English 3–6 Multi-age – Year B Unit 8

Genre – *An Illustrated Treasury of Grimm's Fairy Tales*

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# Unit overview and instructions for use

In this 5-week unit, students will gain a deeper understanding of the textual concepts of ‘genre’, ‘imagery, symbol and connotation’ and ‘characterisation’. Through the study of fairy tales from An Illustrated Treasury of Grimm’s Fairy Tales*,* students will explore fairy tale codes and conventions, and symbols that convey similar themes and moral lessons. Students will apply their understanding of the textual concepts to write an adapted fairy tale to suit a modern context and audience.

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

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

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

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

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## Teacher notes

1. The mentor text, *An Illustrated Treasury of Grimm’s Fairy Tales,* is a compilation of traditional fairy tales and folk tales published by Jacob and Whilhem Grimm in the 18th century. Fairy tales were created by unknown authors and were originally told or enacted for adult audiences. As societies became increasingly literate, fairy tales were written and published for a wider audience, including for children. Today, fairy tales are still a popular literary genre and have been adapted for film and animation. To learn more about the history of fairy tales, listen to the ABC podcast: [Why adults still need fairytales (54:00)](https://www.abc.net.au/listen/programs/godforbid/fairytales/103454180). The podcast may support teaching the fairy tale genre in a modern context.
2. The content in some of the fairy tales in *An Illustrated Treasury of Grimm’s Fairy Tales* requires sensitivity and awareness. Where appropriate, teachers could facilitate discussions that challenge the gender-based stereotypes and the portrayal of culturally homogenous characters in traditional European fairy tales. **Please consider the students in your school and class and determine the suitability of this text for your school context.**
3. ‘Genre’ is the mentor concept of this unit, which is explored in various selected fairy tales from An Illustrated Treasury of Grimm’s Fairy Tales. ‘Genre’ is defined as the categories into which texts are grouped. The term is often used to distinguish texts on the basis of, for example, their subject matter (detective, fiction, romance, science fiction, fantasy fiction), form and structure (poetry, novels, short stories) (NESA 2024).
4. Understanding of ‘genre’ can be supported through watching the department’s video: [Understanding genre (3:00)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts/genre).
5. While ‘genre’ is the mentor concept for the conceptual component of this unit, the supporting concepts of ‘imagery, symbol and connotation’ and ‘characterisation’ are explored within the relevant sections of the mentor text An Illustrated Treasury of Grimm’s Fairy Tales.
6. For information on figurative language, non-finite verbs in adverbial clauses and mental model refer to the [NESA Glossary](https://curriculum.nsw.edu.au/curriculum-support/glossary).
7. There are references to Walt Disney films that are rated PG. These films are used in the context of exploring the textual concepts and to demonstrate how fairy tales have adapted over time. These include references to ‘Enchanted’ and ‘A Cinderella Story in [Lesson 5](#_Lesson_5_–) and watching the trailer for ‘Maleficent’ in [Lesson 7](#_Lesson_7_–). **Please ensure appropriate parental/guardian consent is obtained prior to viewing.**
8. In Weeks 4 and 5, students will write an adapted fairy tale. In [Lesson 20](#_Lesson_20_–), students will host a ‘Fairy Tale Festival’ to present their published narrative to a wider audience. Audience members could include classes from across the school, parents and carers, community members or local authors.
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. 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.
11. In NSW classrooms there is a diverse range of students including Aboriginal and Torres Strait Islander students, students learning English as an additional language or dialect, high potential and gifted students, and students with disability. Some students may identify with more than one of these groups, or possibly all of them. Refer to [Curriculum planning for every student – advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/advice-on-curriculum-planning-for-every-student-k-12) for further information.
12. Content points are linked to the National Literacy Learning Progression (version 3).

Levels and indicators sourced from [National Literacy Learning Progression](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) © Australian Curriculum, Assessment and Reporting Authority (ACARA), (accessed 21 August 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 |  |  |  |  |  |  |  |
| * Pose and respond to open-ended questions about literature that contribute to own or others’ enjoyment (InT5) |  | x | x | x | x | x | x |
| * Pose and respond to specific questions to clarify or follow up on information (LiS6) |  | x | x | x | x | x | x |
| * Identify connective vocabulary that supports cohesion and understanding in a spoken text (LiS6) |  | x |  | x | x |  |  |
| * Paraphrase portions of a spoken text or information that is presented through media (LiS6) |  | x |  | x | x |  | x |
| * Identify language features in spoken texts that contribute to own or others’ enjoyment and understanding |  | x | x |  | x |  | x |
| * Adjust volume, pace and intonation to enhance meaning when presenting and reciting (SpK5) |  | x | x |  | x |  | x |
| * Select and use prepositional, adverbial and adjectival phrases to extend communication and to suit the intended purpose of a planned and delivered spoken presentation (GrA4, SpK4) |  | 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 |  |  |  |
| * Identify and use terminology associated with figurative language encountered in texts (UnT7) | x | 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 | 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 |
| * Use word associations to build word knowledge | x | x | x | x | x |  |  |
| **Reading fluency**  **EN2-REFLU-01** sustains independent reading with accuracy, automaticity, rate and prosody suited to purpose, audience and meaning |  |  |  |  |  |  |  |
| * Explain how effortless and accurate word reading, at a pace appropriate for text and purpose, can support reading fluency and comprehension | x |  | x | x |  |  |  |
| * Maintain stamina when reading extended texts | x |  |  |  | x | x | x |
| * Apply appropriate tone to represent characters' emotions when reading text with dialogue (FlY5) | x |  |  | x | x | x | x |
| * Reflect on how adjusting reading rate and prosody supports comprehension and can engage an audience | x |  | x | x |  |  |  |
| * Reflect on stamina for reading sustained texts | 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 and describe how text structure, features and language work together to achieve a text’s purpose | x | x | x | x | x | x | x |
| * Understand that literal information can be sourced directly from a text and that inferences can be made by using multiple sources of information | x |  | x | x | x | x | x |
| * Identify the adverbs, nouns and verbs that influence own emotional response to characters | x | x | x | x | x |  |  |
| * Identify word patterns, including repetition, that create cohesion or effect | x | x | x | x | x |  |  |
| * Identify different types of connectives used by the author that support inference | x |  | x | x | x | x | x |
| * Link the meanings of words and phrases across consecutive sentences to support local inferencing | x |  | x | x | x | x | x |
| * Clarify and link the meanings of key words across a text to support global inferencing | x |  | x | x | x | x | x |
| * Understand past, present and future tense and their impact on text meaning (GrA4) | x |  |  | x | x | x | x |
| * Identify how their background knowledge is used to actively build and adjust a mental model prior to and during reading (UnT6) | 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-02** plans, creates and revises written texts for informative purposes, using text features, sentence-level grammar, punctuation and word-level language for a target audience |  |  |  |  |  |  |  |
| * Use an orientation, complication, resolution structure to create narratives centred on time, place and characters (CrT8) |  | x |  | x | x | x | x |
| * Create written texts that instruct, that may include a statement of purpose or goal, a list of resources and a series of steps (CrT8) |  | x |  |  |  | x |  |
| * Maintain appropriate, consistent past, present or future tense across a text (CrT8, GrA4) | x | x |  | x | x | x | x |
| * Use temporal, conditional and causal conjunctions within sentences, and as connectives to link ideas across sentences for cohesion (CrT8) | x | x | x | x | x | x | x |
| * Maintain correct subject–verb agreement throughout a text (GrA5) | 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 adjectival clauses with noun groups to add information to subjects and objects | x | x | x | x | x | x | x |
| * Use verb sentence openers to indicate action processes | x | x |  |  | x | x |  |
| * Create cause-and-effect statements (CrT7) | x | x |  | x | x | x | x |
| * Use imperative sentences to advise, provide instructions, express a request or a command | x | x |  |  | x | x |  |
| * Use simple, compound and complex sentences of varying lengths for variation and readability (CrT7) (GrA5) | x | x | x | x | x | x | x |
| * Use a comma to separate a dependent clause before a main clause (PuN6) | x | x | x | x | x | x | x |
| * Use bullet points or numbering to list items or a sequence of steps | x | x |  |  | x | x |  |
| * Use personal pronouns to suit purpose and to connect personally with the audience | x | x | x | x | x | x | x |
| * Use synonyms to replace words to avoid repetition and engage the reader (CrT7) |  | 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 |
| * Reflect on and monitor texts according to given criteria, and respond to feedback from others |  | x |  | x | x | x | x |
| **Spelling**  **EN2-SPELL-01** selects, applies and describes appropriate phonological, orthographic and morphological generalisations and strategies when spelling in a range of contexts |  |  |  |  |  |  |  |
| * Explain how to segment multisyllabic words into syllables and phonemes, and apply this knowledge when spelling | x |  | x | x | x |  |  |
| * Recognise stressed and unstressed syllables in multisyllabic words and apply this knowledge when spelling | x |  |  |  |  | x | x |
| * Understand that the schwa occurs in an unstressed syllable and apply this knowledge when spelling | x |  |  |  |  | x | x |
| * Understand that some graphemes are dependent on their position in a word in English and apply this knowledge when spelling | x |  | x | x | x | x |  |
| * Understand that graphemes can be explained by their etymology (SpG9) | x |  |  | x |  |  | x |
| * Apply knowledge of taught vowel graphemes when spelling (SpG9) | x |  | x |  |  |  | x |
| * Identify inflected suffixes, explaining when and how to treat base words when they are affixed, and apply this knowledge when spelling (SpG9) | x |  | x |  |  |  | x |
| * Identify prefixes that require no change to the base word or root when they are affixed, and apply this knowledge when spelling (SpG9) | x |  |  |  | x | x | x |
| * Correctly spell irregular plural words across a range of written contexts (SpG11) | x |  | x | x |  |  | x |
| * Correctly spell taught homophones when creating written texts (SpG9) | x |  |  | x | x |  | x |
| **Handwriting and digital transcription**  **EN2-HANDW-01** forms legible joined letters to develop handwriting fluency  **EN2-HANDW-02** uses digital technologies to create texts |  |  |  |  |  |  |  |
| * Join letters using consistent size and spacing to develop fluency (HwK6) (Year 3) | 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 |
| * Use knowledge of the keyboard layout and functions to type texts (HwK7) (Year 3) | x |  |  | x |  |  | x |
| * Search, filter, select, download and save relevant digital information (Year 4) | x |  |  |  | x | x |  |
| * Monitor goals that build on typing accuracy and rate (Year 4) | x |  |  | x |  |  | x |
| * Use word-processing program functions or augmentative and alternative communication (AAC) to draft and revise texts (Year 4) | x |  |  |  | x | x |  |
| * Select and insert visual, print and audio elements into texts | 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 |  |  |  |  |  |  |  |
| * Understand that characterisation refers to the qualities attributed to real and imagined characters, including their personality and emotional attributes |  | x | x | x | x | x | x |
| * Describe how a character drives the plot in a narrative |  | x | x | x | x |  | x |
| * Describe how characters invite emotional engagement with literature |  | x |  | x | x |  | x |
| * Recognise imagery and symbols in literature (UnT7) |  | x | x | x | x |  |  |
| * Describe how words, sounds, images, logos and colour contribute to meaning in literature |  | x | x | x | x |  | x |
| * Identify different text genres when a text is characterised by more than a single genre |  | 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 |  |  |  |  |  |  |  |
| * 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 | x |
| * Evaluate the role of gesture during social and learning interactions and describe its impact on the audience |  | x | x |  | x |  |  |
| * Respond to questions with elaboration and detail (InT5) |  | x | x | x | x | x | x |
| * Analyse key ideas and perspectives expressed by others through paraphrasing and note-taking (InT5) (LiS7) |  | x |  |  | x |  | x |
| * Evaluate features of spoken texts that contribute to own or others’ enjoyment |  | x | x |  | x |  | x |
| * Select and use a variety of sentence lengths to suit the purpose of planned spoken texts (SpK5) |  | x |  | x | x |  |  |
| * Use connectives to signal a change in perspective or to show causal relationships when speaking (SpK5) |  | x | x |  | x |  |  |
| * Use expanded noun and verb groups to present planned, detailed descriptions (SpK6) |  | x | x |  | x |  |  |
| **Vocabulary**  **EN3-VOCAB-01** extends Tier 2 and Tier 3 vocabulary through interacting, wide reading and writing, morphological analysis and generating precise definitions for specific contexts |  |  |  |  |  |  |  |
| * Extend knowledge of literal and non-literal word meanings through idiom or metaphor (UnT9, CrT9) | x | x |  | x | x | x | x |
| * Describe multiple meanings of words, including their metaphorical uses (UnT8) | x | x |  | x | x | x |  |
| * Compare nuances and subtleties between synonyms to discern the most appropriate word for a given context (UnT8) | x |  | x | x | x | x |  |
| **Reading comprehension**  **EN3-RECOM-01** fluently reads and comprehends texts for wide purposes, analysing text structures and language, and by monitoring comprehension |  |  |  |  |  |  |  |
| * Adjust reading rate to suit the purpose for reading and the complexity of the text (FlY6) | x |  | x | x | x |  |  |
| * Reflect on reading experiences and identify texts and language features that are enjoyable | x | x | x | x | x | x | x |
| * Use and compare different texts on similar themes or topics to synthesise ideas or information (UnT9) |  | x | x | x | x | x |  |
| * Analyse how the integration of persuasive, informative and/or narrative structures within a text can enhance effect | x |  |  | x | x | x |  |
| * Compare purposes for different texts and consider why authors and illustrators have structured texts in particular ways (UnT8) | x | x | x | x | x |  |  |
| * Recognise that anaphors, such as pronouns and verb phrases, take their meanings from other parts of a text to support inference | x |  | x | x | 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 personal narratives contain more subjective language, but factual accounts of events contain more objective language | 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 |
| * Analyse how language, background and vocabulary knowledge, and inferencing are used together to effectively build and adjust a mental model prior to and during reading | x | x | x | x |  | x |  |
| * Evaluate the effectiveness of comprehension strategies used to support reading and interpretation of texts | x |  | x | x | x | x | x |
| * Reflect on personal connections with a text and identify how interests and experiences can influence understanding and appreciation of ideas presented | x | x | x | x | x | x | x |
| * Generate, monitor and adjust own goals for improving oral reading fluency and silent reading fluency | x |  | x | x | x | x | x |
| **Creating written texts**  **EN3-CWT-01** plans, creates and revises written texts for multiple purposes and audiences through selection of text features, sentence-level grammar, punctuation and word-level language |  |  |  |  |  |  |  |
| * Experiment with characterisation (CrT9) |  | x | x | x | x | x | x |
| * Experiment with the development of thematic elements |  | x |  |  | 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 |  |
| * Maintain correct noun–pronoun referencing, subject–verb agreement and use temporal, conditional and causal connectives to build cohesive links across a text (GrA5, CrT9, GrA6) | x | 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 |
| * Create written texts that include multiple paragraphs with clear, coherent transition of ideas (CrT9) |  | x | x | x | x | x | x |
| * Acknowledge sources of information to add credibility and authority to arguments and information (CrT8) | x |  |  |  | x | x |  |
| * Experiment with the use of non-finite verbs in adverbial clauses | x | x | x | x | x |  | x |
| * Experiment with embedding adjectival clauses with the subject and/or object of other clauses, to modify the meaning or to add detail to a noun or noun group (GrA6) | x | x | x | x | x | x | x |
| * Vary sentence structures or lengths when using simple, compound and complex sentences, with a focus on achieving clarity and effect suited to text purpose | x | x | x | x | x | x | x |
| * Use a comma to separate a subordinate clause or a phrase from the main clause, or to separate information within a sentence, or to separate items in a list (CrT8, PuN6) | x | x | x | x | x | x | x |
| * Experiment with dashes and parentheses for humorous or ironic effect | x | x |  | x | x | x | x |
| * Select and use a range of synonyms in a longer text, for precision and to create variety for reader engagement |  | x | x | x | x | x | x |
| * Create texts using digital technologies suited to a target audience and purpose, to support and enhance the development of ideas (CrT9) |  | x |  | x |  |  | x |
| * Reflect on own writing by explaining and justifying authorial decisions regarding text-level features, sentence-level grammar, punctuation and word-level language |  | x | x | x | x | x | x |
| **Spelling**  **EN3-SPELL-01** automatically applies taught phonological, orthographic and morphological generalisations and strategies when spelling in a range of contexts, and justifies spelling strategies used to spell unfamiliar words |  |  |  |  |  |  |  |
| * Segment unfamiliar multisyllabic words into syllables and phonemes as a strategy when spelling | x |  | x | x | x | x | x |
| * Apply and explain graphemes identified by their etymology (SpG11) | x |  | x | x | x | x |  |
| * Proofread written texts to correct misspellings, making use of spelling reference tools where required | x |  |  | x |  | x | x |
| * Explain the etymology of taught roots and apply this knowledge when creating written texts (SpG10) | x |  | x | x | x | x | x |
| **Handwriting and digital transcription**  **EN3-HANDW-01** sustains a legible, fluent and automatic handwriting style  **EN3-HANDW-02** selects digital technologies to suit audience and purpose to create texts |  |  |  |  |  |  |  |
| * Sustain writing with a legible, fluent and personal handwriting style across a text (HwK8) | x |  | x | x |  |  | x |
| * Use handwriting efficiently in formal and informal situations (HwK8) (Year 5) | 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 |
| * Evaluate and select applications and tools to create text to suit audience and purpose | 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 |  |  |  |  |  |  |  |
| * Recognise how character archetypes and stereotypes are represented in literature |  | x | x | x | x |  | x |
| * Identify the ways different elements of a text contribute to character development and adapt these elements when creating texts |  | x | x | x | x | x | x |
| * Recognise recurring and universal symbols and imagery in literature, describe their meanings and experiment with symbol and imagery when creating texts |  | x | x | x | x |  | x |
| * Explain how genre can be recognised by established codes and conventions that govern content and construction of literature, and apply this knowledge when creating texts |  | x | x | x | x | x | x |

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## Resources

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

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Resource | A | B | 1 | 2 | 3 | 4 | 5 |
| Jacob and Wilhelm Grimm (2013) An Illustrated Treasury of Grimm’s Fairy Tales (Drescher D, illus), Floris Books, Edinburgh. ISBN13: 9780863159473 | x | x | x | x | x | x | x |
| [Resource 1 – fairy tale riddle cards](#_Resource_1_–) |  | x | x |  |  |  |  |
| [Resource 2 – riddle answers](#_Resource_2_–) |  | x | x |  |  |  |  |
| [Resource 3 – genre chart](#_Resource_3_–) |  | x | x |  | x |  |  |
| Sticky notes |  | x | x |  |  |  | x |
| Website: [How the Grimm Brothers Saved the Fairy Tale](https://www.neh.gov/humanities/2015/marchapril/feature/how-the-grimm-brothers-saved-the-fairy-tale) |  | x | x |  |  |  |  |
| [Resource 4 – fairy tale codes and conventions](#_Resource__4) |  | x | x | x | x | x |  |
| [Resource 5 – evidence of fairy tale codes and conventions](#_Resource_5_–_1) |  | x | x |  |  |  |  |
| Digital learning selector: [Plus, Minus, Interesting (PMI) chart](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/551) (Stage 2) |  | x | x |  |  |  |  |
| [Resource 6 – question matrix](#_Resource_5_–) (Stage 2) |  | x | x |  |  |  |  |
| [Resource 7 – character analysis](#_Resource_6_–) |  | x | x | x | x |  |  |
| [Resource 8 – symbol cards](#_Resource_8_–_1) |  |  | x | x |  |  |  |
| Digital learning selector: [Writing scaffolds (Imaginative)](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/658) |  | x |  | x | x |  |  |
| Video: [Disney's Maleficent - Official Trailer 3 (2:06)](https://youtu.be/w-XO4XiRop0?si=5NH50JI9KW9-f0m7) |  | x |  | X |  |  |  |
| Digital learning selector: [Storyboarding](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/559) template |  | x |  | x |  |  |  |
| [Resource 9 – Sleeping Beauty exemplar](#_Resource__9) |  | x |  | x |  |  |  |
| [Resource 10 – Snow White poem](#_Resource__10_1) |  | x |  |  | x |  |  |
| [Resource 11 – Who am I?](#_Resource_11_–_1) |  | x |  |  | x |  |  |
| [Resource 12 – adapted resolution exemplar](#_Resource_13_–) |  | x |  |  | x |  |  |
| [Resource 13 – ways to survive a fairy tale](#_Resource_13_–_1) | x | x |  |  |  | x |  |
| [Resource 14 – surviving a fairy tale (Stage 3)](#_Resource_14_–) |  | x |  |  |  | x |  |
| [Resource 15 – ways to survive a fairy tale template](#_Resource_15_–_2) |  | x |  |  |  | x |  |
| Digital learning selector: [Informative writing scaffold](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/625) |  | x |  |  |  | x |  |
| [Resource 16 – writing process](#_Resource_16_–_3) |  | x |  |  |  | x | x |
| [Resource 17 – planning template](#_Resource_17_–_4) |  | x |  |  |  | x | x |
| Video: [Frankly, I’d Rather Spin Myself A New Name: The Story of Rumpelstiltskin as told by Rumpelstiltskin (6:48)](https://www.youtube.com/watch?v=6dL1XO0IGrI) |  | x |  |  |  | x |  |
| [Resource 19 – fairy tale adaptation](#_Resource_19_–) |  | 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 text genres and understand characterisation and symbols in literature. | Students are learning to recognise how genre, character archetypes and symbols are represented in literature. |
| Success criteria | Students can:   * identify genres within a text * pose and respond to open-ended questions about genre * experiment with characterisation * identify and describe symbols in literature. | Students can:   * identify how genre is recognised by codes and conventions * ask and respond to analytical and evaluative questions about genre * experiment with characterisation * identify recurring and universal symbols and describe how they are represented in a text. |

## Lesson 1 – introducing fairy tales as a text genre

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

### Whole

Prior to the lesson, place [Resource 1 – fairy tale riddles](#_Resource_1_–) around the classroom. **Optional:** generate each riddle as a QR code. In preparation for activity 10, source a variety of fairy tale texts (both print and digital) for students to review.

1. Students work in pairs or small groups to read and solve [Resource 1 – fairy tale riddles](#_Resource_1_–). Students record their answers. For example, riddle 1 is Rapunzel.

**Too hard?** Provide students with the fairy tale titles. For example, ‘Rapunzel’. Students match the riddle cards to the fairy tale titles.

1. Share student responses and display [Resource 2 – riddle answers](#_Resource_2_–). Discuss how students applied their background knowledge and used key vocabulary to solve the riddles. For example, princess, magic, and castle.
2. Revise the concept of ‘genre’ from previous learning as categories used to group texts according to similarities in structure, form and function.

* Narrative structure: orientation, complication, sequence of events and resolution
* Form: literary forms include poetry, picture books, chapter books; factual forms include informative books, historical reports
* Function: the way the elements of a text, such as words, illustrations and sounds, contribute to meeting its overall purpose. (For example, to inform, to persuade, to entertain.)
* Mode: the process of communication such as sounds, music, printed or spoken words, images and gestures.

1. Display [Resource 3 – genre chart](#_Resource_3_–). Discuss how all texts, including imaginative, persuasive and informative texts can be categorised based on recognisable genre codes and conventions. Explain that fairy tales originate from the fantasy genre. Highlight that some texts are not characterised by a single genre but can blend elements of multiple genres. For example, a fictional text that includes science facts, in the form of a chapter book.
2. Ask students to share their favourite text genre and explain why they enjoy it. For example, ‘I enjoy science fiction because I like imagining what things might be like in the future’.
3. Display the question ‘What do you know about fairy tales, and how do you feel about them?’ on an anchor chart. In small stage-based groups, students use the following sentence stems to support the discussion:

* build on others' ideas: ‘I agree because ...’, ‘I also thought ...’ (Stage 2)
* signal a change in perspective using connectives: ‘I can see what you are saying, however …’, ‘That’s an interesting point, on the other hand, have you considered ...’, ‘Although you think ..., I think ...’ (Stage 3).

1. After discussing their ideas, students record their response to the question on a sticky note. For example, ‘I feel a sense of wonder when I read fairy tales because they create imaginative and magical worlds.’ Place sticky notes on the anchor chart to use in [Lesson 20](#_Lesson_20_–).
2. Introduce *An Illustrated Treasury of Grimm’s Fairy Tales* byJacob and Wilhelm Grimm. View the front cover and read the blurb. Discuss topic-specific vocabulary. For example, ‘treasury’, ‘compilation’, ‘collection’, ‘folk tales’ and ‘traditional’.
3. Unpack fairy tale codes and conventions. Discuss how codes and conventions are the characteristics of a particular genre that shape the reader’s expectation and understanding of a text. Discuss how although genre can vary, it can be recognised by its codes and conventions.

**Note:** codes and conventions are agreed systems of making, communicating and interpreting meaning (NESA 2024).

1. Analyse the text to identify its codes and conventions. For example, traditional storytelling language with specific language typical of fairy tales, such as ‘Once upon a time...’.
2. Introduce students to the rich history of fairy tales by reading [How the Grimm Brothers Saved the Fairy Tale](https://www.neh.gov/humanities/2015/marchapril/feature/how-the-grimm-brothers-saved-the-fairy-tale) from ‘The stories the Brothers Grimm ...’ to ‘... their cultural heritage’. Facilitate a discussion to ensure students develop a deeper appreciation for the fairy tale genre. Ask:

* Why did the Brothers Grimm collect these stories, and who were they originally meant for?
* What motivated the Brothers Grimm to preserve these tales?
* Do you think preserving traditional fairy tales is important? Why or why not?
* Why do you think the fairy tales we read or view today differ from traditional versions?
* How have the mode and medium of fairy tales changed over time?
* Do you know of fairy tales in other cultures?

1. Revise word associations from previous learning as the relationship between a word and other words that are semantically related in a text (NESA 2024). Set up a range of fairy tales (print and/or digital) around the classroom for students to read and view in small groups. Students select 2 or 3 fairy tales to discuss and record words and phrases associated with the fairy tale genre. For example, ‘princess’, ‘magic’, ‘evil’, ‘castle’, ‘once upon a time’ and ‘happily ever after’.
2. Students create a visual representation of the fairy tale genre using words, images, and colours that convey its meaning.

**Too easy?** Students write a paragraph explaining their visual representation.

1. Students share their visual representation with the class. Reflect on students’ representations and discuss the similarities and common codes and conventions of the fairy tale genre.

## Lesson 2 – posing and responding to questions about fairy tales

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

### Whole

1. Display the illustration from ‘Rumpelstiltskin’ on page 109 of An Illustrated Treasury of Grimm’s Fairy Tales. Divide students into stage-based groups and provide each group with one of the following questions:

* If this image is the orientation (beginning) of a fairy tale, what might happen next?
* If this image is the complication (middle) of a fairy tale, what might happen before? What might happen next?
* If this image is the resolution (end) of a fairy tale, what might have happened?

1. In small groups, students respond to the given question. Encourage students to use the illustration and their background knowledge to build a mental model of what the fairy tale could be about. Prompt Stage 3 students to respond to the questions by building on each other's ideas, with each member adding more detail to the response.
2. Review the textual concept of ‘genre’ from [Lesson 1](#_Lesson_1_–). Display [Resource 4 – fairy tale codes and conventions](#_Resource__4) and explain how these codes and conventions characterise the genre. Encourage students to connect these codes and conventions to their visual representations from [Lesson 1](#_Lesson_1_–). **Note:** [Resource 4 – fairy tale codes and conventions](#_Resource__4) will be used throughout the unit.
3. Read the fairy tale ‘Rumpelstiltskin’ on pages 106 to 110 of the text. Encourage students to draw on their background and vocabulary knowledge of fairy tales to actively build a mental model during reading. While reading, pause to discuss the fairy tale codes and conventions evident in the text. Ask:

* Who are the characters in the text?
* How do they represent ‘good’ and ‘evil’ in the fairy tale?
* What are the magical elements in ‘Rumpelstiltskin’? How do they enhance the fairy tale?
* What lesson do you think 'Rumpelstiltskin’ is trying to teach?

1. Display [Resource 5 – evidence of fairy tale codes and conventions](#_Resource_5_–_1). Explain that students will use this resource to analyse how different fairy tales are characterised by these codes and conventions. Model recording evidence from Rumpelstiltskin using [Resource 5 – evidence of fairy tale codes and conventions](#_Resource_5_–_1). For example:

* Setting (time and place): ‘Once there was ...’ (p 106), reference to a king infers it is set in or around a kingdom
* Formulaic narrative structure: orientation, complication and resolution
* Characterisation: ‘good’ and ‘evil’ characters (beautiful daughter, queen, little man, king (p 106)), characters defined by appearance and/or disguise (little man (p 106)).
* Magical elements: spins gold (p 107)
* Symbolism and repetitive patterns: ‘three turns’, ‘three times round’, ‘little man came a third time’ (p 107), ‘I will give you three days’ (p 108)
* Moral lessons: the importance of honesty, keeping promises and thinking carefully before making decisions.

### 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 use their knowledge of the fairy tale genre codes and conventions to discuss what they liked, disliked and found interesting about the fairy tale ‘Rumpelstiltskin’. 2. Students record their ideas on a [Plus, Minus, Interesting (PMI) chart](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/551). 3. Students share their ideas with another pair and discuss the similarities and differences between their ideas. | 1. Revise analytical and evaluative questions from previous learning and create a class definition to display on an anchor chart. For example:  * analytical questions encourage the reader to analyse details in a text and think critically * evaluative questions encourage judgements and personal opinions.  1. Discuss how posing and responding to analytical and evaluative questions prompts readers to think critically about a text. Explain that by analysing and evaluating parts of a text including characters, setting, plot and themes, readers can enhance their understanding and enjoyment of a text. 2. Model creating analytical and evaluative questions that encourage deep thinking and understanding of ‘Rumpelstiltskin’. For example:  * What are the key events in the story and how do they contribute to the overall plot? (analytical) * Is the moral lesson in ‘Rumpelstiltskin’ still relevant in today’s world? (evaluative)  1. Co-construct various analytical and evaluative questions that encourage deep thinking and understanding of ‘Rumpelstiltskin’.   **Too easy?** Students independently construct analytical and evaluative questions.   1. Revise the importance of responding to questions with elaboration and detail to demonstrate a deep understanding of what has been read. |

### Part

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

|  |  |
| --- | --- |
| Stage 2 (teacher guided/pairs) | Stage 3 (pairs) |
| 1. Pose the following questions and ask students to identify which response demonstrates a deeper understanding of ‘Rumpelstiltskin’.  * Was the miller poor? * How do you think the Queen felt when she finally discovered Rumpelstiltskin's name?  1. Discuss how the second question is open-ended and invites a wider range of responses to encourage critical thinking. 2. Display [Resource 6 – question matrix](#_Resource_5_–). Explain that open-ended questions often begin with ‘why’, ‘how’, and ‘what if’. 3. Use the question matrix to model posing an open-ended question that invites a personal response about ‘Rumpelstiltskin’. For example, ‘What elements of ‘Rumpelstiltskin’ did you enjoy?’ 4. In pairs, students respond to the question. For example, ‘I enjoyed the magical elements including the straw transforming into gold.’ 5. In pairs, students use the question matrix to pose and respond to open-ended questions that invite personal responses. | 1. In pairs, students choose one analytical and one evaluative question from activity 11 and write a detailed response using evidence from the text to support their answers. 2. Students share and discuss their responses with another pair who chose the same question. To deepen their understanding of the text, students identify how their responses varied. |

### Whole

1. 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 genre.

## Lesson 3 – experimenting with characterisation using synonyms

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

### Whole

1. As a class, record the characters and key events from ‘Rumpelstiltskin’ of An Illustrated Treasury of Grimm’s Fairy Tales. Highlight the use of personal pronouns for cohesion. For example:

* Characters: miller, miller’s daughter/the Queen, the little man/Rumpelstiltskin, the King
* Key events
* The king put the miller's daughterin a room full of straw and demanded **she** spin **it** into gold or be killed
* A strange little man appeared and offered to spin the straw into gold in exchange for the miller's daughter’s jewellery
* On the third night, the little man demanded the Queen’s firstborn child in exchange for **his** help. **She** agreed out of desperation.
* The King married the miller's daughter when **he** thought **she** had spun gold
* When their first child was born, the little man returned to claim **it**
* The Queen begged for mercy; the little man offered **her** a chance to keep **her** child if **she** could guess **his** name
* The Queen learned **his** name (Rumpelstiltskin) through **her** spying messenger, saving **her** child.

1. In small groups, students rehearse and present a short dramatic performance of one of the key events from ‘Rumpelstiltskin’. Remind students to use gestures, and to adjust volume, pace and intonation to enhance their performances.
2. Review the textual concept of ‘characterisation’ from previous learning. Explain that the term ‘character’ is a literary term that names the participants in a story including people, animals or things that are given life in the imagined world (McDonald 2023). Reflect on ‘characterisation’ by brainstorming familiar characters from fairy tales. For example:

* imaginary people: the miller and his daughter in ‘Rumpelstiltskin’
* animals: the wolf in ‘little red riding hood’
* objects: the magic mirror in ‘Snow White and the Seven Dwarfs’.

1. Explain that main characters are often introduced in the orientation of a narrative. Ask students why they think the main characters are introduced in the orientation of a fairy tale. For example, the characters drive the plot forward.
2. Display the words ‘protagonist’, ‘antagonist’ and ‘supporting characters’ and discuss what students know about these words. Co-construct a class definition for each word and display in the classroom for future reference. For example:

* protagonist: the most important character who is impacted by the plot
* antagonist: a character who causes conflict for or opposes the protagonist
* supporting characters: different characters who have various relationships with the protagonist.

1. Revisit [Resource 4 – fairy tale codes and conventions](#_Resource__4) from [Lesson 2](#_Lesson_2_–) and re-read the information under the heading ‘characterisation’. Ask:

* Who do you think the protagonist or antagonist is in ‘Rumpelstiltskin’ and why? Describe their personality and emotional attributes.
* Who are the supporting character(s) in ‘Rumpelstiltskin’? What role do they play in the fairy tale?
* Do the characters' attributes match their physical appearance? Explain how or why.

1. Explain that by analysing a character’s qualities, including appearance, personality and emotional attributes, readers gain a deeper understanding of their motivations and build emotional connections with them.

### Part

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

|  |  |
| --- | --- |
| Stage 2 (pairs/independent) | Stage 3 (teacher guided/pairs) |
| 1. In pairs, students use the image on page 109 of *An Illustrated Treasury of Grimm’s Fairy Tales* to brainstorm words associated with Rumpelstiltskin’s appearance and attributes using their knowledge of the text. For example, small, mysterious, a trickster, cunning, greedy, persistent and demanding. 2. Students record his personality and emotional attributes on [Resource 7 – character analysis](#_Resource_6_–) using evidence from the text. For example:  * Character: Rumpelstiltskin * Personality and emotional attributes: greedy, angry * Evidence: ‘What will you give me...’ (p 107), ‘... tore himself in two...’ (p 110). | 1. Revise definitions of character stereotypes and archetypes from previous learning. For example:  * archetype: a character that represents a universal model of behaviour * stereotype: a particular group that assumes all members of that group share similar traits.  1. Identify the traditional character archetypes that are represented in ‘Rumpelstiltskin’. For example, the damsel in distress and the villain. 2. Ask students to identify the stereotypes associated with the characters in ‘Rumpelstiltskin’ For example:  * The poor miller’s daughter is ‘helpless’ and in need of rescuing. * The King is a powerful and greedy ruler who is motivated by wealth. * The little man/Rumpelstiltskin is a villain who tricks others for his own benefit.  1. Revise synonyms from Component A and discuss their purpose. For example, adding precision and variety for reader engagement. 2. Display the sentence ‘Even if she is a poor miller’s daughter, he thought, I could not find a richer wife in the whole world’ (p 107). Students use synonyms to replace key words from the sentence. For example:  * thought: contemplated, wondered, pondered * richer: wealthier, affluent.  1. In pairs, students rewrite the passage on page 106 from ‘He locked up the room ...’ to ‘... began to weep’ by replacing words with synonyms for precision and variety.   **Too hard?** Students use a thesaurus to brainstorm synonyms.  **Too easy?** Students independently replace words with synonyms from various pages within the text.   1. Guide students to reflect on their writing by explaining and justifying their authorial decisions. |

### Part

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

|  |  |
| --- | --- |
| Stage 2 (teacher guided) | Stage 3 (pairs/independent) |
| 1. Revise synonyms from Component A and how they are used to avoid repetition and engage the reader. 2. Display the sentence ‘Once there was a miller who was poor, but who had a beautiful daughter’ (p 106). Model using a print or digital thesaurus to locate synonyms and replace key words from the sentence to make it more engaging. For example:  * poor: impoverished, needy * beautiful: stunning, exquisite, lovely.  1. Read the passage on 106 from ‘He locked up the room ...’ to ‘... began to weep’ and identify key words that could be replaced. For example, poor, frightened, weep. 2. In pairs, students use a thesaurus to replace the key words identified using synonyms to rewrite the passage. 3. Students share their passages and discuss how using synonyms helps avoid repetition, expands vocabulary and engages the reader. | 1. In pairs, students use the image on page 109 to brainstorm words associated with Rumpelstiltskin’s appearance and attributes using their knowledge from the text. For example, small, mysterious, a trickster, cunning, greedy, persistent and demanding. 2. In pairs, students share and discuss different ways they could adapt the original character of Rumpelstiltskin. 3. Students draw an illustration of their adapted character of Rumpelstiltskin. Students select and use a range of synonyms to label the illustration. |

### Whole

1. Revise how characters in fairy tales are often defined by their appearance. For example, beauty is often associated with goodness and ugliness is usually associated with evil. Discuss how Rumpelstiltskin’s appearance reflects his personality and his role as the antagonist. For example, Rumpelstiltskin is depicted as small and ugly. His strange, gnome-like features, symbolise his cunning and deceitful nature.
2. Discuss how adapting fairy tales by altering character’s appearances and attributes could create a new and unique narrative. For example, Rumpelstiltskin’s character could be depicted as young and friendly.
3. Using the sentence starter ‘But all at once the door opened, and in came a ...’ (p 106), model adapting a fairy tale character. Use think-alouds to demonstrate the use of personal pronouns. For example:

But all at once the door opened, and in came a towering youthful figure. A friendly smile beamed across his face as he skipped over to the miller’s daughter. He wondered how he might cheer her up. “Would you like to play hide and seek?” he asked.

1. Students experiment with adapting the original character of Rumpelstiltskin by writing a short description to specifically adapt Rumpelstiltskin's appearance and or attributes. Remind students to include personal pronouns (Stage 2) and to use a thesaurus to select precise and engaging vocabulary.

**Too hard?** Students work in a teacher-guided group to write their text.

1. As a class, invite selected students to share their character descriptions. Reflect on how they have adapted Rumpelstiltskin's appearance and/or attributes and used synonyms to engage the reader. Discuss the different interpretations students have created.

**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

* + use a thesaurus to locate synonyms and antonyms or to clarify dictionary meanings, to expand vocabulary.

**EN2-CWT-02** – 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 synonyms to replace words to avoid repetition and engage the reader.

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

**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

* + select and use a range of synonyms in a longer text, for precision and to create variety for reader engagement.

## Lesson 4 – recognising symbols in fairy tales

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

### Whole

1. Revise the textual concept of 'imagery, symbol and connotation’ from previous learning. Explain that symbols are evident in different genres of literature and can be represented by an object, action, expression or character (McDonald 2023).
2. Divide students into small groups and provide each group with [Resource 8 – symbol cards](#_Resource_8_–_1). Students brainstorm what their symbols could represent in a fairy tale (the deeper meaning) and their typical connotations (positive, negative or neutral). Students share their ideas with the class. For example:

* symbol: dragon
* meaning: danger, power, conflict, guardianship, mythical, magical, good fortune
* connotations: negative (in European fairy tales); positive (in Chinese or other Asian mythical or cultural stories).

1. Revisit [Resource 4 – fairy tale codes and conventions](#_Resource__4) and read the information under the heading ‘symbolism and repetitive patterns’. Discuss how students’ background knowledge, experience and cultural understanding influence how they interpret a symbol in literature.
2. Re-read ‘Rumpelstiltskin’ from *An Illustrated Treasury of Grimm’s Fairy Tales* (pp 106–110). While listening, students record examples of repetition and symbols. Ask:

* What patterns of repetition did you notice in ‘Rumpelstiltskin’ and what could they symbolise? (For example, the repetition of the word ‘little’ to emphasise Rumpelstiltskin's size; the significance of the number 3 – ‘three turns,’ (p 107) ‘whirr, whirr, whirr,’ (p 107), ‘three days’ (p 108)).
* What other symbols did you identify, and what could they represent? (For example, the mill represents poverty.)

### Part

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

|  |  |
| --- | --- |
| Stage 2 (independent) | Stage 3 (teacher guided) |
| 1. Students select one of the symbols identified in ‘Rumpelstiltskin’ and draw a key event from the text that relates to that symbol. For example:  * symbol: gold * key event: Rumpelstiltskin turns straw into gold (repeated 3 times) * illustration: a drawing showing ‘a room full of riches’ (p 108). Gold is illustrated to convey meaning through image and colour. | 1. Revisit that traditional fairy tales originate from literature developed centuries ago, and that symbols reflect the time and place they were created. Explain that many of these symbols are universal. Universal symbols are well-known and hold similar meanings across different cultures and contexts. For example, dragons, castles, apples. 2. Read the following sentence aloud and incorporate gesture for impact:   The fearsome dragon, with razor-sharp claws, roars loudly as it soars menacingly in the sky.   1. Discuss how expanded noun and verb groups can be used in spoken texts to create detailed descriptions. For example:  * expanded noun group: razor-sharp claws * expanded verb group: roared loudly. |

### Part

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

|  |  |
| --- | --- |
| Stage 2 (teacher guided/independent) | Stage 3 (independent/small groups) |
| 1. Explain that prepositional, adverbial and adjectival phrases can be used in spoken texts to add detail and make them easier to understand. 2. Use [Resource 8 – symbol cards](#_Resource_8_–_1) to practise using prepositional, adverbial and adjectival phrases in speech. Using the dragon symbol, model using prepositional, adverbial and adjectival phrases while adjusting volume, pace and intonation. For example:   The fearsome dragon with razor-sharp claws roars loudly. Its scales gleaming in the sunlight as it soars menacingly across the sky.   1. Identify examples of prepositional, adverbial and adjectival phrases and discuss how they have been used to enhance descriptions and provide specific details. For example:  * prepositional or adverbial phrase: ‘… in the sunlight …’ * adverbial phrase: ‘… menacingly across the sky.’ * adjectival phrase: ‘… with razor-sharp claws …’.  1. In pairs, students select a symbol from [Resource 8 – symbol cards](#_Resource_8_–_1) and practise using prepositional, adverbial and adjectival phrases while adjusting volume, pace and intonation. 2. Students write a description of the symbol they drew in activity 5 using prepositional, adverbial and adjectival phrases.   **Too hard?** Students jointly construct a description of a symbol from ‘Rumpelstiltskin’ in a teacher-guided group.  **Too easy?** Students use figurative language for effect. | 1. Students write a detailed description about one of the symbols from ‘Rumpelstiltskin’ using expanded noun and verb groups. For example, gold, king, queen, straw. Students underline their expanded noun and verb groups.   **Too hard?** Students draw an illustration of a universal symbol from ‘Rumpelstiltskin’ and label it with noun and verb groups.  **Too easy?** Students use figurative language for effect.   1. Students illustrate their symbol to convey meaning through image and colour. |

### Whole

1. Compare how students’ connotations to the symbols that they drew and described were different or similar. For example, for some students the symbol of gold may have positive connotations (good luck, fortune) while others may have negative connotations (greed, gluttony). Discuss how students’ connotations may vary given the diversity of culture and background.
2. Revise the importance of adjusting volume, pace and intonation to enhance meaning (Stage 2) and the role of gesture for impact (Stage 3) when presenting to an audience.
3. In small groups, students deliver their descriptions.
4. Students reflect on their peer’s presentations and provide feedback using the following guiding questions:

* What language features did the presenter use that contributed to your own enjoyment of the presentation?
* How did the speaker use volume, pace and intonation (Stage 2) and gestures (Stage 3) to make the presentation more engaging and impactful?

# 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 identify and describe how narrative structures, features and language are used in imaginative texts. | Students are learning to analyse and compare narrative structures, features and language used in imaginative texts. |
| Success criteria | Students can:   * experiment with setting for different contexts * create an orientation centred on time, place and characters using adjectival clauses * create a complication through a sequence of events using different sentence forms and cause-and-effect statements. | Students can:   * experiment with setting for different contexts * create an orientation centred on time, place and characters using embedded adjectival clauses * create a complication through a sequence of events using different sentence forms and non-finite verbs in adverbial clauses. |

## Lesson 5 – adapting the setting of a fairy tale

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

### Whole

1. Read the following riddle:

I sleep, I sleep, in a castle so grand

In a woodland, a wonderland, where no one can stand

A curse, a curse, cast me into a deep sleep,

Who am I? Who am I? Awakened by a hero’s leap.

1. Students identify the character represented in the riddle (Sleeping Beauty) and highlight word patterns, including repetition, rhyme and alliteration that create effect. Discuss how these word patterns contribute to the riddle’s overall effect.
2. Discuss how students’ background knowledge combined with information from the riddle helped build their mental model of the fairy tale.
3. Introduce 'Sleeping Beauty' as another classic Grimm's fairy tale that has been retold for centuries. Read ‘Sleeping Beauty’ from An Illustrated Treasury of Grimm’s Fairy Tales (pp 89–93). Pause during reading to discuss the genre codes and conventions. For example, magical elements: the spell that put Sleeping Beauty to sleep for 100 years.
4. After reading, students pose and respond to questions to clarify their understanding of the text. For example:

* Where does the fairy tale of ‘Sleeping Beauty’ take place?
* Why is the thorn hedge an important symbol in the fairy tale? What does it symbolise?

1. Refer to [Resource 4 – fairy tale codes and conventions](#_Resource__4) and analyse how ‘Sleeping Beauty’ is categorised within the fairy tale genre. Re-read the beginning of the text and model recording evidence using [Resource 5 – evidence of fairy tale codes and conventions](#_Resource_5_–_1).
2. In small groups, students use the text to identify and record the fairy tale codes and conventions on [Resource 5 – evidence of fairy tale codes and conventions](#_Resource_5_–_1).
3. As a class, compare findings and discuss how the codes and conventions shape the narrative structure and genre.
4. Explain that in narratives such as ‘Sleeping Beauty,’ symbols related to time and place are used to enhance the fairy tale’s magical and timeless qualities. Highlight how these symbols are woven into the text structure including the orientation, complication, sequence of events and the resolution.
5. As a class, brainstorm and list symbols evident in ‘Sleeping Beauty’ that centre on the setting (place). Discuss how each symbol contributes to the fairy tale genre. For example:

* the castle symbolises wealth, royalty and grandeur of the kingdom and reinforces the fairy tale setting
* the tower symbolises the mystery and danger of the tale.

### Part

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

|  |  |
| --- | --- |
| Stage 2 (teacher guided) | Stage 3 (pairs) |
| 1. Revise word associations, including word patterns and how they create cohesion or effect. Explain that word patterns are semantically related across a text (McDonald 2023). 2. Identify and record the word patterns in ‘Sleeping Beauty’ associated with castle (place). For example:  * ‘bedchambers’ (p 90) * ‘old tower’ (p 90) * ‘narrow winding staircase’ (p 90) * ‘great hall’ (p 90).  1. Discuss the purpose of using word associations, including word patterns, and the connotations associated with these words. For example, the words build information about the setting of ‘Sleeping Beauty’ creating a sense of grandeur, mystery and wealth. 2. Reinforce the importance of word associations, including word patterns and how they are used by authors as a strategy to make texts cohesive. | 1. Provide pairs of students with the fairy tale ‘Sleeping Beauty’. 2. In pairs, students highlight words that can have literal and metaphorical meanings. For example, thorn (p 92), thirteen (p 89). 3. Students select one of the highlighted words. For example, ‘thorn’. Students then write the literal and metaphorical meaning of each word. For example:  * literal meaning: a small, sharp, pointed growth on the stem or other part of a plant * metaphorical meaning: thorns symbolise danger or pain. They have a negative connotation.  1. In pairs, students share their word definitions with another pair. Students discuss how symbolism enriches the fairy tale. |

### Whole

1. Revisit how fairy tales can be adapted and that students experimented with characterisation by changing Rumpelstiltskin’s appearance in [Lesson 3](#_Lesson_3_–).
2. Review the importance of setting (time and place) in a fairy tale. Explain that students will adapt ‘Sleeping Beauty’ by experimenting with setting. Highlight that films by Walt Disney productions have adapted traditional fairy tales into modern day settings making them more relatable to today's audience. For example, Enchanted (2007) and A Cinderella Story (2004).
3. As a class, brainstorm modern day settings associated with ‘grandeur’ and ‘wealth’ that could transform 'Sleeping Beauty’ into a new and unique fairy tale. Record ideas on an anchor chart. For example:

* a luxury high-rise penthouse in Manhattan, New York
* a private estate in Beverly Hills, California
* a resort on a tropical island in Australia
* a mansion perched on the cliffs Sydney, with panoramic views of Sydney Harbour and the Opera House.

1. Explain that students will adapt the key event when the princess was left alone in the castle (p 90) by changing the setting.
2. In pairs, students select one of the modern-day settings from activity 20. Students brainstorm and record new symbols relevant to the updated setting. For example, luxury cars and designer clothes could replace the symbolic representation of ‘gold’ in the traditional tale.
3. Model writing a paragraph of an adapted setting. For example:

It happened that on the very day when she turned fifteen years old, Sleeping Beauty’s parents left her alone in their luxurious Manhattan penthouse. The space offered breathtaking views of the city skyline and was filled with designer furniture and striking modern art. Enjoying the solitude, Sleeping Beauty decided to settle in with a good book in her favourite reading nook. As she made her way through the penthouse, Sleeping Beauty noticed a narrow, spiralling staircase that she hadn’t seen before. Intrigued, she climbed the stairs and discovered a hidden door behind a bookshelf. As she carefully pushed it open, she entered a secret room where a peculiar elderly woman sat quietly.

1. Deconstruct the paragraph to identify word patterns associated with the setting (penthouse). For example, designer furniture, modern art.
2. Students independently write a paragraph of an adapted setting. Encourage students to use a thesaurus to find synonyms to improve their vocabulary choices and avoid repetition when they revise their writing.

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

1. Students present their writing in stage-based groups and reflect on their authorial choices to enhance descriptions.

**Note:** students will use their chosen setting to write an orientation for an adapted fairy tale in [Lesson 6](#_Lesson_6_–).

## Lesson 6 – writing an orientation to adapt a fairy tale

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

### Whole

1. In stage-based groups, students engage in a [hot seat](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/569) activity to practise posing and responding to questions using sentences of varying lengths. Students take turns in the ‘hot seat’ responding to open-ended (Stage 2) or analytical and evaluative questions (Stage 3) posed by other members of the group. For example, ‘What happened in the tower of the castle?’ or ‘How did you feel about meeting the prince?’ The student in the ‘hot seat’ responds in the persona of a character from ‘Sleeping Beauty’. For example, ‘I met an old woman spinning flax.’ ‘I met an old woman spinning flax and I curiously asked her about the spindle’ or ‘When I met the old woman spinning flax, I reached out to touch the spindle.’
2. Review [Resource 4 – fairy tale codes and conventions](#_Resource__4) and discuss how the characters in ‘Sleeping Beauty’ from *An Illustrated Treasury of Grimm’s Fairy Tales* drive the plot forward. Ask:

* Who do you think the protagonist or antagonist is and why? Describe their personality and emotional attributes.
* Who are the supporting character(s)? What role do they play in the plot of the fairy tale?

1. Revise how authors develop characters and portray them as ‘good’ or ‘evil’. Explain that authors apply various strategies to develop characters such as describing their physical appearance. This allows the audience to gain a deeper understanding of the character’s personality and emotional attributes.
2. In pairs, assign students a character from the orientation of ‘Sleeping Beauty’ to analyse using evidence from the text. For example, King, Queen, Wise Women, The thirteenth Wise Woman, The twelfth Wise Woman. Students record their ideas on [Resource 7 – character analysis](#_Resource_6_–). For example:

* Character: the King (father of the princess)
* Personality and emotional attributes: loving, desperate for a child, protective
* Evidence: ‘“If only we had a child!”’ (p 89), ‘...the Queen gave birth to a baby girl who was so pretty that the King could not contain his joy and ordered a great feast’ (p 89), ‘The King tried everything to keep his dear child from the promised misfortune’ (p 90).

1. As a class, share student's findings. If appropriate, Stage 3 students discuss if their characters were gender stereotyped. For example, the King.
2. Revise how characters are a code and convention of fairy tales and discuss how fairy tales can be adapted by experimenting with characterisation. For example, in [Lesson 3](#_Lesson_3_–) when students experimented with the character of Rumpelstiltskin.

### Part

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

|  |  |
| --- | --- |
| Stage 2 (teacher guided) | Stage 3 (pairs/independently) |
| 1. Revise adjectival clauses from Component A. Discuss how an adjectival clause operates as an adjective to give more information to a noun or pronoun in a complex sentence. Emphasise that adjectival clauses typically begin with a relative pronoun ‘who’, ‘whom’, ‘whose’, ‘which’ and ‘that’. 2. Innovating from Sleeping Beauty, display a complex sentence with an adjectival clause. For example, ‘The queen gave birth to a baby girl whose beauty radiated across the kingdom.’ 3. Discuss how the adjectival clause adds information to the subject(s). For example, provides additional insight into the personality and emotional attributes of the characters, the King and Queen. | 1. In pairs, students discuss how characters from ‘Sleeping Beauty' could be adapted to suit a modern-day context. Encourage students to challenge gender stereotypes. 2. Students experiment with characterisation using a variety of simple and compound sentences. For example:  * simple sentence: ‘The twelve esteemed members of the community arrived at the party.’ * compound sentence: ‘The esteemed members of the community were known for their wisdom, and they regularly attended charity events.’ |

### Part

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

|  |  |
| --- | --- |
| Stage 2 (pairs/independent) | Stage 3 (teacher guided/independent) |
| 1. In pairs, students discuss how characters from ‘Sleeping Beauty' could be adapted to suit their modern-day setting. 2. Students write complex sentences with adjectival clauses about their adapted character from ‘Sleeping Beauty’ to suit a modern-day setting. For example, ‘The twelve esteemed members of the community, who were known for their wisdom, arrived at the party.’ | 1. Revise adjectival clauses in complex sentences and commas to separate a subordinate clause from the main clause from Component A. 2. Innovating from Sleeping Beauty, display a complex sentence with an adjectival clause. For example, ‘A long time ago a King and Queen, **who were desperate for a child,** longed for an heir to the throne.’ 3. Discuss how the adjectival clause modifies the noun (King and Queen) and adds detail. For example, provides additional insights into the personality and emotional attributes of the characters. Discuss how these attributes reflect the character archetypes and stereotypes. 4. Students experiment with embedding adjectival clauses into complex sentences using their simple and compound sentences from activity 11. For example, ‘The twelve esteemed members of the community, who were known for their wisdom, arrived at the party.’   **Too hard?** Jointly construct complex sentences.   1. Students share their sentences and discuss how each adjectival clause provides additional details about the character. |

### Whole

1. Revise the purpose of an orientation in a narrative. For example, introduces the setting (time and place), characters and includes an event that foreshadows the plot. Explain how the orientation can help a reader recognise the genre of the text.
2. Explain that students will write an adapted orientation for ‘Sleeping Beauty’ to demonstrate their understanding of setting (time and place) and characterisation in fairy tales. Explain that students will adapt the characters from ‘Sleeping Beauty’ to align with their modern-day setting from [Lesson 5](#_Lesson_5_–).
3. Using the exemplar paragraph about the setting from [Lesson 5](#_Lesson_5_–) and the traditional orientation from ‘Sleeping Beauty’ as inspiration, model writing an adapted orientation for ‘Sleeping Beauty’. For example:

Once upon a time, in a luxurious penthouse high above the bustling streets of New York, there lived a wealthy couple who longed for a child.Every day, they gazed out over the city skyline and wished that one day they would hold a baby in their arms. After many years, their wish came true. A beautiful baby girl was born. Her father, a prominent businessman, was so overjoyed that he decided to host an extravagant party. It was the talk of the city! He invited their family, friends, and many acquaintances who had always admired their success, and together they celebrated.

At the party, the guests mingled and admired the exquisite food and decorations. One guest remarked, “This is the most splendid party I’ve ever attended! The penthouse is breathtaking.” Among the guests were thirteen esteemed members of the local community who were known for their generosity and charitable contributions. Each guest brought a thoughtful gift and was excited to celebrate the birth of the child. “We’re honoured to be here. I hope our gifts bring joy to your little one” they expressed with great delight. Due to a minor oversight, one particular community member was accidentally left off the invitation list and this caused considerable disappointment to the would-be guest. This sparked a chain of events that would alter the course of their lives...

1. Discuss how the fairy tale has been adapted and identify language features used. For example, adjectival clauses with noun groups.
2. Co-construct success criteria for writing. For example:

* use an orientation to create the beginning of a narrative
* experiment with characterisation (Stage 3)
* use a variety of sentences forms
* use commas to separate clauses
* use adjectival clauses to add information to subjects and objects
* use adjectival clauses with noun groups to add information to subjects and objects
* use a thesaurus to locate and use synonyms to expand vocabulary, avoid repetition and engage the reader
* create written texts that include multiple paragraphs with clear, coherent transition of ideas (Stage 3).

1. Students use an imaginative [writing scaffold](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/658) to plan their adapted orientation of ‘Sleeping Beauty’.
2. Students compose their orientation drawing on elements from the traditional fairy tale.

**Too hard?** Students jointly construct a text in a teacher-guided group.

1. While students compose their orientation, work with small groups to provide feedback. Prompt students to apply teacher feedback to revise and edit their writing.
2. In pairs, students share their adapted orientations and reflect on their writing. Ask guiding questions, for example:

* Did you experiment with synonyms to improve the description of your setting and characters? Can you give an example and describe the effect?
* How did the use of adjectival clauses enhance your orientation? For example, it improved the description the setting and or a character.
* How did your adapted orientation reflect a modern-day context and challenge character archetypes and stereotypes? (Stage 3)

## Lesson 7 – planning for a digital text

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

**Note:** the film, Maleficent is rated PG. Please ensure appropriate parental/guardian consent is obtained prior to viewing the official trailer.

### Whole

1. Read the excerpt from ‘Sleeping Beauty’ in An Illustrated Treasury of Grimm’s Fairy Tales (p 89) from ‘When Eleven of the Wise Women had made...’ to ‘Then she turned and left’. While listening, students take notes and paraphrase the event using their own words.
2. Re-read the excerpt while students record the adverbs, nouns and verbs in the key event (when the thirteenth Wise Woman is introduced). For example:

* nouns: women, promises, thirteenth, feast, King, daughter, spindle, greeting
* verbs: cried, prick, fall, left
* adverbs: suddenly.

1. Record words students have identified from the excerpt. Discuss how these words work together to influence a reader’s emotional response to the Thirteenth Wise Woman. For example, the nouns ‘daughter’ and ‘spindle,’ with the verbs ‘cried,’ ‘prick,’ and ‘fall,’ and the adverb ‘suddenly,’ create the mood (of fear and tension).
2. Refer to the ‘formulaic plot structure’ from [Resource 4 – fairy tale codes and conventions](#_Resource__4). Ask students what phase of the narrative structure they think the event from the excerpt in activity 2 represents. For example, the complication. Students justify their responses.
3. Explain that the complication or the middle of the story is where the protagonist is faced with different challenges, struggles or obstacles that they need to overcome. Discuss the significance of a complication. For example, the conflict between the antagonist and protagonist drives the plot forward.
4. As a class, record the complication and the sequence of events in ‘Sleeping Beauty’ on an anchor chart. For example:

* Complication: the thirteenth Wise Woman, who was not invited to the feast, makes an uninvited appearance and curses the newborn princess. She declares that the princess will prick her finger on a spindle on her fifteenth birthday and die.
* Sequence of events:
* The twelfth Wise Woman softens the curse, changing it from death to a hundred-year sleep.
* The King orders all spindles in the kingdom to be destroyed.
* On her fifteenth birthday, the princess explores the castle and finds an old woman spinning flax in a small room.
* The princess pricks her finger on the spindle and falls into a deep sleep.
* The sleep affects the entire castle, and a hedge of thorns grows hiding it from view.

1. Introduce the Walt Disney film Maleficent as an adaptation of the fairy tale ‘Sleeping Beauty.’ Revise that Disney has adapted many traditional fairy tales as films to entertain children and adults. Revisit the idea that while fairy tales first appeared centuries ago, they continue to be popular as they are modernised to suit today's audience.
2. View and analyse [Maleficent Official Trailer (2:06)](https://youtu.be/w-XO4XiRop0?si=MWp7GHwZg5DoOrWx) to identify the genre codes and conventions. For example:

* Code: the film uses music, sound effects and dialogue
* Form: a film that follows the codes and conventions of the fantasy/fairy tale genre
* Function: the primary function of Maleficent is to entertain
* Mode: the film uses visuals (cinematography, visual effects, costumes, and makeup), audio (dialogue, music, sound effects), and performance (acting)
* Medium: a film that can be experienced in various formats such as cinema screenings or television broadcasting or streaming services, such as Netflix.

1. Re-watch [Maleficent Official Trailer (2:06)](https://youtu.be/w-XO4XiRop0?si=MWp7GHwZg5DoOrWx) and discuss how sound, images and colour contribute to meaning. For example, the effects like the rustling of Maleficent’s wings, magical spells and background music builds suspense. Ask:

* How do the visual elements (costumes, character appearances, special effects) in the film differ to the event in the Grimm’s fairy tales?
* How does the integration of sound and music in the film enhance Maleficent's portrayal as evil compared to the text?
* Why were certain elements adapted or changed in the film version? Which version of the curse did you find more enjoyable. Why?

1. Discuss similarities and differences between this adaptation and the traditional fairy tale. For example:

* similarities: purpose to entertain, setting (a kingdom), protagonists (King and Queen), characters based on archetypes (Stage 3)
* differences: medium (printed book and film), visuals (animations and illustrations).

1. Explain that students will create a digital storyboard for an adapted complication and sequence of events for ‘Sleeping Beauty’. Encourage students to use inspiration from the Maleficent trailer in their storyboard. For example, include words, sounds, and images.
2. Students create a digital storyboard using [Canva for Education](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/653). Explain that students will use their digital storyboards as their plan for writing.
3. Students participate in a [gallery walk](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/555) to view each other's storyboards and provide peer feedback, considering how words, images, and colours contribute to their text.

**Note:** students’ digital storyboards will be used in [Lesson 8](#_Lesson_8_–).

## Lesson 8 – drafting and composing a complication to adapt a fairy tale

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

### Whole

1. Students sit in a circle and, as a class, retell an adapted version of ‘Sleeping Beauty’ using various sentence forms and temporal connectives for cohesion. As a class reflect on the co-constructed narrative. Discuss if the adapted fairy tale incorporated elements of other genres, such as adventure or science fiction, and if so, how.
2. Revisit [Resource 4 – fairy tale codes and conventions](#_Resource__4) and read the information under the heading ‘magical elements’. Brainstorm and record magical elements in the traditional fairy tale, ‘Sleeping Beauty’ of An Illustrated Treasury of Grimm’s Fairy Tales. For example, magical gifts, the curse and the thorn hedge.
3. Explain that authors use a variety of sentence forms to achieve clarity and for effect and identify examples from the text. For example:

* simple sentence: ‘She fell down in a deep sleep’ (p 90)
* compound sentence: ‘She could not undo the evil promise, but she could soften it’ (p 90)
* complex sentence: ‘When eleven of the Wise Women had made their promises, suddenly the thirteenth came in.’ (p 89).

### Part

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

|  |  |
| --- | --- |
| Stage 2 (teacher guided) | Stage 3 (pairs/independent) |
| 1. Revise cause-and-effect statements from Component A. 2. Display a cause-and-effect statement innovated from ‘Sleeping Beauty’. For example, ‘Due to the curse placed on her, Sleeping Beauty fell into a deep sleep’. 3. Identify the cause, effect and subordinating conjunction. For example:  * cause: ‘...the curse placed on her’ * effect: ‘Sleeping Beauty fell into a deep sleep’ * subordinating conjunction: ‘Due to’.  1. Innovate off ‘Sleeping Beauty’ to co-construct cause-and-effect statements that reflect magical elements. | 1. In pairs, students revise their storyboard from [Lesson 7](#_Lesson_7_–) to ensure it includes magical elements. 2. In pairs, students share how the magical elements in their storyboard are enhanced by their choice of words, images, and colours. |

### Part

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

|  |  |
| --- | --- |
| Stage 2 (independent/pairs) | Stage 3 (teacher guided) |
| 1. Students revise their storyboard from [Lesson 7](#_Tips_and_tricks) to ensure it includes magical elements reflected through words, images and colours. 2. Students use their storyboard to write their own cause-and-effect statements. 3. In pairs, students share their revised storyboards. Each student provides constructive feedback on their partner's use of magical elements and the use of cause-and-effect statements. | 1. Revise non-finite verbs in adverbial clauses 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. Model writing non-finite verbs in adverbial clauses using the text. For example, ‘To fulfil the magic spell, Sleeping Beauty pricked her finger on the magical spindle**.’** 2. Identify the main clause, non-finite (adverbial clause) and non-finite verb. For example:  * main clause: ‘Sleeping Beauty had to prick her finger on a magical spindle’ * non-finite (adverbial) clause: ‘to fulfil the magic spell’ * non-finite verb: ‘to fulfil’.  1. Students use their storyboards to experiment using non-finite verbs in adverbial clauses. |

### Whole

1. Explain that students will use their storyboard as a plan to independently write an adapted complication and sequence of events based on the fairy tale ‘Sleeping Beauty.’
2. Display and read [Resource 9 – Sleeping Beauty exemplar](#_Resource__9). Discuss how the fairy tale has been adapted and identify language features used. For example, adjectival clauses with noun groups, variety of sentence forms non-finite verbs in adverbial clauses.
3. Co-construct success criteria for writing a complication and sequence of events.

The table below provides an example of success criteria for Stage 2 and Stage 3 students.

|  |  |
| --- | --- |
| Stage 2 success criteria | Stage 3 success criteria |
| Students can:   * use a variety of sentences forms and commas to separate clauses * use adjectival clauses to add information to subjects and objects * create cause-and-effect statements. | Students can:   * include multiple paragraphs to organise ideas * use a variety of sentence forms and commas to separate clauses * experiment with the use of non-finite verbs in adverbial clauses * experiment with embedding adjectival clauses to modify the meaning or to add detail to a noun or noun group. |

1. Students draft and compose their adapted complication and sequence of events using their storyboards from [Lesson 7](#_Lesson_7_–) and the co-constructed success criteria.

**Too hard?** Students compose their complication and sequence of events in a teacher-guided group.

1. While students compose their complication and sequence of events, work with small groups to provide feedback. Prompt students to apply teacher feedback to revise and edit their writing.
2. As a class, students compare similarities and/or differences between the traditional version of ‘Sleeping Beauty’ and their adaptations.

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

**EN2-CWT-02** – 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 adjectival clauses with noun groups to add information to subjects and objects
* create cause-and-effect statements
* use simple, compound and complex sentences of varying lengths for variation and readability
* use a comma to separate a dependent clause before a main clause.

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

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

* experiment with the use of non-finite verbs in adverbial clauses
* experiment with embedding adjectival clauses with the subject and/or object of other clauses, to modify the meaning or to add detail to a noun or noun group
* vary sentence structures or lengths when using simple, compound and complex sentences, with a focus on achieving clarity and effect suited to text purpose
* use a comma to separate a subordinate clause or a phrase from the main clause, or to separate information within a sentence, or to separate items in a list.

# 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 recognise how imagery, symbol and characterisation are represented in literature. | Students are learning to analyse how imagery, symbol, connotation and characterisation are represented in literature. |
| Success criteria | Students can:   * recognise imagery and symbols in texts * use figurative language, including similes and metaphors, to create imagery * plan and deliver a spoken presentation using prepositional, adverbial and adjectival phrases for effect * describe the role of characters and how they invite emotional engagement in narratives * create an alternative narrative resolution using cohesive devices, including tense and subject–verb agreement. | Students can:   * recognise and describe universal symbols in texts * use figurative language, including metaphor and hyperbole for effect and engagement * plan and deliver a spoken presentation using expanded noun and verb groups for effect * recognise how character archetypes and stereotypes are represented in narratives * create an alternative narrative resolution using cohesive devices, including tense and subject–verb agreement * experiment with thematic elements. |

## Lesson 9 – identifying and using imagery

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

### Whole

1. Display [Resource 10 – Snow White poem](#_Resource__10_1) and identify types of figurative language. For example:

* simile: ‘The Queen’s scheme was as sly as a cat’; ‘Snow White’s slumber was as deep as the sea’
* metaphor: ‘Snow White’s allure is a dazzling flame’; ‘Envy’s a bitter bite’
* personification: ‘As morning sun chases away the night’.

1. Discuss how the use of figurative language has created imagery in the poem.
2. Introduce ‘Snow White and the Seven Dwarfs’ as another familiar fairy tale from *An Illustrated Treasury of Grimm’s Fairy Tales.* Read the beginning of the fairy tale (p 94) until ‘...black as ebony’ (p 103). While reading, pause to discuss the fairy tale codes and conventions.
3. After reading, pose questions to check for student comprehension and understanding of ‘imagery, symbol and connotation’. For example:

* How does the description of Snow White’s appearance '...skin was white as snow, lips were as red as blood, and hair was as black as ebony.' (p 94) appeal to your senses?
* What does the mirror symbolise in this fairy tale?
* What is the connotation of the word ‘fairest’? How does this word choice affect the Queen's reaction?

1. Explain how imagery is often used in fairy tales to represent events and themes in a visually descriptive way (McDonald 2023).
2. Identify figurative language and its impact on the text. For example:

* simile: ‘...she had a little daughter, whose skin was as white as snow, lips were as red as blood, and hair was as black as ebony’ (p 94) creates a vivid description of Snow White’s appearance
* simile and personification: ‘The envy and pride grew in her heart like a weed’ (p 95) gives human like qualities to abstract emotions
* hyperbole: ‘You, Queen, are the fairest of all’ (p 95) emphasises the Queen's vanity (Stage 3).

**Note:** if appropriate, discuss the stereotyping of ‘beauty’ in the fairy tale genre as demonstrated in ‘Snow White and the Seven Dwarfs’. For example, fair skinned characters are considered ‘beautiful’. Ask students how this stereotype is challenged in society today. Use examples of modern Disney animations that feature more diverse characters, including Mulan, Moana, Tiana from the Princess and the Frog and Lilo and Stitch.

1. Review idioms from previous learning and how they can be used to create imagery (Stage 2) and to extend knowledge of non-literal word meanings (Stage 3).
2. Display the sentence ‘Then the Queen was shocked, and turned yellow and green with envy’ (p 95). Students explain how the idiom ‘green with envy’ creates imagery and has a non-literal meaning. Discuss the connotations often associated with the colour green. For example, jealousy or illness.
3. Display a range of idioms related to colour. For example, ‘golden opportunity,’ ‘caught red-handed’, ‘once in a blue moon’, ‘seeing red’, ‘tickled pink’. Explain the non-literal meaning of the idioms and the imagery they create.

## 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 write sentences using figurative language about the apple from ‘Snow White and the Seven Dwarfs’. For example:  * simile: The apple was as red as a rose. * idiom: The Queen saw the apple as a golden opportunity to poison Snow White.  1. Students share their sentences with another pair and identify the type of figurative language used. | 1. Identify types of punctuation in [Resource 10 – Snow White poem](#_Resource__10_1) and discuss its impact. For example:  * dashes: "But here’s where the story turns quite ‘sweet’—," used for irony * parentheses: ‘(so they say)’ and ‘(imagine that!)’ provides additional commentary with a humorous effect.  1. Revise the recurring and universal symbols from ‘Snow White and the Seven Dwarfs’. For example, apple and mirror. 2. Discuss what the red apple and mirror symbolise. For example, poison, danger and temptation (apple), vanity (mirror). |

### Whole

1. Model writing sentences describing what happened to Snow White when she bit the poisoned apple. Include figurative language to create imagery, dashes and parentheses (Stage 3). For example:

She stretched out her hand and took the poisonous red apple (a classic mistake really!) The apple was a dangerous trap – its sweetness soon turned to bitterness. She fell gently to the ground like an autumn leaf.

1. Students write sentences about a symbol from a familiar fairy tale using figurative language. Ensure Stage 3 includes a variety of punctuation including dashes and parentheses.

**Too hard?** Provide students with sentence stems for metaphor and or similes. For example, ‘The \_\_ is as \_\_ as....’

1. Students share their writing and identify types of figurative language used.

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

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

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

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

* recognise imagery and symbols in literature.

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

* extend knowledge of literal and non-literal word meanings through idiom or metaphor
* describe multiple meanings of words, including their metaphorical uses.

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

* recognise recurring and universal symbols and imagery in literature, describe their meanings and experiment with symbol and imagery when creating texts.

## Lesson 10 – presenting planned spoken text and characterisation

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

### Whole

1. Revisit [Resource 4 – fairy tale codes and conventions](#_Resource__4), focusing on the information under the heading ‘characterisation’. Discuss how the protagonist, antagonist and supporting characters within ‘Snow White and the Seven Dwarfs’ from *An Illustrated Treasury of Grimm’s Fairy Tales* help drive the plot. Ask:

* Who do you think the protagonist or antagonist is and why? Describe their personality and emotional attributes.
* Who are the supporting character(s)? What is their role in the fairy tale’s plot?
* How does the Queen’s character fit with the stereotype of ‘stepmothers’ often portrayed in fairy tales? (Stage 3)

1. Highlight how, like many traditional fairy tales, ‘Snow White and the Seven Dwarfs’, uses character appearances to reinforce their roles and attributes. For example, Snow White's 'beauty’ is emphasised throughout the text which also portray her as being ‘good’. In contrast with the evil Queen, whose 'beauty’ disguises her 'bad’ attributes (vanity and jealousy).
2. Students select a character from 'Snow White and the Seven Dwarfs’ to analyse using evidence from the text. Students record their ideas on [Resource 7 – character analysis](#_Resource_6_–). For example:

* Character: the Queen
* Personality and emotional attributes: jealous, deceptive, vain, vengeful
* Evidence
* jealous: ‘She was a beautiful woman, but proud and haughty, and she could not bear to be less beautiful than anyone else.’ (p 94)
* deceptive: ‘She disguised herself as an old peddler woman and painted her face so that no one could recognise her.’ (p 98)
* vain: ‘She had a wonderful looking glass: when she stood in front of it and said, 'Mirror, mirror, on the wall, Who in this land is the fairest of all?' the looking glass would answer, 'You, Queen, are the fairest of all!'" (p 95)
* vengeful: ‘The envy let her have no rest. She thought of nothing but how she might kill her stepdaughter (p 98).

1. In pairs, students compare their character analysis.
2. Explain that students will use their analysis to write and present a riddle that describes their character.
3. Read aloud [Resource 11 – Who am I?](#_Resource_11_–_1) adjusting volume, pace, and intonation to enhance and convey meaning. Incorporate purposeful gestures during the presentation.
4. Reflect on the use of volume, pace, intonation and gestures and evaluate their impact on the audience.
5. Students identify who the character is and the language features that supported characterisation. For example:

* prepositional, adverbial and adjectival phrases that accurately reflect the character's thoughts or actions (Stage 2)
* expanded noun and verb groups that depict the character as a stereotype (Stage 3)
* connectives for cohesion.

1. Co-construct success criteria for a spoken text. For example:

* include a variety of sentence forms for variation
* use connectives for cohesion
* use present tense to build emotional connections between the reader and character
* use prepositional, adverbial and adjectival phrases to enhance descriptions (Stage 2)
* use expanded noun and verb groups to enhance descriptions (Stage 3)
* adjust volume, pace, intonation and include gesture (Stage 3) to enhance meaning and impact for the audience.

1. Students draft and compose their character riddle.

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

1. In small groups, students present their riddle.

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

* identify connective vocabulary that supports cohesion and understanding in a spoken text
* select and use prepositional, adverbial and adjectival phrases to extend communication and to suit the intended purpose of a planned and delivered spoken presentation.

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

* describe how a character drives the plot in a narrative
* describe how characters invite emotional engagement with 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-OLC-01** – communicates to wide audiences with social and cultural awareness, by interacting and presenting, and by analysing and evaluating for understanding

* evaluate the role of gesture during social and learning interactions and describe its impact on the audience
* select and use a variety of sentence lengths to suit the purpose of planned spoken texts
* use connectives to signal a change in perspective or to show causal relationships when speaking
* use expanded noun and verb groups to present planned, detailed descriptions.

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

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

## Lesson 11 – planning an alternate resolution to a fairy tale

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

### Whole

1. Read the resolution of ‘Snow White and the Seven Dwarfs’ from An Illustrated Treasury of Grimm’s Fairy Tales (pp 103–105). While listening, students take notes about the key events leading up to and including the resolution. In pairs, students use their notes to paraphrase how the fairy tale ends.
2. Refer to ‘formulaic plot structure’ from [Resource 4 – fairy tale codes and conventions](#_Resource__4) and remind students of the typical narrative structure of fairy tales, such as the orientation, complication, sequence of events and resolution.
3. As a class, record the key events from page 103 to 105 that led to the resolution in ‘Snow White and the Seven Dwarfs’. For example:

* The King's son arrives at the mountain. He bargains with the dwarfs and leaves with the Snow White in the glass coffin.
* As the coffin is carried off the piece of poisoned apple dislodges from Snow White’s throat.
* Snow White wakes from the magical sleep.
* Snow White's wicked stepmother learns from her magic mirror that she is no longer the ‘fairest in the land’.
* The King's son and Snow White marry.
* At the wedding, Snow White’s stepmother is forced to wear hot iron slippers as punishment.

1. Explain that fairy tales often have predictable endings, such as ‘happily ever after’ or the triumph of good over evil.
2. Review the different ways fairy tales can be adapted. Reflect on how students have experimented with changing different elements of traditional fairy tales. For example, adapting characters ([Lesson 3](#_Lesson_3_–) and [Lesson 6](#_Lesson_6_–)), adapting setting ([Lesson 5](#_Lesson_5_–)), orientation ([Lesson 6](#_Lesson_6_–)) and complication or sequence of events [(Lesson 8)](#_Lesson_8_–).
3. Explain that students will use their knowledge of ‘genre’, ‘characterisation’ and ‘imagery, symbol and connotation’ to write an alternate resolution for ‘Snow White and the Seven Dwarfs’. Revise how fairy tale adaptations can make texts more relevant in today's world. For example, challenging gender role stereotypes or modernising lessons or morals.
4. Facilitate a discussion about the different ways the resolution of ‘Snow White and the Seven Dwarfs’ could be adapted. Ask guiding questions, for example:

* Why might Snow White not wake up again? How would this tragic ending change the traditional tale’s plot? (a tragic ending)
* How would it be different if the evil stepmother did not die? Would there be a sequel to the tale? (open-ended resolution)
* Suppose that Snow White chooses not to be rescued by the prince? How would this modernise the tale and make it more relevant in the modern world? (empowering characters)
* What if Snow White ended up in a modern-day time and place? (contemporary setting)
* Suppose that the adapted resolution shifted away from the fantasy or fairy tale genre. What could happen? (different genres)

1. Students use an imaginative [writing scaffold](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/658) to plan an alternate resolution for ‘Snow White and the Seven Dwarfs.’

**Note:** students’ plans will be used in [Lesson 12](#_Lesson_12_–).

## Lesson 12 – drafting and composing an alternate resolution

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

### Whole

1. Read the excerpt from ‘Snow White and the Seven Dwarfs’ of An Illustrated Treasury of Grimm’s Fairy Tales from ‘Snow White had no suspicions ...’ to ‘... and ran away’ (p 99). While listening, students take notes and paraphrase the event using their own words.
2. Discuss how words work together to influence emotional responses to characters. Identify adverbs, nouns and verbs that create an emotional response to Snow White. For example:

* adverbs: quickly, (ran) away
* nouns: Snow White, woman, Queen
* verbs: tightened, lost, fell.

1. Reflect how the adverbs, nouns and verbs prompt the reader to feel empathy for Snow White and anger towards the Queen.
2. Revisit [Resource 4 – fairy tale codes and conventions](#_Resource__4) and re-read the information under the heading ‘moral lessons’. Discuss common themes across fairy tales. For example, as cautionary tales, to teach about societal values and morals in a certain time and place.
3. Re-read the resolution of ‘Snow White and the Seven Dwarfs’ from ‘It happened one day that ...’ (pp 103–105). Ask:

* What tense was used throughout the text? (Past tense is typically used in fairy tales, it can be considered as a code and convention of fairy tales as it is used to tell a story that has happened ‘long ago’.)
* How does the evil stepmother’s attendance at the wedding contribute to the narrative structure of the fairy tale? (It is an event that resolves the complication or problem.)
* What do you think the main theme(s) or moral lesson is in ‘Snow White and the Seven Dwarfs’?
* Do you think the theme or moral lesson is still relevant in modern society? Why or why not?

### Part

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

|  |  |
| --- | --- |
| Stage 2 (independent/pairs) | Stage 3 (teacher guided/independent) |
| 1. Students record word patterns related to the characters from ‘Snow White and the Seven Dwarfs’. For example:  * Snow White: daughter, pretty, kind * Queen: stepmother, evil, wicked.  1. In pairs, students discuss the connotations associated with each word. Remind students how word patterns connect different parts of a text. | 1. Compare the themes and moral lessons from ‘Rumpelstiltskin’, ‘Sleeping Beauty’ and ‘Snow White and the Seven Dwarfs’. 2. Students write a reflection comparing the themes and moral lessons between ‘Rumpelstiltskin’, ‘Sleeping Beauty’ and ‘Snow White and the Seven Dwarfs’. |

### Whole

1. Explain that students will use their plan from [Lesson 11](#_Lesson_11_–) to write an alternate resolution to ‘Snow White and the Seven Dwarfs’. Check student understanding about the purpose of a resolution through questioning.
2. Display and read [Resource 12 – adapted resolution exemplar](#_Resource_13_–). Discuss how the fairy tale has been adapted and identify language features and punctuation used. For example, deliberate use of past tense, figurative language, causal conjunctions, subject–verb agreement, parentheses and dashes (Stage 3).
3. Students draft and compose their adapted resolution.

**Too hard?** Students work in a teacher-guided group to compose their resolution.

1. While students compose their resolution, work with small groups to provide feedback. Prompt students to apply teacher feedback to revise and edit their writing.
2. Select students to present their writing to the class to monitor achievement. Discuss the moral lessons or thematic elements (Stage 3) that are reflected through their adapted resolution.

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

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

* paraphrase portions of a spoken text or information that is presented through media.

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

* use word associations to build word knowledge.

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

* identify and describe how text structure, features and language work together to achieve a text’s purpose.

**EN2-CWT-02** – 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 temporal, conditional and causal conjunctions within sentences, and as connectives to link ideas across sentences for cohesion
  + maintain appropriate, consistent past, present or future tense across a text.

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

* analyse key ideas and perspectives expressed by others through paraphrasing and note-taking
* identify word patterns, including repetition, that create cohesion or effect.

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

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

**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

* + control tense across a text according to purpose, shifting between past, present and future tense if required
  + maintain correct noun–pronoun referencing, subject–verb agreement and use temporal, conditional and causal connectives to build cohesive links across a text
  + experiment with dashes and parentheses for humorous or ironic effect.

# Week 4

## Component A teaching and learning

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

### Planning framework

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

## Component B teaching and learning

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

### Learning intentions and success criteria

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

|  |  |  |
| --- | --- | --- |
| Element | Stage 2 | Stage 3 |
| Learning intention | Students are learning to identify texts characterised by more than a single genre and create texts by drawing on fairy tales for inspiration. | Students are learning to apply knowledge of genre codes and conventions and create texts by drawing on fairy tales for inspiration. |
| Success criteria | Students can:   * plan and write a text to instruct, including a statement of purpose, list of resources and a sequence of steps using verb sentence openers * plan an imaginative text using knowledge of narrative structure (orientation, complication and resolution) * use imagery to create an engaging orientation for an adapted fairy tale. | Students can:   * plan and create a written text that includes multiple paragraphs with clear, coherent transition of ideas * plan an imaginative text using use knowledge of genre codes and conventions * create an orientation for an adapted fairy tale and experiment with figurative language. |

## Lesson 13 – planning a text to instruct

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

### Whole

1. Introduce the fairy tale ‘Jorinda and Jorindel’ from *An Illustrated Treasury of Grimm’s Fairy Tale* by displaying the illustration on page 140. Students make predictions about the setting, characters and plot using their background knowledge of the fairy tale genre.
2. Read ‘Jorinda and Jorindel’ (pp 137–141). Pause to discuss and define unfamiliar vocabulary or phrases. For example, ‘lad’, ‘mournful’, ‘fixed like a statue or fixed as a stone’. Explore how these vocabulary choices contribute to building a mental model and support comprehension.
3. As a class, discuss the fairy tale codes and conventions evident in ‘Jorinda and Jorindel’. For example, good and evil characters, magical elements and the formulaic plot structure.
4. Compare similarities and differences between the challenges the protagonist faced in ‘Jorinda and Jorindel’ with other fairy tales explored in this unit. For example, in ‘Jorinda and Jorindel’, the old fairy turned Jorinda into a nightingale and captured her. In ‘Sleeping Beauty’, the thirteenth Wise Woman put her into a sleep for 100 years.
5. In small stage-based groups, students pose and respond to open-ended (Stage 2) and analytical and evaluative questions (Stage 3) that encourage deep thinking and discussion about the characters’ challenges or obstacles faced in the text. Students consider how these questions and answers contribute to a deeper understanding and enjoyment of the fairy tale.
6. Revise how fairy tales are centred around characters who face challenges or obstacles. Explain that students will use the challenges from ‘Jorinda and Jorindel’ to create a guide on how to survive the fairy tale.

### Part

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

|  |  |
| --- | --- |
| Stage 2 (pairs/independent) | Stage 3 (teacher guided) |
| 1. In pairs, students record a list of challenges the characters faced in ‘Jorinda and Jorindel’. For example, the old fairy turned Jorindel into a statue and Jorinda into a nightingale. 2. Students write a list of potential survival strategies or skills the characters could use to overcome the challenges. For example, follow a map to guide you along the right path to avoid the old fairy’s castle. | 1. Deconstruct and annotate [Resource 14 – surviving a fairy tale (Stage 3)](#_Resource_14_–) to identify the language features that support the text’s purpose to instruct. For example:  * variety of sentence forms and lengths to provide concise information or additional details * non-finite verbs in adverbial clauses * cohesive devices including noun–pronoun referencing.  1. Explore the structure of the text and how information is explained using logically sequenced paragraphs. For example:  * paragraph 1: introduction including the purpose and goal * paragraph 2: identifying potential dangers * paragraph 3: survival strategies or skills * paragraph 4: concluding statement that sums up purpose and goal.  1. Discuss how language and text features support the purpose of the informative text. |

### Part

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

|  |  |
| --- | --- |
| Stage 2 (teacher guided/independent) | Stage 3 (pairs/independently) |
| 1. Deconstruct and annotate [Resource 13 – ways to survive a fairy tale](#_Resource_13_–_1) to identify the language and text features that supports the text’s purpose to instruct. For example:  * language features: imperative sentences that begin with verb sentence openers, range of sentence forms, consistent tense, synonyms to avoid repetition * text structure: headings and subheadings, a statement of purpose or goal, bullet points and numbering to list items or steps.  1. Students use [Resource 15 – ways to survive a fairy tale template](#_Resource_15_–) to plan a text that instructs students how to survive a fairy tale. | 1. In pairs, students record a list of challenges the characters faced in ‘Jorinda and Jorindel’. For example, the old fairy turned Jorindel into a statue and Jorinda into a nightingale. 2. Students record a list of potential survival strategies or skills the characters could use to overcome the challenges. For example, use a disguise to hide your identity from the old fairy. 3. Provide students with an informative [writing scaffold](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/625?clearCache=d433eb94-ccdf-e6db-2043-d772265eb7cf) to plan their writing. Students record key information to support the structure of the informative text. For example:  * paragraph 1: introduction to outline the purpose of the guide * paragraph 2: identifying challenges and obstacles characters face in the fairy tale. * paragraph 3: survival strategies or skills that detail specific strategies for overcoming each challenge. * paragraph 4: conclusion to summarise the key points. |

### Whole

1. Discuss how students’ plans could be used to create a text that blends elements of multiple genres. For example, adventure, mystery or humour.

**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

* pose and respond to open-ended questions about literature that contribute to own or others’ enjoyment
* pose and respond to specific questions to clarify or follow up on information.

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

* identify the adverbs, nouns and verbs that influence own emotional response to characters
* identify how their background knowledge is used to actively build and adjust a mental model prior to and during reading.

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

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

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

* analyse how language, background and vocabulary knowledge, and inferencing are used together to effectively build and adjust a mental model prior to and during reading.

## Lesson 14 – composing and revising a text that instructs

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

### Whole

1. Re-read ‘Jorinda and Jorindel’ of *An Illustrated Treasury of Grimm’s Fairy Tale* (pp 137–141)*.* Students record 2 words to describe one of the characters and explain their thinking. For example:

* character: Jorinda
* word 1: brave; word 2: compassionate
* explanation: ‘Brave’ reflects Jorinda’s courage when facing the dangers posed by the old fairy. ‘Compassionate’ highlights Jorinda’s kindness which motivates Jorindel to embark on the dangerous quest to save her.

1. Display [Resource 16 – writing process](#_Resource_16_–_3) and explain that students will use their plan from [Lesson 13](#_Lesson_13_–) to draft and compose a guide for surviving the fairy tale, ‘Jorinda and Jorindel’.
2. Co-construct success criteria for composing a text that instructs.

The table below provides an example of success criteria for Stage 2 and Stage 3 students.

|  |  |
| --- | --- |
| Stage 2 success criteria | Stage 3 success criteria |
| Students can:   * include a statement of purpose or goal, list of resources and a sequence of steps * use a variety of simple, compound and complex sentences to provide direct instructions or additional information * use imperative sentences with verb sentence openers * use bullet points and numbering to list items or for a sequence of steps. | Students can:   * explain ideas through clear, sequenced paragraphs * use cohesive devices to support the transition of ideas * use varied sentences structures and lengths * experiment using non-finite verbs in adverbial clauses. |

1. Students draft and compose a guide on ‘How to survive the Jorinda and Jorindel fairy tale’ using their planned ideas from [Lesson 13](#_Lesson_13_–).

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

1. Revisit [Resource 16 – writing process](#_Resource_16_–_3) and discuss the importance of revising and editing.
2. Students use the success criteria to revise and edit their own writing.
3. Select a [peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549) protocol. In pairs, students provide feedback using the success criteria. Stage 3 students explain and justify their authorial decisions regarding the text structure and language features selected. Students apply peer feedback.

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

**EN2-CWT-02** – plans, creates and revises written texts for informative purposes, using text features, sentence-level grammar, punctuation and word-level language for a target audience

* create written texts that instruct, that may include a statement of purpose or goal, a list of resources and a series of steps
* use verb sentence openers to indicate action processes
* use imperative sentences to advise, provide instructions, express a request or a command
* use bullet points or numbering to list items or a sequence of steps.

## Lesson 15 – planning an adapted fairy tale

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

### Whole

1. Pose the question, ‘What is your favourite fairy tale and why?’ Students reflect on familiar fairy tales, including those in An Illustrated Treasury of Grimm’s Fairy Tales and from other cultures to answer the question. Encourage students to think about a character that may have stood out, an event that surprised them or a magical element that captured their imagination. As a class, share students’ ideas.
2. Revisit the reasons why fairy tales have been adapted or reimagined over time and in different modes and mediums, such as Walt Disney film adaptations. For example, to remain relevant in modern societies and engage different audiences.
3. Explain that over the next few lessons students will be composing an adapted fairy tale to be shared at a ‘Fairy Tale Festival’ in [Lesson 20](#_Lesson_20_–). Discuss the intended audience for the festival so that students can consider this from the planning phase. For example, younger peers, parents and carers and/or local authors. Students select a fairy tale as inspiration for their adapted text. Remind students that they can select one of the fairy tales explored in this unit (‘Rumpelstiltskin’, ‘Sleeping Beauty’, ‘Snow White and the Seven Dwarfs’ or ‘Jorinda and Jorindel’) or another of their choosing, including those from other cultures.
4. Review [Resource 3 – genre chart](#_Resource_3_–) and [Resource 4 – fairy tale codes and conventions](#_Resource__4) to discuss the typical codes and conventions of the fairy tale genre and how a fairy tale could be adapted with elements of other genres (Stage 2).
5. Co-construct success criteria for writing an adapted fairy tale.

The table below provides an example of success criteria for Stage 2 and Stage 3 students.

|  |  |
| --- | --- |
| Stage 2 success criteria | Stage 3 success criteria |
| Students can:   * use an orientation, complication and resolution structure * use varied sentence forms and a comma to separate a dependent clause before a main clause * use adjectival clauses to add information to subjects and objects * use language to create imagery or humour * use cohesive devices including conjunctions, connectives, and subject–verb agreement. | Students can:   * include multiple paragraphs with a clear transition of ideas * experiment with developing themes or moral lessons * use varied sentence forms and commas to separate clauses * embed adjectival clauses to add detail * experiment with figurative language for effect * use noun–pronoun referencing, subject–verb agreement, connectives and tense. |

1. Display [Resource 16 – writing process](#_Resource_16_–_3). Revise how good writers move back and forth between the phases to improve the quality of their writing. Explain that this lesson will focus on the planning phase of adapt.
2. Using [Resource 17 – planning template](#_Resource_17_–_4), model planning an adaption of the traditional fairy tale of ‘Snow White and the Seven Dwarfs.’

**Note:** refer to teacher [Resource 18 – ideas for planning](#_Resource_18_–) to support this task.

1. Students plan their adapted fairy tale using [Resource 17 – planning template](#_Resource_17_–_4).

**Note:** students will use their completed planning template to compose their text in [Lesson 16](#_Lesson_16_–_2), [Lesson 17](#_Lesson_17_–) and [Lesson 18](#_Lesson_18_–).

1. As a class, reflect on students planned ideas. Ask:

* What fairy tale codes and conventions are reflected in your plan?
* What elements of other genres are reflected in your plan (Stage 2)?

## Lesson 16 – drafting and composing an orientation

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

1. Watch [Frankly, I’d Rather Spin Myself A New Name: The Story of Rumpelstiltskin as told by Rumpelstiltskin (6:48)](https://www.youtube.com/watch?v=6dL1XO0IGrI). Discuss similarities and differences between the traditional fairy tale and the adapted version.
2. As a class, identify what made the adapted fairy tale effective. For example, the use of audio, visual, gestural features (mode and medium) and the inclusion of humour.
3. Explain that students will use their planned ideas from [Lesson 15](#_Lesson_15_–) to draft and compose an adapted fairy tale and present it digitally.
4. Display [Resource 16 – writing process](#_Resource_16_–_3) and review the importance of the drafting process. Review the modelled plan and the success criteria from [Lesson 15](#_Lesson_15_–_1).
5. Display and read the orientation from [Resource 19 – fairy tale adaptation](#_Resource_19_–) exemplar. Identify language features that support the texts genre and enhance engagement. For example, common codes and conventions and figurative language to create imagery.
6. Students review their writing plan from [Lesson 15](#_Lesson_15_–) and compose their orientation.
7. While students compose their resolution, work with small groups to provide feedback. Prompt students to apply teacher feedback to revise and edit their writing.
8. Revisit [Resource 16 – writing process](#_Resource_16_–_3) and discuss the difference between revising and editing. Discuss how authors continually revise and edit their texts to ensure they reach a refined final product.
9. Students revise their writing. Ask guiding questions, for example:

* What examples of figurative language have you used to create imagery in your writing?
* Have you clearly defined the time, place, and characters in your orientation?
* Did you use personal pronouns to connect with the audience? Provide an example and explain the effect (Stage 2)

1. Students revise their orientations using the success criteria. Encourage Stage 3 students to explain and justify their authorial decisions.
2. Select a [peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549) protocol. In pairs, students review each other’s writing and provide feedback using the success criteria. Students apply feedback.

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

**EN2-CWT-02** – plans, creates and revises written texts for imaginative purposes, using text features, sentence-level grammar, punctuation and word-level language for a target audience

* use language to create imagery or humour, including idioms, puns, simile and personification
* use personal pronouns to suit purpose and to connect personally with the audience.

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

**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 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 use ‘genre’, ‘characterisation’ and ‘imagery, symbol and connotation’ to create and present texts. | Students are learning to apply ‘genre’, ‘characterisation’ and ‘imagery, symbol and connotation’ to create and present texts. |
| Success criteria | Students can:   * draft and compose a complication, sequence of events and resolution using knowledge of vocabulary and language features that suits the genre(s) of a text * reflect on and monitor own texts according to given criteria, and respond to feedback from others * publish texts using digital technologies, including words, sounds, images and colour for effect * identify language features in spoken texts that contribute to enjoyment and understanding. | Students can:   * draft and compose a complication, sequence of events and resolution applying knowledge of vocabulary and language features that suits the genre codes and conventions of a text * reflect on own writing by explaining and justifying authorial decisions * publish texts using digital technologies suited to a particular audience and text purpose * identify and evaluate the language features that contribute to their own or others’ enjoyment. |

## Lesson 17 – drafting and composing a complication and sequence of events

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

### Whole

1. In small groups, students identify the fairy tale codes and conventions evident in their plan from [Lesson 15](#_Lesson_15_–).

**Note:** students use [Resource 4 – fairy tale codes and convention](#_Tips_and_tricks) for support.

1. Explain that students will use their plan and the success criteria from [Lesson 15](#_Lesson_15_–) to draft and compose the complication and sequence of events for their adapted fairy tale.
2. Display [Resource 19 – fairy tale adaptation](#_Resource_19_–). Students identify the complication and sequence of events. Discuss the language features and punctuation used. For example, cohesive links, adjectival clauses with noun groups, cause-and-effect statements, sentence forms of varying lengths, commas and dashes and parentheses (Stage 3).
3. Students draft and compose their complication and sequence of events. Provide students with a thesaurus to locate and use synonyms to expand vocabulary and avoid repetition.

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

**Too easy?** Students incorporate multiple complications or experiment with non-linear narrative structure.

1. While students compose their complication and sequence of events, work with small groups to provide feedback. Prompt students to apply teacher feedback to revise and edit their writing.
2. In pairs, students share their writing and reflect using guiding questions. For example:

* Can you identify and provide examples of cohesive links that you have used in your writing?
* What language choices did you use to create an engaging complication and sequence of events? For example, figurative language, varied sentence forms and punctuation.

## Lesson 18 – drafting and composing a resolution

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

### Whole

1. Display the illustration from ‘The Four Skilful Brothers’ (p 170) of *An Illustrated Treasury of Grimm’s Fairy Tales*. Divide students into stage-based groups and provide each group with one of the following questions:

* If this image is the orientation (beginning) of a fairy tale, what might happen next?
* If this image is the complication (middle) of a fairy tale what might happen before? What might happen next?
* If this image is the resolution (end) of a fairy tale, what might have happened?

1. Students respond to the question. Share responses with the class.
2. Reflect how analysing the structure of fairy tales can support students when composing their adapted fairy tale.
3. Read up to page 171 of ‘The Four Skilful Brothers’. In pairs, students apply their knowledge of the fairy tale codes and conventions to predict the resolution of the text. Share student responses.
4. Read page 172 and confirm students’ predictions. Revise how traditional fairy tales often have predictable endings that resolve conflict.
5. Review [Resource 16 – writing process](#_Resource_16_–_3) and explain that this lesson will focus on composing the resolution for an adapted fairy tale.
6. Read the resolution from [Resource 19 – fairy tale adaptation](#_Resource_19_–). Discuss how themes and moral lessons are reflected throughout the text.
7. Students draft and compose their resolution.

### Part

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

|  |  |
| --- | --- |
| Stage 2 (teacher guided/pairs) | Stage 3 (independent/pairs) |
| 1. Highlight how authors continually revise and edit their texts to ensure they reach a refined final product. 2. Select a [peer feedback protocol](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=f1f8e4b2-b81c-9de1-ec60-4d7243e956c6) for students to use. In pairs, students review each other’s writing and provide feedback using the success criteria. 3. While students are providing feedback, conference with students using the success criteria as a reference. | 1. Students re-read and reflect on their writing using the success criteria. 2. In pairs, students review each other’s writing and provide [peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=670264e-c389-1046-e775-9a03377ad8e5) using the co-constructed success criteria. |

### Part

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

|  |  |
| --- | --- |
| Stage 2 (independent/pairs) | Stage 3 (independent/teacher guided) |
| 1. Students apply teacher feedback. 2. In pairs, students reflect on their writing using guiding questions. For example:  * How have you developed characters that drive the plot forward? Consider their attributes, motivations, and actions * How have you used imagery or symbolism to enhance your text? | 1. Students apply feedback and reflect on the structure and language choices made to suit the purpose of the text. 2. While students are providing feedback, conference with students using the success criteria and questions to refine their reflection. For example:  * Does your writing demonstrate a clear theme or moral lesson? How? If not, what could be refined to ensure this? * How have you experimented with characterisation? For example, have you challenged character stereotypes. If so, what was the effect? * What other literary devices have you used to enhance your writing? For example, figurative language. |

### Whole

1. Reflect on the fairy tale codes and conventions explored throughout the unit using [Resource 4 – fairy tale codes and conventions](#_Tips_and_tricks). Ask:

* How did knowledge of these codes and conventions support you when writing a text in the fairy tale genre?
* What codes and conventions are evident in your adapted fairy tale? Why did you choose to use these codes and conventions?
* Are there codes and conventions that you did not apply to your writing? Is there a reason for this?
* Does your adapted fairy tale combine other genres? What are they and what is the effect? (Stage 2).

**Stage 2 Assessment task 9** – work samples from this lesson allow students to demonstrate achievement towards the following syllabus outcome and content points:

**EN2-CWT-02** – plans, creates and revises written texts for imaginative purposes, using text features, sentence-level grammar, punctuation and word-level language for a target audience

* + use an orientation, complication, resolution structure to create narratives centred on time, place and characters
  + create texts by drawing on personal and others’ experiences, and texts read, viewed and listened to for inspiration and ideas.

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

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

* + experiment with characterisation
  + experiment with the development of thematic elements
  + create written texts that include multiple paragraphs with clear, coherent transition of ideas
  + reflect on own writing by explaining and justifying authorial decisions regarding text-level features, sentence-level grammar, punctuation and word-level language.

## Lesson 19 – publishing an adapted fairy tale using digital technology

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

### Whole

1. Divide the class into 3 small groups. Students engage with a different mode of storytelling. For example:

* Oral storytelling: students listen to a simple folktale or legend in a dramatic, engaging way with no visuals and recall key details. For example, The Three Little Pigs.
* Written storytelling: students read and discuss a short, illustrated picture book.
* Digital storytelling: students watch a short, animated video and discuss how the visual and audio elements enhanced meaning. The [Fairy Tale Shed](https://www.literacyshed.com/the-fairy-tale-shed.html) website could be used here.

1. After each group has experienced all 3 storytelling modes, discuss each mode. Use prompting questions, such as:

* What elements of the oral story did you find engaging?
* How did the illustrations in the picture book help you understand the story?
* What did you like about the animated video?
* Which mode did you prefer and why?

1. Discuss how storytelling has changed over time as societies became increasingly literate and technology has evolved. Make connections to the fairy tale genre by reflecting on how fairy tales has evolved over time. For example, they were traditional oral stories that were then recorded in the written mode (as demonstrated in the Grimm Brothers’ collection). Stories were then created using animations.
2. Review [Resource 16 – writing process](#_Resource_16_–_3) and explain that students will publish their adapted fairy tale using digital technology. Students will enhance their text using colour, sound, and images.
3. Remind students that their published texts will be shared at a ‘Fairy Tale Festival’ in [Lesson 20](#_Lesson_20_–). Discuss the intended audience. For example, other classes from across the school, parents, community members or local authors.
4. Students publish their text using a digital tool, such as [Google Slides,](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/70?clearCache=1e99c65d-bf48-6e52-656c-6b1622fa2ddc) [Microsoft PowerPoint](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/116?clearCache=67e94f70-c3de-cac3-6cf0-70f2b12fd90) or [Canva for Education.](http://canva.com/)Students use colour, images and sound to enhance their digital text. Students record their narration adjusting tone, pace and intonation.
5. In pairs, students share their published texts. Students evaluate and reflect on the features that contributed to their enjoyment of the text. For example, colour, sound, figurative language.

**Stage 2 Assessment task 10** – observations and work samples from this lesson allow students todemonstrate achievement towards the following syllabus outcomes and content points:

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

* identify language features in spoken texts that contribute to own or others’ enjoyment and understanding
* adjust volume, pace and intonation to enhance meaning when presenting and reciting.

**EN2-CWT-02** – 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 texts using digital technologies
* reflect on and monitor texts according to given criteria and respond to feedback from others.

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

* describe how words, sounds, images, logos and colour contribute to meaning in literature.

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

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

* reflect on reading experiences and identify texts and language features that are enjoyable**.**

**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 texts using digital technologies suited to a target audience and purpose, to support and enhance the development of ideas.

## Lesson 20 – hosting a Fairy Tale Festival and reflecting on textual concepts

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

### Whole

**Note:** prior to this lesson, invite other classes from across the school, parents, community members or local authors to the ‘Fairy Tale Festival’. Ensure students have their digital fairy tales prepared on a charged device.

1. To introduce the ‘Fairy Tale Festival’, students welcome their audience and explain that they will share and celebrate their fairy tale adaptations.
2. Students present their adapted digital fairy tale to their audience.
3. Use guiding questions from the table below to reflect on the following textual concepts of ‘genre', ‘characterisation’ and 'imagery, symbol, and connotation' explored throughout the unit and for students to demonstrate how they have applied these concepts to their writing.

|  |  |
| --- | --- |
| Stage 2 reflective questions | Stage 3 reflective questions |
| * Can you recall a symbol used in one of the Grimm’s fairy tales and what did it represent? * What character attributes or qualities do you like or dislike in fairy tales? How does this affect your enjoyment? * Can you describe an event from a traditional fairy tale when a character made a choice that changed the direction of the plot? * How did the combination of words, sounds, images and colour contribute to and enhance your adapted fairy tale? * How does incorporating multiple genres influence a text? | * What are some recurring or universal symbols presented in fairy tales? What do they typically represent? * What are some common character archetypes and stereotypes in fairy tales? Provide examples. * Did you develop a character that fits an archetype but challenged a common stereotype? How did it impact your adapted fairy tale? * What are some common codes and conventions of fairy tales that help you recognise the genre and how did they help you create your own fairy tale adaptation? |

1. Review the question ‘What do you think and feel about fairy tales?’ from [Lesson 1.](#_Lesson_1_–) In small stage-based groups, students use the sentence stems from [Lesson 1](#_Lesson_1_–) to discuss responses.
2. Provide students with a sticky note to record their responses. Students place their sticky note on the anchor chart next to their original response. Students reflect how their learning may have changed their mindset or attitude towards the fairy tale genre. Students explain if they enjoyed exploring the genre and why.
3. Emphasise how traditional fairy tales continue to be an important genre in literature, film and culture today. Highlight how modern adaptations challenge traditional gender stereotypes and appearances in traditional fairy tales. By reimagining classic narratives, modern interpretations can offer more diverse and inclusive perspectives that resonate with today’s audiences.

**Stage 2 Assessment task 11** – observations from this lesson allow students to demonstrate achievement towards the following syllabus outcomes and content points:

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

* understand that characterisation refers to the qualities attributed to real and imagined characters, including their personality and emotional attributes
* identify different text genres when a text is characterised by more than a single genre.

**Stage 3 Assessment task 10** – 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 features of spoken texts that contribute to own or others’ enjoyment.

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

* reflect on personal connections with a text and identify how interests and experiences can influence understanding and appreciation of ideas presented.

**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

* identify the ways different elements of a text contribute to character development and adapt these elements when creating texts
* explain how genre can be recognised by established codes and conventions that govern content and construction of literature, and apply this knowledge when creating texts.

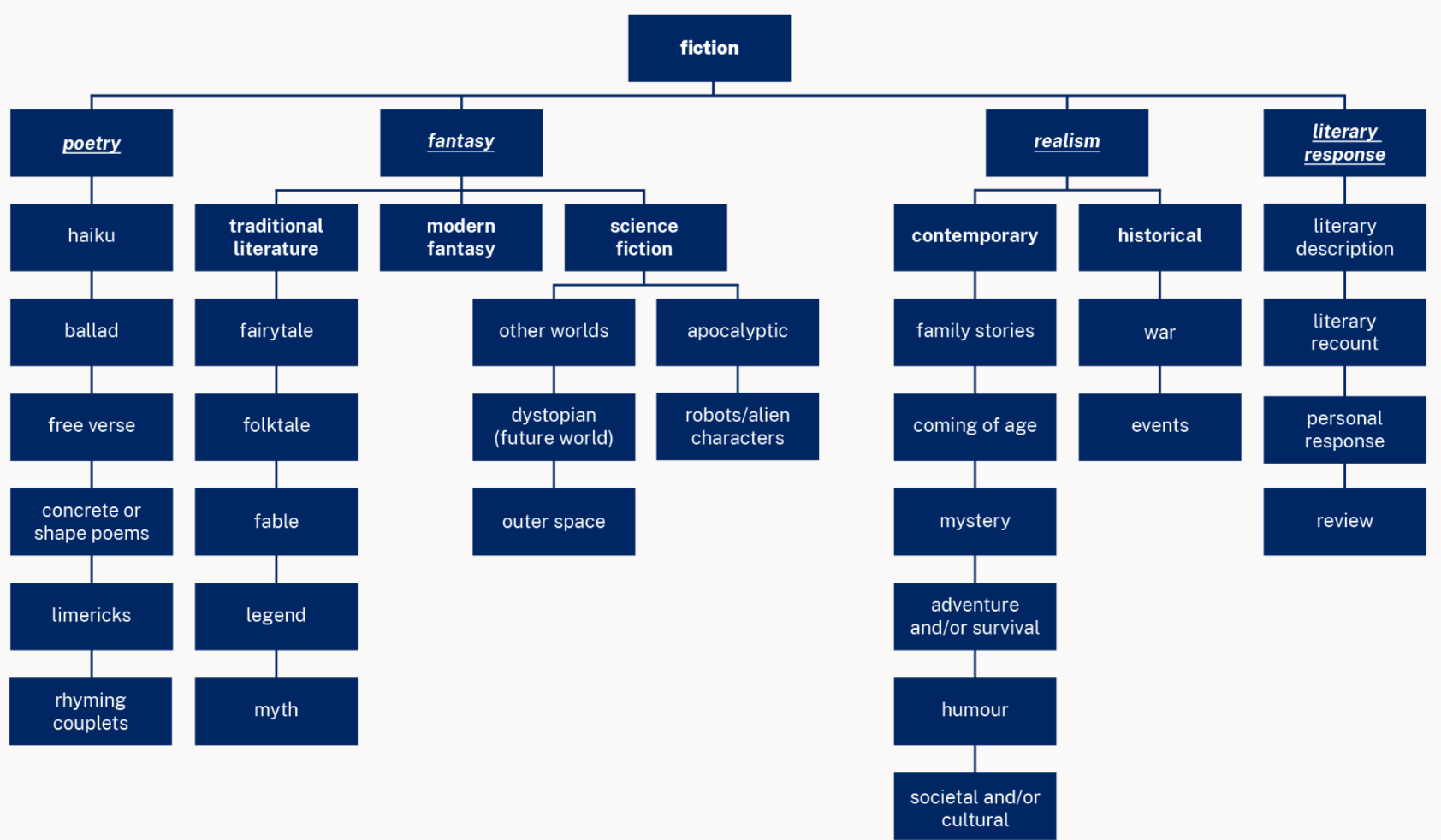
# Resource 1 – fairy tale riddles

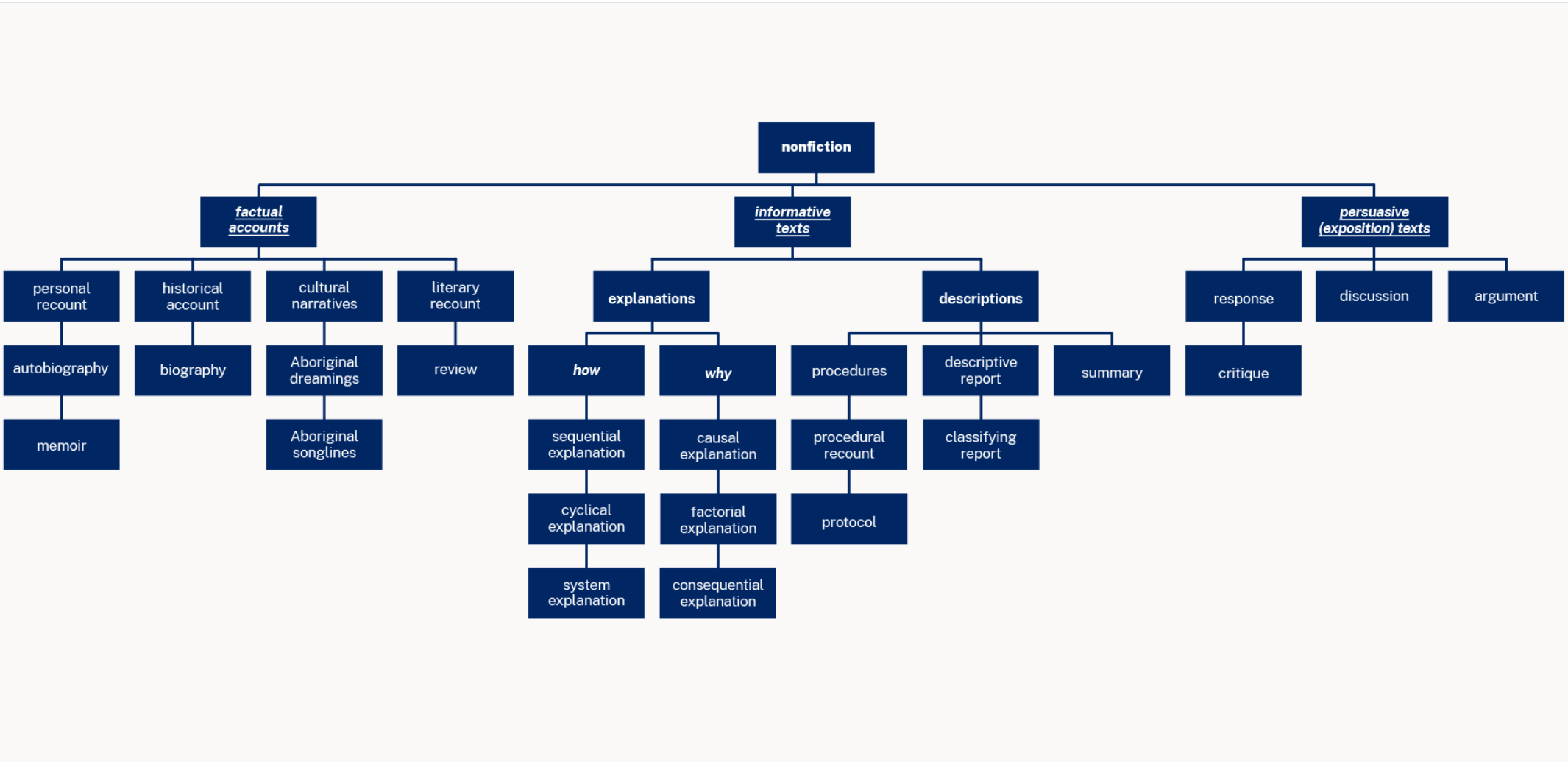
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| Number 1.In a tower tall, I dwell so high, My hair so long, it touches the sky. Who am I, so fair and kind? In a braid of gold, my secret you'll find. |  | Number 2.Three little houses, sturdy and strong, One big bad wolf, won't stay for long. Straw, sticks or bricks, which will stand? Guess their homes, built by hand. |  | Number 3.In tales of old with crowns and grace, They live in castles and find their place. They dance and dream with magic's touch. Who are these royal folks we love so much? |  | Number 4.In a cottage small, where 7 men dwell, A maiden with skin like snow does well. She hides from a queen who envies her light. Beware of the apple, do not bite! |
| **A tower.** |  | **Three houses made of straw, bricks and sticks.** |  | **A crown.** |  | **An apple, a dwarf and a mirror.** |
|  |  |  |  |  |  |  |
| Number 5.In the woods they found a trail, Of crumbs that lead where tales prevail. A house of sweets and a wicked witch. Can you guess this tale without a hitch? |  | Number 6.In the woods I skip and I play, With a cape so bright, come what may. Beware the wolf, lurking near! Who am I? Did you hear? |  | Number 7.A tale of a boy with courage to spare, With magic beans, he climbs through the air.  Up to the clouds, where giants tread, What story am I? What have you read? |  | Number 8.In a beautiful gown, she dances all night, With a fairy godmother's magic so bright. She leaves at midnight, but what's her name? Who is the princess from the glass slipper fame? |
| **A gingerbread house and a forest at night.** |  | **A wolf in bed and a girl with a red cloak.** |  | **A beanstalk.** |  | **A fairy godmother and a glass slipper.** |

# Resource 2 – riddle answers

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Number 1.In a tower tall, I dwell so high, My hair so long, it touches the sky. Who am I, so fair and kind? In a braid of gold, my secret you'll find.  **Answer: Rapunzel** |  | Number 2.Three little houses, sturdy and strong, One big bad wolf, won't stay for long. Straw, sticks or bricks, which will stand? Guess their homes, built by hand.  **Answer: The Three Little Pigs** |  | Number 3.In tales of old with crowns and grace, They live in castles and find their place. They dance and dream with magic's touch. Who are these royal folks we love so much?  **Answer: Princes and Princesses** |  | Number 4.In a cottage small, where 7 men dwell, A maiden with skin like snow does well. She hides from a queen who envies her light. Beware of the apple, do not bite!  **Answer: Snow White and the Seven Dwarfs** |
| **A tower.** |  | **Three houses made of straw, bricks and sticks.** |  | **A crown.** |  | **An apple, a dwarf and a mirror.** |
|  |  |  |  |  |  |  |
| Number 5.In the woods they found a trail, Of crumbs that lead where tales prevail. A house of sweets and a wicked witch. Can you guess this tale without a hitch?  **Answer: Hansel and Gretel** |  | Number 6.In the woods I skip and I play, With a cape so bright, come what may. Beware the wolf, lurking near! Who am I? Did you hear?  **Answer: Little Red Riding Hood** |  | Number 7.A tale of a boy with courage to spare, With magic beans, he climbs through the air.  Up to the clouds, where giants tread, What story am I? What have you read?  **Answer: Jack and the Beanstalk** |  | Number 8.In a beautiful gown, she dances all night, With a fairy godmother's magic so bright. She leaves at midnight, but what's her name? Who is the princess from the glass slipper fame?  **Answer: Cinderella** |
| **A gingerbread house and a forest at night.** |  | **A wolf in bed and a girl with a red cloak.** |  | **A beanstalk.** |  | **A fairy godmother and a glass slipper.** |

# Resource 3 – genre chart





# Resource 4 – fairy tale codes and conventions

|  |  |  |
| --- | --- | --- |
| A fairytale castle. | **Setting**  **(time and place)** | Fairy tales are often set in a vague time and place. This is often associated with common phrases such as: ‘Once upon a time ...’, ‘A long time ago, in a faraway Kingdom ...’ |
| A dot plot graph. | **Formulaic narrative**  **structure** | Fairy tales have a narrative structure that includes an orientation, complication, sequence of events and a resolution. The resolution is often associated with a common phrase such as: ‘They lived happily ever after ...’ |
| A costume mask and character in regal clothing. | **Characterisation** | Characters often reflect traits through their appearance. For example, beauty symbolises ‘good’ and ugliness symbolises ‘evil’. Characters can be disguised to conceal their true identity or intention.  Protagonists are often represented by a prince, princess or a common person with ‘good’ qualities. Antagonists are often represented by wicked witches, evil stepmothers and other ‘evil’ figures who create conflict. Supporting characters can be represented by fairy godmothers, talking animals and magical creatures who ‘help’ the protagonist. |
| A magic wand. | **Magical elements** | These include magical ‘objects’ (magic wands, mirrors), ‘events’ (spells, curses, transformations) and ‘creatures’ (dragons, fairies, giants). |
| The number 3. | **Symbolism and repetitive patterns** | Fairy tales use symbolic elements to convey deeper meanings. For example, forests symbolising danger or castles representing power. The use of repetitive patterns such as the significance of the number three (three little pigs, three wishes) are also common in fairy tales. |
| A scale with a tick and cross. | **Moral lessons** | Fairy tales often convey clear moral themes and lessons. They were designed to teach societal values, such as kindness, honesty, bravery and the triumph of ‘good’ over ‘evil’. |

# Resource 5 – evidence of fairy tale codes and conventions

|  |  |  |
| --- | --- | --- |
| Setting | Characterisation | Formulaic narrative structure |
|  |  |  |
| Magical elements | **Symbolism and repetitive patterns** | **Moral lesson** |
|  |  |  |

# Resource 6 – question matrix



# Resource 7 – character analysis

|  |  |
| --- | --- |
| **Character** |  |
| **Fairy tale** |  |
| **Inferred personality and emotional attributes** |  |
| **Evidence from the text** |  |

# Resource 8 – symbol cards

Two rows of 5 boxes each with a different fairy tale symbol
(from left to right).

Row 1: glass slipper, castle silhouette, apple, mirror, rose.
Row 2: key, thorn, crown, dragon, wolf.

# Resource 9 – Sleeping Beauty exemplar

The party was a dazzling affair. The guests were happy for the proud parents. They mingled, laughed and enjoyed each other’s company. As each esteemed member of the community stepped forward to bestow their gift upon the baby girl, they hoped she would be blessed with health and happiness. The atmosphere was filled with joy and positivity.

Suddenly the doors to the penthouse flew open and the forgotten guest stormed into the room. Her eyes were blazing with anger since hearing she had been forgotten and left out of the celebration. The room fell silent. All eyes turned towards her. "You forgot me?" her voice echoed. "For this oversight, I will bestow a gift upon your child as well." With a wave of her hand, she declared, "On her fifteenth birthday, the girl will prick her finger on a rose thorn and fall into a deep sleep, from which she will never awaken."

Gasps filled the room. Before anyone could react, a guest stepped forward. "I cannot undo this curse," she said calmly, "But I can soften it. The girl shall not sleep forever. She will awaken after one hundred years when a true act of kindness breaks the spell." The party, which had begun with so much joy, ended in a shroud of fear. All the beautiful rose bushes in the courtyard and surrounding properties were immediately destroyed!

On the day she turned fifteen, Sleeping Beauty’s parents were away on business, leaving her in their luxurious Manhattan penthouse with their trusted nanny. The space offered breathtaking views of the city skyline and was filled with designer furniture and striking modern art. Early one morning, she decided to settle in with a good book in her favourite reading nook. As she made her way through the penthouse, she noticed a narrow, spiralling staircase that she had never seen before. Intrigued, she climbed the stairs and discovered a peculiar elderly woman who was tending to a vase full of beautiful pink roses.

“Excuse me...who are you and what are you doing here? asked Sleeping Beauty, her eyes wide with fear and curiosity. The elderly woman looked up, her eyes twinkling mysteriously. "I’m tending to these roses," she replied softly. As Sleeping Beauty stepped closer, she noticed a delicate rose with a particularly sharp thorn. Drawn by the beauty of the flower, her hand reached out. The moment her finger brushed against the thorn, she felt a sharp prick. A cold shiver ran down her spine and a sense of dread washed over her. Her vision blurred and she fell to the floor. The curse had finally come to pass.

# Resource 10 – Snow White poem

In a kingdom, oh so bright,  
Lived Snow White, a lovely sight—  
Her beauty (so they say)  
Caused the queen great dismay.

Mirror, mirror, on the wall,  
Who’s the fairest of them all?  
“Snow White’s allure is a dazzling flame,”  
The mirror’s truth, a cruel claim.

The Queen’s scheme was as sly as a cat,   
With a poisoned apple (imagine that!)—  
Snow White’s slumber was as deep as the sea,  
While the queen’s jealousy brewed like tea.

But here’s where the story turns quite ‘sweet’,   
Snow White’s fate wasn’t complete—   
For dwarfs with hearts both kind and true   
Gave her life a bright new view.

So remember, envy’s a bitter bite,  
But love’s sweet kiss makes all things right.  
As morning sun chases away the night,  
Love always brings the shining light.

# Resource 11 – Who am I?

I live and work with six others in a cosy, little cottage deep within the calm and peaceful forest. I have a unique and distinct personality. However, I have a strong bond of loyalty with my six friends.

I am deeply connected to and proud of my home in the vast and enchanting forest. It is the place where I tirelessly work and mine for precious metals. I am also closely connected and committed to someone who has become like a cherished sister to me.

Although I may be small, I have a big heart. I am recognised and known as an individual and as a member of a close group where our teamwork is often celebrated and appreciated.

I belong to a group of seven, having created a strong sense of family due to our shared experiences and mutual support.

**Who am I?**

# Resource 12 – adapted resolution exemplar

As the prince journeyed to the mountain, he approached a cottage and noticed seven elves crowding around a young girl who was resting peacefully. He was curious about her story, assuming there was more to it than meets the eye. ‘What has happened?’ he asked. The prince listened carefully to the elves as they explained that a spell had been placed on Snow White by her evil stepmother. “Is there anything I can do the help?” asked the prince. The elves, though grateful for the offer, shook their heads. “We’ve tried everything to break the spell,” one of them said. “We’re trying to find a solution because it’s a powerful curse.” The prince nodded. “I’m no expert in magic, but I do know a thing or two about gathering information. Perhaps I can help by searching for someone who knows about breaking curses. There must be someone who can help.” The elves considered his offer and agreed. “If you’re willing to assist us, we’d be grateful,” said the eldest elf.

The prince set out on a journey to find answers. Along the way, he met a wise healer named Seraphina. She was known for her deep understanding of plants and their hidden powers. When the prince explained Snow White’s situation, Seraphina replied “The spell you describe is powerful but there is a way to break it.” She revealed that the curse could be undone by the touch of a rare flower that only bloomed once a year under a full moon. “The flower grows at the peak of the tallest mountain,” she said. “It’s a treacherous journey, but if you’re willing to take it, I can guide you there.” Determined to help Snow White, they both embarked on the challenging journey.

When they finally reached the mountain’s peak, Seraphina carefully retrieved the flower that was glowing like a full moon on a dark night. They quickly returned to the elves’ cottage with the flower in hand and under the full moon, placed the delicate flower in Snow White’s hand. Seraphina then gently closed her fingers around it. They waited with anticipation – suddenly her eyes fluttered and she awoke (after all, this is a fairy tale!).

The elves explained to Snow White what had happened and how Seraphina helped to break the spell. Snow White, filled with gratitude turned to Seraphina and thanked her. Over time, Snow White and Seraphina became best friends. They dedicated their lives to helping others overcome their struggles and lived happily ever after.

# Resource 13 – ways to survive a fairy tale

**How to survive a fairytale**

|  |  |
| --- | --- |
| **Goal** | To stay safe, avoid danger and outsmart any villains encountered in the fairy tale world. |
| **Things you will need** | * Courage * Resilience * Persistence * Confidence * Bravery * Essential tools like a map or a magical item * A friend or an ally |
| **Tips for survival** | 1. Observe your surroundings carefully and look out for signs of danger or hidden traps. 2. Identify magical items or tools that can be used for protection. 3. Make your decisions wisely. Think about the best way to overcome a challenging situation. 4. Seek help from allies and make friends with trustworthy characters. 5. Avoid suspicious characters and be cautious of anyone who seems too friendly, as they may be in disguise. 6. Stay brave when faced with danger. Remember that courage will help you overcome the most difficult obstacles. 7. Do not eat anything offered to you! 8. Remain calm and focused on the goal to stay safe. |

# Resource 14 – surviving a fairy tale (Stage 3)

Navigating the world of fairy tales can be both exciting and daunting. The goal of this guide is to provide you with key survival strategies to help you overcome the challenges and obstacles you may encounter in the fairy tale realm. By following these instructions, you'll be prepared to stay safe, handle dangerous situations and make wise decisions to not only to survive but thrive in the fairy tale world.

Fairy tales often present a variety of challenges or obstacles that you may encounter. They could include malevolent queens, enticing (but poisonous) apples, and enchanted spindles that make you fall into a deep sleep. Unexpectedly, old fairies may even use magic to ensnare you to fulfil their evil desires. Additionally, these fantasy worlds are filled with perilous obstacles such as dark forests where queens may disguise themselves as old peddler women or castles guarded by magical barriers. Recognising and understanding these challenges is crucial for your survival.

To navigate these challenges successfully, you must be prepared with survival strategies and skills. It is important to carefully observe your surroundings for signs of danger such as suspicious characters. It is also necessary to identify items or objects, such as magic mirrors that could help you to stay informed about antagonists who are potential threats. Finally, consider ensuring that you plan your actions thoughtfully and seek assistance from trustworthy allies. By staying focused, persevering and using these survival strategies, you will be better equipped to overcome challenges and survive the fairy tale world.

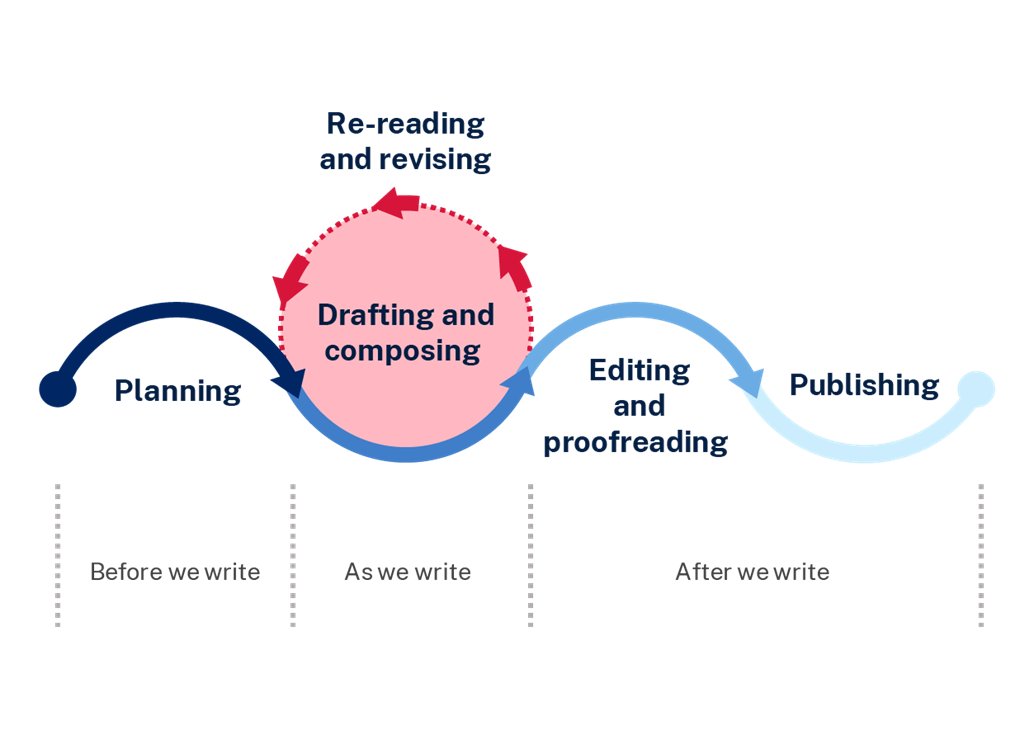
You are now well prepared to not only recognise potential challenges of the fairy tale world but also navigate and survive its unpredictable dangers with skill and strategy. By following this guide, you will confidently survive any challenge, overcome even the most cunning antagonists and thrive on your fairy tale adventure.

# Resource 15 – ways to survive a fairy tale template

**Ways to survive a fairytale**

|  |  |
| --- | --- |
| **Goal** |  |
| **Things you will need** |  |
| **Tips for survival** |  |

# Resource 16 – writing process



# Resource 17 – planning template

|  |  |  |
| --- | --- | --- |
| Narrative element | Key events | Codes and conventions used or adapted |
| Orientation  When is the story set? (time)  Where is the story set? (place)  Who are the characters? (characters) |  |  |
| Complication/sequence of events  What are the key events?  What is the conflict or challenge? |  |  |
| Resolution  How is the conflict or challenge solved? |  |  |

# Resource 18 – ideas for planning

|  |  |
| --- | --- |
| **Title** | Snow and the Forest Animals |
| **Orientation** | **Time**: modern day  **Place**: small, remote town; characters: Snow, stepmother |
| **Complication and sequence of events** | * Snow overheard her stepmother plotting against her and decides to escape * She finds a hidden cottage in the forest that is home to a group of forest animals * The forest animals offer her shelter and warn her of the dangers of the forest * Snow’s stepmother, disguised as an old woman, turns up at the cottage and offers her an apple * Snow accepts the apple and takes a bite, causing her to collapse |
| **Resolution** | * The forest animals return and find Snow unconscious * The animals fetch magic herbs to cure Snow * Snow wakes up and thanks the animals for their help * She lives happily in the forest with her new friends |

# Resource 19 – fairy tale adaptation

**Snow and the Forest Animals**

Once upon a time, in the heart of a small town surrounded by long dirt roads, there lived a young woman named Snow. True to her name, Snow had a heart as pure as snow and a face that shone like the morning sun. She worked tirelessly on her family's farm, and she was known for her kindness and hard work. She was happy with her quiet life. One day, Snow discovered a secret about her stepmother who was also the town's mayor. Her stepmother was determined to be the most beautiful and successful woman in the region. Little did Snow know that her stepmother’s disguise would soon turn her peaceful world upside down.

One evening, Snow overheard her stepmother whispering to a mysterious figure, “If Snow’s beauty continues to outshine mine, I will lose everything. My power will be gone!” Her stepmother’s words sent a shiver down her spine, and she knew she had to quickly escape. The next day, Snow packed a small bag and as the sun set, she quietly slipped out of her family home. Now, the once familiar town was a big, scary maze. Each corner seemed like it was hiding a new danger. Despite her fear, Snow continued, knowing that she had to escape her stepmother’s wrath. Soon, Snow found a small, hidden cottage that was nestled among the trees. Exhausted but relieved, she stepped towards the door. Knowing the forest was full of danger, she carefully knocked on the cottage door.

Suddenly the door creaked open. Surprisingly, she was met by a group of curious forest animals—including a wise old owl, a gentle deer, a clever fox, a mischievous squirrel, a timid rabbit, and a brave little hedgehog (yes, even hedgehogs can be brave). The curious owl, who seemed to be the leader, asked softly, “What brings you to our hidden home?” Snow explained her situation and the animals agreed to keep her safe but offered a stern warning. “You must be very cautious,” said the wise old owl. “Do not open the door to strangers or talk to anyone you don’t know. The forest can be as dangerous as it is safe. Not everyone you meet will have good intentions.”

In the days that followed, Snow felt safe because she had found comfort and friendship among her new animal friends. The fox led her through secret paths, the owl shared wisdom, and the squirrel kept watch over her. Yet, the looming threat of her stepmother finding her grew stronger. The next day, the animals went out to gather supplies for dinner. While they were away, an old woman knocked on the cottage door and offered Snow a shiny red apple from her large basket of fresh fruit. Snow remembered what the wise old owl had warned and thought twice about accepting the fruit. However, the old woman was quite persistent and as a result Snow accepted the apple – who could say no to a shiny apple, right? As she took a bite, she immediately felt dizzy, but when she tried to steady herself her legs gave way, and she collapsed to the floor.

Little did Snow know that the old woman was her evil stepmother in disguise. “My evil plan worked! I am once again the most beautiful woman in the region!” exclaimed the evil stepmother. She quickly left the cottage and disappeared into the forest.

The animals returned a few hours later to find Snow lying unconscious on the floor. The clever fox immediately began to search for any clues about what might have happened. The wise old owl, who realised the seriousness of the situation, directed the deer to fetch magic herbs from the forest. Meanwhile, the squirrel and the timid rabbit stayed by Snow’s side to keep watch and offer comfort. The deer returned with the herbs and the owl expertly prepared a cure. The fox carefully administered the remedy, while the owl kept a close eye on her condition. As Snow began to wake up, she noticed the concerned faces of her animal companions. They told her what had happened and reminded her of the importance of their earlier warnings about strangers.

As Snow regained her strength, she looked around at her animal friends with deep gratitude. “Thank you all,” Snow said. “I’m so grateful for your help.” The wise old owl replied, “We will always protect you, Snow. The forest is full of challenges, but together, we can overcome anything.” Snow continued to live happily in the forest, guided by the fox, advised by the owl, and supported by her other animal friends. She realised that true safety and happiness came from the care and kindness of those around her. The forest that had once been a place of fear, had become her sanctuary, filled with love and friendship.

# References

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