**Stage 3 – English Unit – Boy Overboard Novel Study - Semester 2**

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| **Overview** | | |
| This semester we have blocks of English rather than having reading and writing separately. This unit integrates reading, writing and speaking and listening through the study of the novel, Boy Overboard by Morris Gleitzman. Students will be given multiple opportunities throughout the unit to analyse and create imaginative texts. They will be involved in reading as a class, in groups and independently. | | |
| **Organisation** | | |
| Lessons are in English blocks. It is up to teacher discretion whether reading is done as whole class, shared or individually. Students will be given a checklist to complete throughout the semester to show examples of themes, characterisation, themes and imagery. After the end of each session, students write a journal entry from the point of view Jamal or Bibi. Opportunities will be given throughout the semester for narrative and poetry writing. | | |
| **Outcomes and Indicators** | | |
| **Objective A - Communicate through  speaking, listening, reading, writing, viewing and representing** | | |
|  | **Outcome** | **Indicators** |
| **Writing & Representing** | EN3-2A composes, edits and presents well-structured and coherent texts | **Engage personally with texts**   * identify and explore underlying themes and central storylines in imaginative texts * understand and use the key elements of planning, composing, reviewing and publishing in order to meet the increasing demands of topic, [audience](http://syllabus.bos.nsw.edu.au/glossary/eng/audience/?ajax) and language   **Understand and apply knowledge of language forms and features**   * understand, interpret and experiment with the use of [imagery](http://syllabus.bos.nsw.edu.au/glossary/eng/imagery/?ajax) in imaginative texts, poetry and songs, eg [similes](http://syllabus.bos.nsw.edu.au/glossary/eng/simile/?ajax), [metaphors](http://syllabus.bos.nsw.edu.au/glossary/eng/metaphor/?ajax), [personification](http://syllabus.bos.nsw.edu.au/glossary/eng/personification/?ajax) and sound devices such as [alliteration](http://syllabus.bos.nsw.edu.au/glossary/eng/alliteration/?ajax) * investigate how complex [sentences](http://syllabus.bos.nsw.edu.au/glossary/eng/sentence/?ajax) can be used in a variety of ways to elaborate, extend and explain ideas   [**Respond**](http://syllabus.bos.nsw.edu.au/glossary/eng/responding/?ajax) **to and** [**compose**](http://syllabus.bos.nsw.edu.au/glossary/eng/composing/?ajax) **texts**   * present a point of view about particular [literary texts](http://syllabus.bos.nsw.edu.au/glossary/eng/literary-texts/?ajax) using appropriate [metalanguage](http://syllabus.bos.nsw.edu.au/glossary/eng/metalanguage/?ajax), and reflecting on the viewpoints of others * experiment with text structures and language features and their effects in creating literary texts, for example, using imagery, sentence variation, metaphor and word choice * use a range of software, including word processing programs, learning new functions as required to create texts |
| **Reading & Viewing** | EN3-3A uses an integrated range of skills, strategies and knowledge to read, view and comprehend a wide range of texts in different media and technologies | **Understand and apply knowledge of** [**language forms and features**](http://syllabus.bos.nsw.edu.au/glossary/eng/language-forms/?ajax)   * understand, interpret and experiment with sound devices and [imagery](http://syllabus.bos.nsw.edu.au/glossary/eng/imagery/?ajax), including [simile](http://syllabus.bos.nsw.edu.au/glossary/eng/simile/?ajax), [metaphor](http://syllabus.bos.nsw.edu.au/glossary/eng/metaphor/?ajax) and [personification](http://syllabus.bos.nsw.edu.au/glossary/eng/personification/?ajax), in [narratives](http://syllabus.bos.nsw.edu.au/glossary/eng/narrative/?ajax), shape poetry, songs, anthems and odes * recognise the effect of [multimedia](http://syllabus.bos.nsw.edu.au/glossary/eng/multimedia/?ajax) elements, eg film techniques, [animation](http://syllabus.bos.nsw.edu.au/glossary/eng/animation/?ajax), [voice-overs](http://syllabus.bos.nsw.edu.au/glossary/eng/voice-over/?ajax), [sound effects](http://syllabus.bos.nsw.edu.au/glossary/eng/sound-effect/?ajax), [framing](http://syllabus.bos.nsw.edu.au/glossary/eng/framing/?ajax), close-ups |
| **Objective B - use language to shape and make meaning according to purpose, audience and context** | | |
|  | **Outcome** | **Indicators** |
| **Responding and Composing** | **EN3-5B** discusses how language is used to achieve a widening range of purposes for a widening range of audiences and contexts | **Develop and apply contextual knowledge**   * discuss how the intended [audience](http://syllabus.bos.nsw.edu.au/glossary/eng/audience/?ajax), structure and [context](http://syllabus.bos.nsw.edu.au/glossary/eng/context/?ajax) of an extended range of texts influence responses to texts   **Understand and apply knowledge of** [**language forms and features**](http://syllabus.bos.nsw.edu.au/glossary/eng/language-forms/?ajax)   * identify and explain characteristic [text structures](http://syllabus.bos.nsw.edu.au/glossary/eng/text-structure/?ajax) and [language features](http://syllabus.bos.nsw.edu.au/glossary/eng/language-features/?ajax) used in [imaginative](http://syllabus.bos.nsw.edu.au/glossary/eng/imaginative/?ajax), [informative](http://syllabus.bos.nsw.edu.au/glossary/eng/informative-text/?ajax) and [persuasive texts](http://syllabus.bos.nsw.edu.au/glossary/eng/persuasive-text/?ajax) to meet the purpose of the text * identify the language use in imaginative texts, including use of [figurative language](http://syllabus.bos.nsw.edu.au/glossary/eng/figurative-language/?ajax), character development, events and setting, creates interest for the reader or viewer * analyse strategies authors use to influence readers |
| **Objective C - Think in ways that are imaginative, creative, interpretive and critical** | | |
|  | **Outcome** | **Indicators** |
| **Thinking imaginatively, creatively, interpretively and critically** | **EN3-7C** thinks imaginatively, creatively, interpretively and critically about information and ideas and identifies connections between texts when responding to and composing texts   |  | | --- | |  | | **Engage personally with texts**   * recognise and explain creative language features in imaginative, informative and persuasive [texts](http://syllabus.bos.nsw.edu.au/glossary/eng/types-of-texts/?ajax) that contribute to engagement and meaning * interpret events, situations and characters in texts   **Understand and apply knowledge of** [**language forms and features**](http://syllabus.bos.nsw.edu.au/glossary/eng/language-forms/?ajax)   * identify the relationship between words, sounds, [imagery](http://syllabus.bos.nsw.edu.au/glossary/eng/imagery/?ajax) and language patterns in narratives and poetry such as ballads, limericks and free verse   [**Respond**](http://syllabus.bos.nsw.edu.au/glossary/eng/responding/?ajax) **to and** [**compose**](http://syllabus.bos.nsw.edu.au/glossary/eng/composing/?ajax) **texts**   * experiment with others' imaginative texts by changing aspects such as place, characters, rhythm, [mood](http://syllabus.bos.nsw.edu.au/glossary/eng/mood/?ajax), sound effects and dialogue |
| **Assessment**  **Writing and comprehending of a narrative** | | |
| **Pre-Assessment**   * Padlet/**Lino.It:** What is your favourite book and what makes it a good book?  Have picture books ready, refer to book corner, display some on the IWB. Read some simple picture books with the class. This will be revisited at the end of the unit.   **Formative Assessment**   * Narratives * Observation of library rich task * Annotating extracts from novel to be used for end task.   **Summative Assessment**   * Using the novel and a checklist (used throughout the unit), students use technology to show their understanding of a successful narrative. E.g. Popplet, imovie. Miss Bastoli will come and model some new technology.   *Tell students that Boy Overboard is considered a successful novel because it has sold over 100 000 copies. Pose the question ‘What makes it so successful?’’ and give students a checklist for what needs to be included in their presentation. This will include giving evidence of: imagery and the importance of imagery, how has the author allowed you to connect to a main character, how characters are developed and central themes* | | |

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| **Lesson Sequence** | |
| Focus | Activity |
| **0 pre Assessment** | * Padlet/**Lino.It:** What is your favourite book and what makes it a good book?  Have picture books ready, refer to book corner, display some on the IWB. Read some simple picture books with the class. This will be revisited at the end of the unit. Discuss the various features that make these picture books successful narratives. |
| * 1. **Prior to reading the book** | * Read extract Pupil worksheet 1.1 to students and do Janet (informally) to pull apart text and give students a better understanding of vocabulary in text. Orally, complete lesson one activity B with children highlighting on their own copy of the text. * Read again and let students draw what they have visualise what is happening in the text (imagery). * Compare their drawings with a partner and give students the opportunity to add to their drawing. * Students write a one paragraph description about their picture. Students need to use adjectives (can be taken from text) to describe what they have visualised. Their descriptions need to be unique and will be different to anybody else in the class. * Show students an image of war and discuss using visual literacy questions. e.g. Where are your eyes drawn first? |
| * 1. **Background information: Afghanistan** | * Whole class discussion about what the class know and what they want to know about Afghanistan. Write information report on Afghanistan. * Each group writes a paragraph relating to Afghanistan and puts together as a joint information report. |
| * 1. **Imagery** | Read chapter 1 with students (paper copy).   * Put page 1 up on the IWB and highlight with students according to the teacher reference (1.3) and students highlight on their own copy. * Students complete true and false w/sheet - Three Level guide for Chapter 1, think, pair, square and share. |
| * 1. **Intro to checklist** | * Give students checklist for the novel. Outline to students that throughout this novel we are going to be looking at the different themes, character development and how well imagery is used throughout the text. We will also look at figurative language features including similes and metaphors. Every time we see one of these evident we will record this on our sheet. Encourage students to post it note pages where they have found examples. * Go back through chapter 1 and find evidence of whatever areas are relevant. |
| * 1. **Event Graphing** | Proceed to read chapter 2 & 3.   * Introduce plot tension graph as a class. Ask students what the main event was in these chapters or if anything exciting has happened. Plot this on a class graph from 0 (nothing happening) to 10 (high suspenseful) |
| * 1. **Similes** | Read chapter 4 and identify the simile used on page 21.  Explain definition of simile and discuss when and why it is used. Look at ‘using similes’ worksheet on IWB (Stage 3🡪2013🡪English🡪Reading🡪Term 3🡪Boy Overboard🡪Similes).   * Read through each sentence and together add in as many appropriate responses that students can come up with. * Students then break off into pairs and are given the ‘improve your writing with similes’ w/sheet. Together students read the sentences and add a simile to improve the sentence given. Return back together and play a game. * Teacher reads the common examples of similes on ‘Similes and examples’ and in pairs or groups of three, students are given 30 seconds to decide what each one might mean. eg. as cool as a cucumber could mean to be calm and relaxed.   Extension: Students create a simile poem on a character in the novel. |
| * 1. **Metaphors** | Explain definition of metaphor; discuss how and why it is used and how it is different from a simile. Look at Metaphors compare things worksheet on IWB (Stage 3🡪2013🡪English🡪Reading🡪Term 3🡪Boy Overboard🡪Metaphors).   * Read through each sentence and as a class identify the people or objects that the metaphor is being used to compare. * Students break into pairs and read each sentence in Metaphor Meanings w/sheet and explains what each one means. * Individually, students complete using metaphors w/sheet where they read the sentences and rewrite each one using a metaphor. |
|  | Read chapters 4-6 |
| * 1. **Character Development** | Read chapter 7-10.   * Have students jot down Jamal’s key attributes on their checklist by giving examples from the text and recording page numbers. * Students do think, pair, square to compare their ideas. * Draw an outline of Jamal and in their group of four, students use post-it notes or use padlet/lino.it to create a class wall of Jamal’s attributes. |
| * 1. **Descriptive writing** | In pairs, students write a farewell poem to Yusuf using Activity 3.1. |
| * 1. **Themes** | Read chapters 11-13.   * Ask students, in groups of 3 to quickly recap what they remember about life in Afghanistan under the Taliban. * In pairs, students are given Activity 4.1 - comparing Extract 1 (from the breadwinner by Deborah Ellis, another novel about Afghanistan) and Extract 2, from Boy Overboard, describing similar scenes in the football stadium. * Whole class -students compare how the two authors portray the scenes in a football stadium and complete the table. |
| * 1. **Connecting** | Read chapter 14-19.   * Relate to personal experience (connectedness). * Students complete a VENN diagram to show the similarities and differences between a child growing up in Australian and one growing up under the Taliban. * After reading chapter 16 ask students to refer to the Character section of their checklist. Turn to Omar’s page.  In small groups ask students to complete the first four boxes in the grid about the new boy, Omar. Complete the rest of the grid throughout chapter 28-34 |
| * 1. **Multiple Meanings** | Read chapter 20-22   * Cut up examples of Bibi’s explosive language and give one to each pupil to memorise (Activity 6.1) * Ask students to move around the room and each time they meet someone, shake hands and speak their quotation with venom * Give students 6.2 and ask them to create their own descriptive sentences and act out a scenario involving Bibi. |
| * 1. **Narrative Mapping** | Read chapter 23   * Students complete true and false w/sheet - Three Level guide for Chapter 23, think, pair, square and share.   Read chapter 24-27   * Explain that Jamal and Bibi now face a problem: their parents are sailing away on another ship, leaving the children all alone. What should they do? * In groups, ask students to list possible solutions and consider the consequences of each one. As a group they should decide on the best solution. * Bring up a world map on the IWB and show the journey from Afghanistan to Australia. Students complete their own and label. |
| * 1. **Descriptive Writing** | Continuing on from previous lesson…   * Students imagine that they were on the boat and their parents are lost, leaving the children alone. Students create a description about one of their parents focusing on physical appearance, mannerisms, personality and background (cultural). Students should be encouraged to use figurative language features to describe their parents. The most basic descriptions will only focus on physical appearance. |
| * 1. **Character Development** | * Ask students to recap the main events from chapter 23-27 * In pairs, ask pupils to discuss for one minute the question: What do you think will happen next? Pairs write down their ideas on slips of paper and hand them to you. * Select interesting hypotheses and discuss them with the whole class.   Read chapter 28-34   * Individually, students select the adjectives to describe Rashida from w/sheet 8.1 (part one). * Students complete part two- choose nine best adjectives to describe Rashida and put them into a pyramid shape in their checklist booklet. * Students complete the table on Rashida and then write their own description of Rashida (in own words). |
| * 1. **Identifying underlying issues** | Read chapters 34-38   * Play hot seating. Pick a student to act as a character and have other students ask those questions. * Together read the material about the Australian response to refugees (9.1) * Hot seat the Australian naval officer, Andrew, with students questioning him about what was really going on that delayed the rescue of Jamal and Bibi’s ship and what paperwork he was apologising about.   **Reflection Question:** As a class, discuss the authorial intent behind Boy Overboard (e.g. Is the author happy with how Australia treats refugees? What does he want us to think about war?) |
| * 1. **Endings and Beginnings** | Read chapters 39-42   * Students identify the six key moments in the story and rank them in order of importance to Jamal. * They compare their list with somebody else and discuss the similarities and differences. |
| * 1. **Symbolism** | * Ask students to justify why the theme of soccer is used throughout the story. * Refer to activity 14 symbols section. * Discuss as a class. |
| * 1. **Summarising Assessment** | **End of Term:** Students create book trailors on Boy Overboard using iMovie. on library task in pairs (not assessed).  **Assessment:** Using the novel and a checklist (used throughout the unit), students use technology to show their understanding of a successful narrative. E.g. Popplet, imovie. Miss Bastoli will come and model some new technology.  *Tell students that Boy Overboard is considered a successful novel because it has sold over 100 000 copies. Pose the question ‘What makes it so successful?’’ and give students a checklist for what needs to be included in their presentation. This will include giving evidence of: imagery and the importance of imagery, how has the author allowed you to connect to a main character, how characters are developed and central themes* |