in a text?

## Lesson 12 – exploring theme and connections

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

### Whole

1. Display key words associated with the textual concept of ‘theme’. For example, ‘recurring’, ‘idea’, ‘attitude’, ‘value’, ‘moral’, ‘events’, characters’, ‘experiences’. In small groups, students construct their own definition for ‘theme’. Share student ideas and co-construct a class definition.
2. Read pages 204 to 231 of *The Little Wave.* Draw attention to the significant events that take place in this section and how they contribute to the themes in the text. Encourage students to make global inferences across the text to enhance their understanding. For example:

* Describe how Lottie’s life improved after the fundraiser. How did you feel about this? How did these changes help to reveal the text’s theme?
* Describe the significance of Lottie finding a fiery skimmer. How did this contribute to the text’s theme?
* Explain how Jack felt when he finally arrived in Manly. How did this event relate to the textual concept of theme?

1. Remind students of the shared criteria for successful interactions from [Lesson 2](#_Lesson_2_–).
2. Explain that students will participate in a [jigsaw](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/546). Provide small groups with a theme from The Little Wave. For example, friendship, acceptance, personal growth, resilience, bullying. Students record how the theme is evident throughout the text. Encourage students to provide examples from Lottie’s, Jack’s and Noah’s experiences.
3. Students share their information in [jigsaw](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/546?clearCache=b4025684-20f5-efba-2308-7b657531e386) groups.
4. Groups of students share their findings with the class to summarise their allocated theme and provide evidence from the text. Encourage students to ask clarifying questions during the presentation if necessary.
5. Students [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) answers to the following questions:

* What was your favourite chapter in The Little Wave?
* What events in this chapter did you connect with?
* What themes resonated with you? Why or how?

1. Students write a reflection about their favourite chapter using the questions from activity 7 as a guide.

**Too hard?** Students draw their favourite scene from the text and orally explain the theme it connects to.

1. In pairs, students share their reflections.
2. Watch [The Little Wave book trailer (2:37)](https://www.youtube.com/watch?v=JQtq-rAMDsM) stopping at 1:51. While watching, encourage students to reflect on the characters, events and experiences, and themes explored in the text.
3. As a class, reflect on The Little Wave. Provide students with an opportunity to share their thoughts and feelings about the characters, events and experiences in the text. Encourage students to build on each other’s thoughts and ideas and seek elaboration if required. Ask guiding questions to facilitate the discussion. For example:

* Out of 10, what rating would you give the text? Why?
* How effectively did Pip Harry engage the reader in the lives of Lottie, Noah and Jack?
* How successful was Pip Harry in achieving her purpose? What features of the text helped achieve this? For example, free verse novel structure.
* How might the text encourage readers to explore various locations within New South Wales? For example, it offers insight into different settings such as a coastal city like Manly and a rural town like Mullin.

1. Brainstorm words that could be used to summarise the text. Record student ideas.
2. Explain that students will select 3 words they believe best summarise the text. Highlight that the words can be different from those recorded in activity 12. Provide students with devices to contribute to a whole class [Mentimeter.](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/140) Students record their 3 words.
3. Reflect on the words that occur the most and how they summarise The Little Wave.

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

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

* clarify and link the meanings of key words across a text to support global inferencing.

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

* describe the difference between themes and topics in literature.

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

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

* analyse how the meanings of key words and phrases in sentences and across a text support local and global inferencing when reading.

**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 core social, personal and moral messages within and between texts.

# Week 4

## Component A teaching and learning

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

### Planning framework

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

## Component B teaching and learning

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

### Learning intentions and success criteria

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

|  |  |  |
| --- | --- | --- |
| Element | Stage 2 | Stage 3 |
| Learning intention | Students are learning to explore how characters are represented in literature and experiment with characterisation to compose a verse novel chapter. | Students are learning to analyse the attributes of characters in literature and draw on these to compose a verse novel chapter. |
| Success criteria | Students can:   * analyse how context and perspective can influence authorial choices when planning a verse novel chapter * experiment with characterisation when composing a verse novel entry * review, edit and publish a verse novel entry * experiment with factual arguments using cause and effect. | Students can:   * analyse how context and perspective can influence authorial choices when planning a verse novel chapter * analyse character attributes when composing a verse novel entry * review, edit and publish a verse novel entry * experiment with objective, impersonal arguments. |

## Lesson 13 – exploring free verse

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

### Whole

1. Refer to the shared criteria for successful learning interactions from [Lesson 2](#_Lesson_2_–). Divide students into groups of 3 to form a ‘Talking Triangle’. Explain that students will demonstrate appropriate language and active listening skills as they take on the roles of a ‘speaker’, ‘questioner’ and ‘note taker’. See instructions on ‘Talking Triangles’ in [Lesson 2](#_Lesson_2_–).
2. Revisit the theme of friendship explored in The Little Wave. Students discuss and record answers to the following questions, focusing on the friendship developed between the characters, Lottie and Noah.

* How did Lottie and Noah’s friendship evolve throughout the story?
* What impact did this have on each character?
* How have Lottie and Noah shown personal growth?

1. Invite the note taker from each group to share their group’s responses to each question. Encourage Stage 3 students to make connections and expand on their peers’ responses using elaboration and detail.
2. Display The Little Wave (free verse novel) and the verse poem ‘[The Dry Country](https://theschoolmagazine.com.au/resources/the-dry-country)’ from [Lesson 5](#_Lesson_5_–). Revise the structure and language features of each text. Discuss the similarities and differences between verse novels and free verse poetry. For example:

* Similarities: free verse poetry and verse novels are organised into stanzas and use figurative language to create imagery and/or humour.
* Differences: free verse poems are typically shorter and are often presented as standalone pieces presenting a theme. Verse novels are narratives featuring characters and a plot with rising and falling action and can have overarching or recurring themes.

1. Explain that students will plan and compose an additional verse novel chapter for The Little Wave. In [Lesson 14](#_Lesson_14_–), students will write from either Lottie’s or Noah’s point of view when they visit Mullin for the first time.
2. To support students with the writing task, re-read the text from ‘I stare at the ocean ...’ (p 212) to ‘live like a crab’ (p 215) where Jack describes his first experience in Manly.

### Part

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

|  |  |
| --- | --- |
| Stage 2 (small groups) | Stage 3 (teacher guided/pairs) |
| 1. Provide small groups with pages 212 to 215 of The Little Wave and the success criteria for composing a free verse poem used in [Lesson 6](#_Lesson_6_–) and [Lesson 7](#_Lesson_7_–). 2. Students highlight examples from the text that align with the success criteria using evidence from the text. For example:  * first person narrative voice through personal pronouns ‘I’ (p 212) and ‘my’ (p 214) * descriptive and figurative language including: * Simile: ‘I can swim like a fish’ (p 214) * Metaphor: ‘the roar of the waves fills my ears’ (p 212) * Adjectives: ‘the sand is soft and warm’ (p 213). * present tense maintained across the text evident using verbs such as ‘laughs’ (p 214) and ‘stare’ (p 212) * innovative punctuation: the word ‘MASSIVE’ (p 214) written in capital letters for emphasis * apostrophes for contractions, and to show singular and plural possession: ‘Miss Waites’s pen pal’ (p 212), ‘can’t’ (p 213).  1. Students share their findings with another group. | 1. Explore how Pip Harry makes intentional authorial choices across the text The Little Wave. 2. Revise how Pip Harry uses lexical cohesive devices, such as word associations, to create links within the text. 3. Provide pairs of students with pages 214 to 215 of The Little Wave. Students highlight the word associations used to connect to the ‘beach’ setting. For example, ‘shallows’, ‘break’, ‘spray’, ‘water’, ‘salty’, ‘fish’, ‘baths’, ‘summer’, ‘bubbly froth’ (p 214), ‘life savers’, ‘washed away’, ‘crab’, ‘red and yellow flags’, ‘swimmers’, ‘umbrellas’, ‘rips’ (p 215). 4. Students share their findings and discuss these word choices. For example, the words associated with the beach build an understanding of the text setting. 5. Revisit how modal words are used in a text to create an emotional response from the reader. 6. Display: ‘I go back to the edge, sit down on the sand, in the bubbly froth, and grin so hard my cheeks ache. I **could** stay here forever ...’ (p 214). Discuss how the modal word ‘could’ suggests Jack would like to stay at the beach (inclination). Experiment with substituting ‘could’ with a different modal word, such as ‘must’. 7. Students reflect on their learning by completing an [exit ticket](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543?clearCache=7804a458-bb51-3def-2b8e-3abb756c7435). Ask guiding questions. For example:  * How do word associations support a reader’s comprehension of the text? * How do modal words influence what is inferred in a text? |

### Part

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

|  |  |
| --- | --- |
| Stage 2 (teacher guided) | Stage 3 (small groups) |
| 1. Review the free verse poem success criteria. Students share examples highlighted using evidence from pages 212 to 215 of The Little Wave. 2. Analyse the sentence: ‘I go back to the edge, sit down on the sand, in the bubbly froth, and grin so hard my cheeks ache’ (p 214). Define the word ‘ache’. For example, pain or throb, a continuous discomfort or pain. 3. Explore how Pip Harry’s intentional word choices create atmosphere. Explain that by describing how Jack’s cheeks ‘ache’ from grinning so hard, Pip Harry effectively describes his joy and excitement. 4. Ask students to substitute ‘ache’ with a synonym. For example, ‘hurt’ or ‘throbbed’. Discuss how these words impact the meaning and atmosphere. | 1. Provide small groups with the free verse success criteria from [Lesson 7](#_Lesson_7_–) and pages 212 to 215 of The Little Wave. 2. Students highlight examples that align with the success criteria using evidence from pages 212 to 215. For example:  * choose and control first person narrative voice across a text through personal pronouns ‘I’ (p 212) and ‘my’ (p 214) * figurative language including * Simile: ‘I can swim like a fish’ (p 214) * Metaphor: ‘the roar of the waves fills my ears’ (p 212). * experiment with word choices for clarity or emphasis: the word choices ‘I can swim like a fish’ (p 214) indicate that Jack is a proficient swimmer * control tense across a text according to purpose, evident through verbs such as ‘laughs’ (p 214) and ‘stare’ (p 212) * substitute specific nouns with all-purpose words as a cohesive device. For example, ‘there’ (p 214) used to substitute ‘Mullin Baths pool’ (p 214) * include innovative use of punctuation, and experiment with punctuation to suit purpose and for effect: the word ‘MASSIVE’ (p 214) written in capital letters for effect.  1. Students review pages 212 and 215 and innovate from the text using examples of figurative language. For example:  * Hyperbole: The waves towered over me like skyscrapers, threatening to swallow me whole. * Metaphor: The waves were liquid mountains crashing against the shore. * Oxymoron: The ocean’s calm chaos lulled me into a restless peace. * Allusion: I swam like Michael Phelps racing for gold. |

### Whole

1. Update success criteria to include additional content for writing a free verse novel chapter. For example:

* experiment with punctuating dialogue (Stage 2)
* create texts by drawing on personal and others’ experiences and texts read, viewed and listened to for inspiration and ideas (Stage 2)
* use quotation marks consistently across a text to distinguish words that are spoken by characters in dialogue (Stage 3)
* use inner dialogue to express a character’s thoughts and emotions (Stages 2 and 3).

1. Remind students that their verse novel chapter will be set in the town of Mullin and written from the perspective of Lottie or Noah. Remind students how context influences the authorial choices related to the setting of the text.
2. Display the images of the bush from [Resource 4 – setting images](#_Resourc_e_4) and Noah’s description of Mullin on pages 1 and 2 of The Little Wave. Discuss the setting. For example, Mullin has a post office, school, rivers, farms and dry cracked earth during times of drought.
3. Revise how word play and figurative language can be used in verse novels for imagery and effect. As a class, experiment with these literary devices and co-construct phrases and sentences related to the bush. Record on an anchor chart. For example:

* Idiom: beat around the bush
* Pun: I’m stumped
* Spoonerism: ‘back out’ instead of ‘outback’
* Simile: The farm next to the school yard stretches out like a giant green patchwork quilt
* Personification: The thirsty, cracked earth told a tale of relentless drought.

**Note:** the anchor chart will be referred to in [Lesson 14](#_Lesson_14_–).

1. Discuss:

* How does (personal, social or cultural) context inform authorial choices when composing a text set in Mullin?
* How can descriptive and figurative language enhance our writing?
* Can descriptive and figurative language be overused when composing a text? What is the impact?

**Stage 3 Assessment task 5 – 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

* evaluate the effectiveness of modal words used in texts to intensify or soften emotional responses.

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

* explain how modality can have subtle impacts on the meanings of words and contribute to deeper understanding when reading
* identify lexical cohesive devices used by the author that support understanding when reading.

## Lesson 14 – planning and composing a verse novel chapter

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

### Whole

1. Display the metaphorical message on the front page of The Little Wave: ‘That falling down doesn’t mean you never get back up.’ Have students record on a sticky note how this message connects to them.
2. Students form a circle to make connections with, and build upon, others’ ideas. Invite each student to share their response and place their sticky note in the centre of the circle. If their idea connects with another student’s response, instruct students to place their sticky note beside it. If it builds on the same idea as another student, they place it on top. If a student cannot make a connection, they place their sticky note somewhere else in the circle. As a class, reflect on student responses.
3. In this lesson, students will plan and compose an additional chapter for The Little Wave in the style of a verse novel. They will be writing from the point of view of Lottie or Noah, making authorial choices to describe the setting, characters and events that occur when Lottie or Noah visit Mullin for the first time.
4. Model writing a part exemplar from the point of view of Jack awaiting Lottie and Noah’s arrival in Mullin.

As the bus rumbles up the road,

my heart is racing

like it does when I'm about to hit a 6.

I have been waiting for them to visit for what

Feels.

Like.

Forever!

It is Noah’s blonde curly hair I see first.

Closely followed by Lottie, who has a grin so big that it reminds me of the face at the entry of Luna Park.

‘Oi over here,’ I yell, waving my arms around wildly.

I think today is going to be a good day,

maybe even the best one of my life!

1. Revisit the revised success criteria from [Lesson 13](#_Lesson_13_–) and annotate the authorial choices included in the exemplar. For example, first person narration, present tense, figurative and descriptive language, innovative punctuation, all-purpose words, dialogue and inner monologue.
2. Discuss how knowledge of characterisation is important when composing text from a character’s point of view. Understanding a character’s likes, dislikes, personality traits and experiences impact authorial choices. Discuss:

* How is the author’s understanding of Jack’s character evident in this section of text? For example, one of Jack’s hobbies is cricket, which may have informed the reference to hitting a 6.
* What else do we know about Jack’s character and journey from the text that might influence the authorial choices made? For example, Jack likes to make jokes, so the text may include a spoonerism or pun to add humour. Jack is improving at school, so this may be referenced in his interactions with Lottie or Noah.

1. Students decide which character’s point of view they will be writing from to compose their verse novel entry, Lottie or Noah. Invite students to form a small group with peers who have selected the same character.
2. Using a [mind map](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542?clearCache=a77dc8f0-486c-b155-c24c-a5d968a63aef), have groups brainstorm and record ideas about the character, and their journey, that might influence their authorial choices. For example, Lottie likes insects, has newly formed friendships with Noah, Jack and Miss Waits, and has experienced grief. Therefore, when writing from Lottie’s point of view, references to insects, dialogue with characters she has developed friendships with and references to her family situation could be included.
3. Students share their mind maps with other groups that are writing from the same character’s point of view. Display mind maps in the classroom for students to refer to when writing.
4. Students use information from their mind map, the anchor chart on setting from [Lesson 13](#_Lesson_13_–) and the updated success criteria to begin composing their verse novel entry from Lottie or Noah’s point of view.

**Note:** students will continue composing their verse novel entry in [Lesson 15](#_Lesson_15_–).

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

**Too easy? Invite students to write from the point of view of both Lottie and Noah and compare their authorial choices.**

1. In pairs, students share their writing and discuss how their language choices connect to the success criteria and their writing goals.

## Lesson 15 – review, edit and publish a verse novel entry

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

### Whole

1. Revise learning about innovative punctuation from Component A and [Lesson 8](#_Lesson_8_–). Encourage students to experiment with innovative punctuation when composing and revising their writing.
2. Students review their writing from [Lesson 14](#_Lesson_14_–) and continue composing their verse novel chapter.
3. In pairs, students use a [peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=e90ace0a-9e84-cb24-8b13-2ade47804869) protocol and the success criteria to improve the quality of their writing. Provide time for students to apply peer feedback.
4. Revisit how text placement can be used to enhance meaning from [Lesson 8](#_Lesson_8_–). Encourage students to consider how they can use this technique when publishing their text.
5. Students select a medium to publish their texts. For example, using digital technology. Provide time for students to publish their writing.
6. In small groups, students share their verse novel chapter.

**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-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**

* understand that dialogue is a common feature of imaginative texts, signalled by quotation marks or speech bubbles to indicate interactions between characters.

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

* experiment with using and punctuating dialogue in texts
* 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 apostrophes for contractions, and to show singular and plural possession
* experiment with words, word order and repetition for rhetorical effect or to create atmosphere
* create texts by drawing on personal and others’ experiences, and texts read, viewed and listened to for inspiration and ideas.

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

* describe ways in which characters are represented in literature and experiment with characterisation when creating texts.

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

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

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

**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**

* substitute specific nouns with all-purpose words as a cohesive device to replace verb groups, noun groups or whole clauses
* use quotation marks consistently across a text to distinguish words that are spoken by characters in dialogue or words authored by others
* 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.

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

* analyse attributes of character and use similar attributes when creating texts.

## Lesson 16 – creating factual arguments using cause-and-effect statements

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

### Whole

1. Read aloud [Resource 7 – persuasive script 1](#_Resource_7_–) and [Resource 8 – persuasive script 2](#_Resource_8_–). Model using volume, pace and intonation to enhance meaning when reading. Ask:

* What is the purpose of each text?
* Who is the intended audience?
* What is the mode and medium?

1. As a class, vote on the most persuasive script (script 1). Encourage students to elaborate on their thinking.
2. As a class, deconstruct [Resource 7 – persuasive script 1](#_Resource_7_–) to identify the structure and language features that suit the text’s purpose. For example:

* Structure: ideas are sequenced into paragraphs using temporal connectives
* Language features: facts to reinforce a viewpoint, rhetorical questions for intentional effect, adverbial clauses to provide information.

1. Revise how facts (Stage 2) and objective and impersonal arguments (Stage 3) can reinforce a viewpoint in a persuasive text.

**Note:** objective language is language that is fact-based, measurable and observable, verifiable and unbiased. It does not include a speaker or writer’s point of view, interpretation or judgement (NESA 2024).

1. Explain that students will create a poster from the viewpoint of Lottie or Noah with the purpose of persuading others to visit Mullin.
2. Brainstorm and record benefits of visiting a small rural town like Mullin. For example, it is a quiet place to relax, opportunity to learn about different ways of living in NSW, experience native animals and plants, learn about the importance of water sustainability, become more environmentally conscious.
3. Revise how authors use cause-and-effect statements to present arguments to persuade. Ensure students are aware that the significance of information may dictate whether statements are structured with the effect preceding the cause or vice versa. Using student ideas from activity 6, model writing cause-and-effect statements about the benefits of visiting Mullin. Highlight the importance of using a comma to separate a dependent clause before a main clause.

* When visiting Mullin, you will encounter a range of interesting wildlife (cause) and as a result, you will gain a deeper appreciation for the unique Australian animals (effect).
* Due to the time away from the hustle and bustle of the city (cause), you will feel relaxed and rejuvenated (effect).

1. Revise subordinating conjunctions (Stage 2) from Component A and [Lesson 4](#_Lesson_4_–). Identify the use of the subordinating conjunction in each sentence (as a result, due to).

### Part

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

|  |  |
| --- | --- |
| Stage 2 (independent) | Stage 3 (teacher guided) |
| 1. Students review their ideas from activity 6 about the benefits of visiting Mullin. 2. Students independently write cause-and-effect statements about the benefits of visiting Mullin.   Too hard? Provide students with jumbled cause-and-effect statements. Students match statements together with a subordinating conjunction.   1. Students swap their writing with another student and identify the ‘cause’ and ‘effect’ as well as the subordinating conjunctions used in their statements. | 1. Revise how connectives can be used to show causal relationships when speaking. Explore some commonly used causal connectives. For example, so, because, since, consequently, for that reason. 2. Model using causal connectives to create an objective argument that persuades. For example, working closely with the local Mullin community enables you to experience different ways of life, consequently broadening your understanding of the challenges faced in rural Australia. 3. In pairs, students use ideas from activity 6 about the benefits of Mullin and orally use causal connectives to show causal relationships.   **Too hard?** Students work in a teacher guided group.   1. Share student responses. |

### Whole

1. Remind students of the shared criteria for successful interactions from [Lesson 2](#_Lesson_2_–), with a focus on collaboration. In pairs, students create a digital poster about the benefits of Mullin using digital technologies such as [Canva for Education](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/653?clearCache=36792f5e-255d-dc57-95fb-50eca6053f17) or [Google Slides](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/70?clearCache=16b161d6-573e-922f-8892-8353fd32415). Students include cause-and-effect statements and facts (Stage 2) or objective arguments (Stage 3) to reinforce their viewpoint.
2. In small groups, students share their posters.

# Week 5

## Component A teaching and learning

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

### Planning framework

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

## Component B teaching and learning

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

### Learning intentions and success criteria

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

|  |  |  |
| --- | --- | --- |
| Element | Stage 2 | Stage 3 |
| Learning intention | Students are learning to create persuasive texts structured to include a statement of position, sequenced paragraphs and conclusion, incorporating factual arguments using cause and effect. | Students are learning to create objective, impersonal arguments from a single viewpoint to persuade a target audience. |
| Success criteria | Students can:   * apply the structure and language features of persuasive texts when planning for writing * draft and compose body paragraphs that include factual arguments using cause and effect * apply features of spoken texts to enhance their persuasive presentation * orally present persuasive texts using digital technologies. | Students can:   * apply the structure and language features of persuasive texts when planning for writing * draft and compose body paragraphs that include objective and impersonal arguments * apply features of spoken texts to enhance their persuasive presentation * orally present persuasive texts using digital technologies. |

## Lesson 17 – plan and draft a persuasive text

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

### Whole

1. Watch the video [Australia – Holiday Here This Year – Tourism Australia (1:00)](https://www.youtube.com/watch?v=o6pm5zyOUnE). Discuss:

* What is the purpose of the video?
* Who is the intended audience?
* What is the mode and medium?
* What is the message of the video?

1. Draw students’ attention to the rhetorical question used in the video. Revise how authors use rhetorical questions to engage the reader/viewer and for persuasive effect. Discuss how the rhetorical question contributes to the video’s effectiveness in achieving its intended purpose.
2. Explain that students will plan and compose a persuasive text about their local area. The purpose of their text will be to persuade one of the characters from The Little Wave (Lottie, Noah and/or Jack) to visit their local area. Students will present their text as an audio or video recording (spoken text).
3. Review [Resource 5 – writing process](#_Resource_5_–). Highlight that students will be planning and drafting during this lesson.
4. As a class, brainstorm and record reasons why the characters should visit their local area. For example, natural landmarks, shopping malls, museums, parks, community events or local festivals.
5. Display an enlarged [persuasive writing scaffold](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/625) (slide 2). Explore the structure of the writing scaffold, including an opening statement, sequenced body paragraphs and a conclusion.
6. Co-construct success criteria for writing.

The table below outlines example success criteria for Stage 2 and Stage 3 students.

|  |  |
| --- | --- |
| Stage 2 success criteria | Stage 3 success criteria |
| Students can:   * include a statement of position, body paragraphs and conclusion * use facts to reinforce a viewpoint * create cause-and-effect statements * use adverbial clauses to provide reasons * use subordinating conjunctions to signal sequence, reason or cause and effect * use commas to separate clauses * use temporal connectives to indicate when something is happening * use rhetorical questions to engage the audience. | Students can:   * present arguments from one or multiple viewpoints to persuade target audiences * create objective, impersonal arguments * use adverbial clauses to provide reasons * use subordinating conjunctions to signal sequence, reason or cause and effect * use commas to separate clauses * include non-finite verbs in adverbial clauses * use rhetorical questions to engage the audience. |

1. Revise the purpose of an opening statement to inform the audience of the author’s viewpoint on a topic. The opening statement includes introducing the author’s position on a topic and may foreshadow the arguments to follow.
2. Model writing an opening statement using the persuasive writing scaffold and ideas from activity 5. Begin with a clear statement of position followed by 2 or 3 key arguments that will be developed in the subsequent body paragraphs. Ensure the opening statement effectively engages the reader and sets a strong foundation for the persuasive text. For example:

Are you ready for an exciting adventure? You must come to visit our charming country town of Mullin. As a proud resident, I can attest to the rejuvenating and relaxing atmosphere of our peaceful environment. Here, you can enjoy a range of unique recreational activities like adventurous bush walks and visiting local farms to experience country life. Living near the beach in Manly is awesome, but my hometown offers a unique experience that you won’t want to miss!

**Note:** display modelled writing in the classroom to use in [Lesson 18](#_Lesson_18_–).

1. Students draft their opening statement, ensuring they include a statement of position and foreshadow 2 or 3 key arguments about their local setting.

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

**Too easy?** Students include a hook such as an interesting fact or statistic, thought provoking rhetorical question or a contradictory statement.

1. In pairs, students share their opening statement. Encourage students to identify the statement of position and the arguments that will be expanded in the body paragraphs.
2. Explain that students will continue drafting and composing their text in [Lesson 18](#_Lesson_18_–).

## Lesson 18 – drafting and revising body paragraphs

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

### Whole

1. Present the statement ‘Our class should go on an excursion to explore a different setting’. Explain that students will be divided into 3 groups:

* Group 1: arguing ‘for’ the class visiting another setting
* Group 2: arguing ‘against’ the class visiting another setting
* Group 3: will form the class parliament (audience) and listen closely to the arguments presented by the teams and decide which side is the most persuasive.

**Note:** group 1 and group 2 require a small number of students (approximately 4 students in each group).

1. One student presents their argument and then a student from the other team responds with an opposing argument. This process continues until students have had at least 2 attempts at persuading the ‘parliament’. The ‘parliament’ will then decide which team presented a more persuasive set of arguments. Discuss:

* Was it difficult to argue from a viewpoint that may not have aligned with your opinion?
* Were there particular language choices that made arguments more persuasive?
* How might an individual’s context or perspective influence their arguments?

1. Review the modelled opening statement and co-constructed success criteria from [Lesson 17](#_Lesson_17_–).
2. Revise the structure of a persuasive paragraph. For example:

* Topic sentence: to introduce the topic and share the author's opinion
* Supporting examples or elaborations: to justify and strengthen an opinion expressed
* Concluding statement: to restate the author’s opinion.

1. Model using the enlarged writing scaffold from [Lesson 17](#_Lesson_17_–) to write the first body paragraph. Use think-alouds to highlight the use of cause-and-effect statements. For example:

Firstly, Mullin’s peaceful and tranquil environment will be a refreshing change from the hustle and bustle of life in the city. Here, there are no angry cars roaring through the streets so you can totally relax! Mullin is home to many species of native animals including several types of rare birds. Imagine waking up to the sound of birds chirping and the fresh scent of eucalyptus trees in the air. When you come to Mullin, you can see lovely green hills, ancient trees and clear blue skies stretching as far as the eye can see. Due to time away from busy city life, you will feel totally rejuvenated.

1. Deconstruct the paragraph against the success criteria and highlight language choices that support the text’s purpose. For example:

* temporal connective to sequence information: Firstly
* cause-and-effect statements (Stage 2) and causal connectives to show causal relationships (Stage 3): Due to time away from busy city life, you will feel totally rejuvenated.
* factual arguments to reinforce a viewpoint: Mullin is home to many species of native animals including several types of rare birds.
* adverbial clause to provide reasons or for circumstance: When you come to Mullin, you can see lovely green hills, ancient trees and clear blue skies stretching as far as the eye can see.

1. Students re-read their opening statement and begin drafting and composing their body paragraphs. Remind students to revise their writing throughout the writing process and add or change details to reflect the success criteria.

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

1. Encourage students to use a thesaurus to expand their vocabulary during the drafting and composing phase of writing.
2. In pairs, students share their text.
3. Explain that students will continue drafting and composing their text in [Lesson 19](#_Lesson_19_–).

**Note:** display modelled writing in the classroom to use in [Lesson 19](#_Lesson_19_–).

## Lesson 19 – drafting and reviewing the conclusion and recording a persuasive text

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

### Whole

1. In the classroom, mark out 2 sections as ‘Choice A’ and ‘Choice B’. Provide students with a ‘would you rather’ question. For example, would you rather (a) swim at a beach or (b) ski down the slopes of a mountain?
2. Ask students to move to the location that represents their choice. Instruct each side to work together to construct 3 reasons why their location is a better choice.
3. Invite a student from each side to share their group’s reasons with the class.
4. Review [Resource 4 – setting images](#_Resourc_e_4). Highlight that students are continuing in the drafting and composing phase.
5. Students re-read and review their writing from [Lesson 18](#_Lesson_18_–). Students continue drafting and composing their body paragraphs. Encourage students to use the co-constructed success criteria to continually revise their writing.
6. Revise the structural features and the purpose of a conclusion (to sum up the author’s position). Explain that students will now sum up their position in a concluding paragraph in their persuasive text.
7. Model drafting the conclusion for the persuasive text building on from the modelled writing from [Lesson 17](#_Lesson_17_–) and [Lesson 18](#_Lesson_18_–). For example:

In conclusion, you must pack your bags immediately and get ready for your spectacular journey to Mullin! If you want a place of total relaxation, unique adventures and a learning experience like no other, Mullin has it all and MORE. There is certainly a reason why Mullin was crowned the Top Tiny Tourism Town in NSW. So, what are you waiting for? Come visit Mullin and experience life in the country. I can’t wait to show you around!

1. Deconstruct the paragraph against the success criteria from [Lesson 17](#_Lesson_17_–) and highlight the language choices that support the text’s purpose (to persuade). For example:

* Temporal connective (Stage 2): In conclusion
* Modal words: must, certainly
* Facts: ... crowned the Top Tiny Tourism Town in NSW
* Innovative punctuation: capitalised MORE, contractions, exclamation marks
* Adverbial clause to provide reason: If you want a place of total relaxation, unique adventures and a learning experience like no other, Mullin has it all and MORE
* Descriptive vocabulary: spectacular, unique
* Rhetorical question: So, what are you waiting for?

1. Students re-read their statement of position and body paragraphs from [Lesson 17](#_Lesson_17_–) and [Lesson 18](#_Lesson_18_–). Students write their conclusion to sum up their position in their persuasive text.
2. Review [Resource 5 – writing process](#_Resource_5_–). Prompt students to reflect on proofreading and editing as essential stages in the writing process. Provide time for students to proofread and edit their persuasive texts.
3. Select a [peer feedback protocol](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549) for students to use. In pairs, students review their writing and provide peer feedback using the co-constructed success criteria. Encourage Stage 3 students to use metalanguage when discussing the language features evident in their writing.
4. Review [Resource 5 – writing process](#_Resource_5_–). Discuss that students will move to the publishing phase and publish their persuasive texts using digital technologies. Explain that students will orally present their persuasive text to their peers in [Lesson 20](#_Lesson_20_–).
5. Watch [100% Pure New Zealand: A Welcoming Journey (1:35).](https://www.youtube.com/watch?v=Atf_Af1q_5w) Ask:

* What is the purpose of the text? How do you know? For example, to persuade and inform.
* Who is the intended audience? What makes you say that?
* How is the text communicated (mode)? For example, sounds, music, spoken or written language, images.
* How is the text conveyed (medium)? For example, video.

1. Explore how the narrator effectively enhances the meaning of the video and engages the audience with volume, pace and intonation.
2. Discuss what made the video effective in achieving its purpose to persuade and inform. For example, the use of rhetorical questions ‘If these lands could speak, what would they say?’, connectives ‘so’, figurative language ‘... the land ... it would say ...’, descriptive language ‘precious land’, repetition for rhetorical effect ‘this land ... this place ...’.
3. Watch [The Top 10 Places You Must Visit In New Zealand (4:21).](https://www.youtube.com/watch?v=HNunpRHEM7w) Students [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) the similarities and differences between the videos. For example:

* Similarities: both videos have the same purpose, intended audience and mode and medium.
* Differences: 100% Pure New Zealand: A Welcoming Journey uses a rhetorical question to engage the audience. The Top 10 Places You Must Visit In New Zealand uses temporal connectives to structure the presentation.

1. As a class, students share their findings and discuss which video was more effective in engaging the audience and achieving its intended purpose.
2. Using the videos as exemplars, co-construct success criteria for presenting persuasive texts orally to an audience. For example:

* speak clearly using appropriate volume, pace and intonation
* use rhetorical questions to engage the audience
* use temporal connectives to structure the presentation (Stage 2)
* use connectives to show causal relationships (Stage 3).

1. Students publish their persuasive texts using digital technologies.
2. Remind students that they will share their digital texts in [Lesson 20](#_Lesson_20_–).

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

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

**EN2-CWT-03 – plans, creates and revises written texts for persuasive purposes, using text features, sentence-level grammar, punctuation and word-level language for a target audience**

* use a structure that includes a statement of position, has sequenced paragraphs and a conclusion
* use facts or opinions to reinforce a viewpoint
* 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 subordinating conjunctions in complex sentences to signal sequence, reason or cause and effect
* create cause-and-effect statements
* use a comma to separate a dependent clause before a main clause
* create texts using digital technologies
* 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

* understand how context informs the setting within a text, and experiment with setting for different contexts when creating texts.

**Stage 3 Assessment task 7 – 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**

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

**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**

* create objective, impersonal arguments
* present arguments from one or multiple viewpoints to persuade target audiences
* experiment with the use of non-finite verbs in adverbial clauses
* experiment with the placement of adverbial clauses, to modify the meaning or to add detail to a verb or verb group
* use a comma to separate a subordinate clause or a phrase from the main clause, or to separate information within a sentence, or to separate items in a list
* create texts using digital technologies suited to a target audience and purpose, to support and enhance the development of ideas
* re-read, proofread and edit own and other’s writing, and use criteria and goals in response to feedback.

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

* explore how perspective is influenced by personal, social and cultural contexts.

## Lesson 20 – presenting and reflecting

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

### Whole

1. Explain that each student will present their digital persuasive text to the class. Students use the success criteria from [Lesson 19](#_Lesson_19_–) to practise reciting their presentation.
2. Revise the importance of adjusting volume, pace and intonation when presenting and the expectations for active listening.
3. Students present their persuasive text to the class.
4. As a class, reflect on the process of publishing and presenting texts. Ask:

* How does the digital format enhance the presentation of information? For example, the use of sounds, and images to convey information.
* What other ways could the information be communicated (mode)? For example, printed or spoken words, images, sounds.
* What other ways could the information be conveyed (medium)? For example, newspaper article, article on a website.
* How does the structure and language choice suit the purpose of the text? For example, rhetorical questions, connectives (temporal and causal)?
* How did the use of volume, pace and intonation enhance the presentation?

1. Students use [exit tickets](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543?clearCache=b1f4f31f-18f6-aea7-39d4-beb5f9fd93bb) to reflect on the textual concepts and demonstrate their understanding of perspective and context, theme and characterisation.

The table below displays questions to prompt reflective discussion.

|  |  |
| --- | --- |
| Stage 2 reflective questions | Stage 3 reflective questions |
| * What different ways were the characters represented in The Little Wave? How did Pip Harry experiment with characterisation techniques to create memorable and relatable characters? * In what ways did Pip Harry show her perspective and context throughout the text? * Considering different contexts, how might you experiment with changing the setting of The Little Wave? How would it be similar or different? * Reflect on the topics and themes explored in the unit. How did these topics or themes resonate with you personally? | * How did the attributes of the characters in The Little Wave contribute to your engagement with the story? * How did Pip Harry make her perspective evident through her choices in text structure, language choices, themes explored and characterisation? * Explore how perspective is influenced by personal, social and cultural contexts. How did your own background and experiences shape your engagement and understanding of The Little Wave? * How do you think understanding and identifying core themes and messages in texts can help you become a more empathetic and thoughtful reader? |

### Whole

1. On a sticky note, students record:

* 1 part of the unit they enjoyed the most
* 2 parts of the unit they found interesting
* 3 areas of improvement in their learning.

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

**EN2-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 connective vocabulary that supports cohesion and understanding in a spoken text
* adjust volume, pace and intonation to enhance meaning when presenting and reciting
* use temporal connectives to sequence planned information in a presentation.

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

* identify and describe ways in which perspective is represented in literature
* identify and discuss the purpose of a text, and its intended audience, mode and medium.

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

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

* interact in a range of contexts and deliberately adjust language and style
* experiment with volume, pace and intonation to enhance meaning when presenting and reciting, and recognise the effects these have on audience understanding
* use connectives to signal a change in perspective or to show causal relationships when speaking.

**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 engagement with characters within and between texts invites enjoyment of literature
* identify how perspective is made evident through authorial choices.

# Resource 1 – author inspiration board



# Resource 2 – literature checklist

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Text | Text purpose | Text organisation | Narrative voice | Tense | Language features |
| **Text 1** | * Persuade * Entertain * Inform | * Stanzas * Paragraphs | * First person * Third person | * Past tense * Present tense * Future Tense | * Descriptive/ figurative language * Dialogue |
| **Text 2** | * Persuade * Entertain * Inform | * Stanzas * Paragraphs | * First person * Third person | * Past tense * Present tense * Future Tense | * Descriptive/ figurative language * Dialogue |
| **Text 3** | * Persuade * Entertain * Inform | * Stanzas * Paragraphs | * First person * Third person | * Past tense * Present tense * Future Tense | * Descriptive/ figurative language * Dialogue |

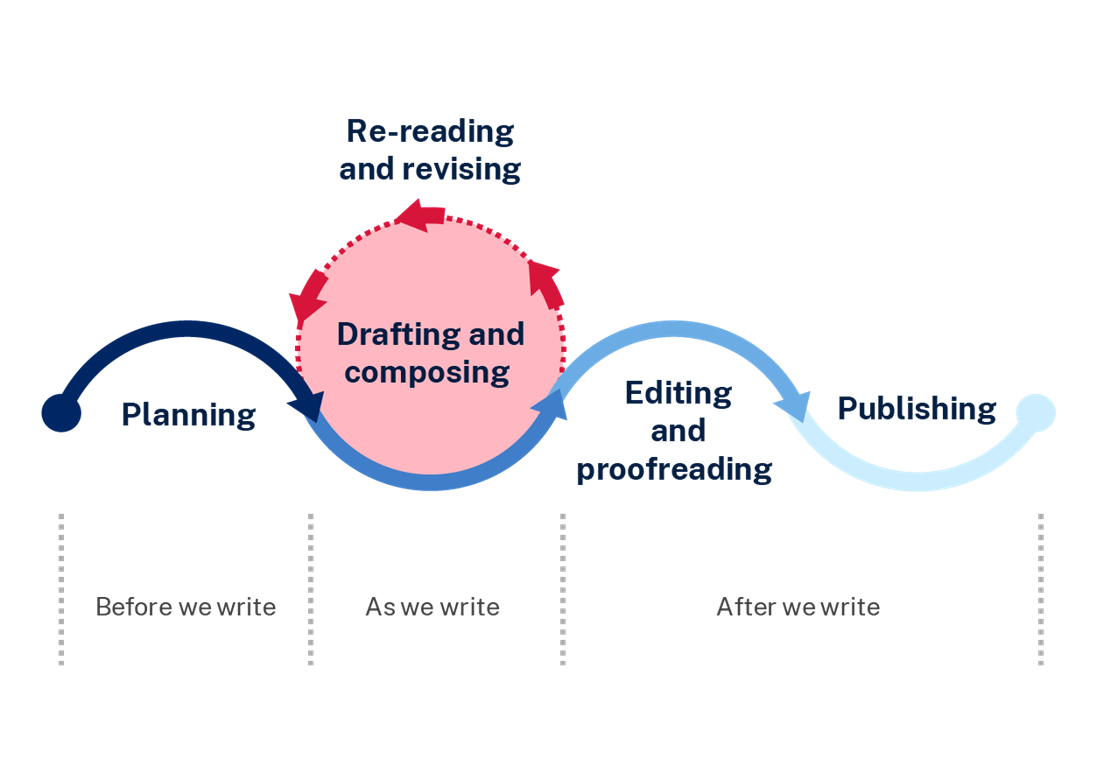
# Resource 3 – question matrix



# Resource 4 – setting images

Various setting images.
Beach photographs: sandcastle building, beach shot, red and yellow flag, surfer, swimming in the waves, children splashing water.
Bush photographs: farm shot, rural village, children climbing trees, children and mother on a bush walk, child stepping on rocks to cross the stream, sheep.

# Resource 5 – writing process



# Resource 6 – dialogue checklist

|  |  |
| --- | --- |
| **Dialogue Checklist – Stage 2** | **Dialogue Checklist – Stage 3** |
| Speech marks go around exactly what is spoken by a character.  A capital letter is used at the start of what is spoken.  There is a piece of punctuation before the close of the speech marks.  ‘Saying verbs’ are used to describe how the speech is spoken.  A new line is used when each new character speaks.  A sentence can begin or end with dialogue.  The dialogue reveals what a character says. | Quotation marks go around exactly what is spoken by a character (or authored by someone else).  A capital letter is used at the start of what is spoken.  There is a piece of punctuation before the close of quotation marks.  ‘Saying verbs’ are used to describe how the speech is spoken.  A new line is used when each new character speaks.  A sentence can begin or end with dialogue.  The dialogue reveals attributes of a character. |

# Resource 7 – persuasive script 1

Have you ever dreamed of the perfect beach getaway? Well, look no further than Manly Beach in Sydney.

Picture yourself basking in the warm Australian sun, golden sand beneath your feet and refreshing ocean breeze kissing your skin. At Manly Beach, every moment can feel like this!

But why choose Manly Beach over other beaches?

The answer is simple. Firstly, Manly Beach offers an unparalleled blend of natural beauty, vibrant culture and thrilling activities. Whether you’re a water sports enthusiast eager to catch some waves or a laid-back sun-seeker craving relaxation, there’s something here for everyone.

Also, by visiting Manly Beach, you’ll not only indulge in unforgettable experiences but also rejuvenate your mind, body and soul. The soothing sound of the waves, the invigorating sea breeze and the stunning coastal scenery have a magical effect, washing away stress and leaving you feeling refreshed and renewed.

And lastly, let’s talk facts! Did you know that Manly Beach is consistently ranked as one of the top beaches in Australia? With its pristine shoreline stretching for miles, it’s no wonder why visitors from around the globe flock to its shores year-round. Plus, it’s convenient location is just a short ferry ride from Sydney’s bustling city centre making it a must-visit destination for travellers of all kinds.

So, what are you waiting for? Pack your sunscreen, pack your shades, pack your hat and embark on an adventure to Manly Beach. Discover why this coastal gem is more than just a destination—it’s an experience you’ll treasure forever.

# Resource 8 – persuasive script 2

Manly Beach is the absolute greatest place on the earth. It is so very beautiful, the water is clear, the people are nice and there are lots of places you can grab an ice cream.

I love Manly Beach, building sandcastles, splashing in the ocean and hanging out with friends and family. It’s just a great day out all round.

I also learned to surf at Manly Beach which was super cool. You might be able to do that too if you visit. The waves are always epic!!!

There is just so much fun you can have at Manly Beach!

So, it is my opinion that you should definitely head down to Manly Beach, it is the best place ever!

# References

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