

Stage Stage 3

Time Frame 10 weeks

Theme Fantasy

Key Concepts

* Suspense
* Plot
* Representation
* Point of View

**Focus for this unit - learning intention**

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| --- | --- | --- | --- | --- |
| **Objective A**  **Communicate through speaking, listening, reading, writing, viewing and representing.** | **Objective B**  **Use language to shape and make meaning according to purpose, audience and context.** | **Objective C**  **Think in ways that are imaginative, creative, interpretive and critical.** | **Objective D**  **Express themselves and their relationships with others and their world.** | **Objective E**  **Learn and reflect on their learning through their study of English.** |
| ***Speaking and Listening***  EN3-1A communicates effectively for a variety of audiences and purposes using increasingly challenging topics, ideas, issues and language forms and features   * Develop & apply contextual knowledge * Understand & apply knowledge of language forms and features * Respond to & compose texts   ***Writing & Representing***  EN3-2A composes, edits and presents well-structured and coherent texts   * Engage personally with texts * Develop & apply contextual knowledge * Understand & apply language forms and features * Respond to & compose 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   * Develop & apply contextual knowledge * Understand & apply knowledge of language forms and features * Respond to, read and view texts   ***Spelling***  EN3-4A draws on appropriate strategies to accurately spell familiar and unfamiliar words when composing texts   * Develop & apply contextual knowledge * Understand & apply contextual knowledge * Respond to & compose texts | ***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 & apply contextual knowledge * Understand & apply knowledge of language forms and features * Respond to & compose text   ***Grammar, Punctuation & Vocab***  EN3-6B uses knowledge of sentence structure, grammar, punctuation and vocabulary to respond to and compose clear and cohesive texts in different media and technologies   * Develop & apply contextual knowledge * Understand & apply knowledge of language forms and features * Respond to & compose texts * Understanding & apply knowledge of vocabulary | ***Thinking Imaginatively & Creatively***  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 * Develop and apply contextual knowledge * Understand and apply knowledge of language forms and features * Respond to and compose texts | ***Expressing Themselves***  EN3-8D identifies and considers how different viewpoints of their world, including aspects of culture, are represented in texts   * Engage personally with texts * Develop and apply contextual knowledge * Understand and apply knowledge of language forms and features * Respond to and compose texts | ***Reflecting on Learning***  *EN3-9E recognises, reflects on and assesses their strengths as a learner*   * Develop and apply contextual knowledge * Understand and apply knowledge of language forms and features * Respond to and compose texts   KEY:  Content covered in this unit |

**Objective B**

**Responding and Composing**

Develop and apply contextual knowledge

* Identify and discuss how own texts have been structured to achieve their purpose and discuss ways of using conventions of language to shape readers’ and viewers’ understanding of texts.
* Identify the ways in which language use in imaginative texts, including use of figurative language, character development, events and setting, creates interest for the reader or viewer.

**Grammar, Punctuation and Vocabulary**

Develop and apply contextual knowledge

* Understand that choices in grammar, punctuation and vocabulary contribute to the effectiveness of texts.
* Experiment with different types of sentences, eg short sentences to build tension and complex sentences to add detail.

**Objective A**

**Speaking and Listening**

Respond to and compose texts

* Participate in and contribute to discussions, clarifying and interrogating ideas, developing and supporting arguments, sharing and evaluating information, experiences and opinions.

**Writing and Representing**

Understand and apply knowledge of language forms and feature

* Investigate how complex sentences can be used in a variety of ways to elaborate, extend and explain ideas.

**Reading and Viewing**

Understand and apply knowledge of language forms and features

* Recognise how grammatical features help to build meaning in texts, including reference links and adverbial phrases and adjectival phrases.

Respond to, read and view texts

* Use comprehension strategies to interpret and analyse information and ideas, comparing content from a variety of textual sources including media and digital.

**Spelling**

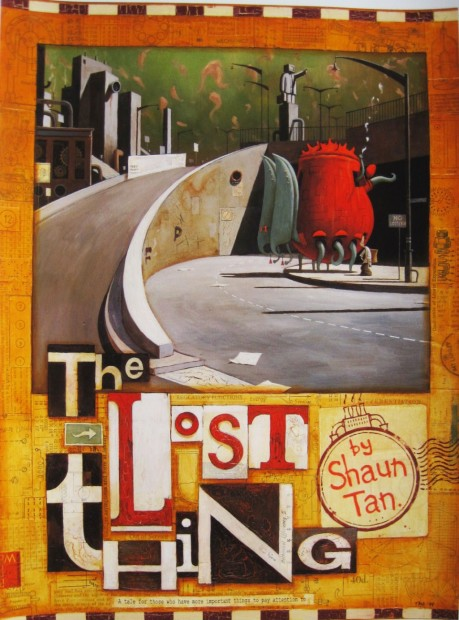
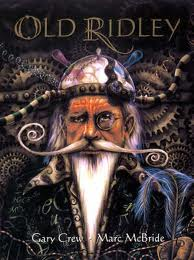
Understand and apply knowledge of language forms and features

* Understand how to use banks of known words, word origins, base words, suffixes and prefixes, morphemes, spelling patterns and generalisations to learn and spell new words, for example, technical words and words adopted from other languages.

Theme: Fantasy

Key Concept:

**Visual Representations**



**Objective E**

**Reflecting in Learning**

Develop and apply contextual knowledge

* Reflect on own learning achievements against specific criteria.

Respond to and compose texts

* Identify selections of own writing that they believe reflect their growth and competence as writers.

**Objective D**

**Expressing Themselves**

Understand and apply knowledge of language forms and features

* Identify language features used to position the reader/viewer in a wide variety of communication activities for a range of purposes, including debates, formal talks, interviews, explanations, anecdotes and recitations.

**Objective C**

**Think Imaginatively, Creatively, Interpretively and Critically**

Engage personally with texts

* Recognise and explain creative language features in imaginative, informative and persuasive texts that contribute to engagement and meaning.

Develop and apply contextual knowledge

* Compare how composers and illustrators make stories exciting, moving and absorbing to hold readers’ interest.

Respond to and Compose texts

* Analyse and evaluate similarities and differences in texts on similar topics, themes or plots.

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|  | **Teaching/Learning Activities** | **Resources** |
| **Objective A**  **Communicate through speaking, listening, reading, writing, viewing and representing.** | * Allow the children to discuss and predict how they think the two picture books will be similar and different in small groups. Children use a Venn diagram to predict what they think will happen in both Old Ridley and The Lost Thing. * Read up to the page that reads, ‘For Ridley was an inventor, and said to be mad’, Ask children to predict what they think will happen next. Ask children to make predictions that provide evidence based on what has been read of the story up to that point. * After reading the page where the equipment is taken from Ridley’s house whilst not showing the illustrations, ask the children to visualise what they believe is happening. Ask the children to draw what they are imagining and label their picture. The paragraph could be displayed to the children to assist. With children of lower ability, a discussion could be held about the language that is being used. * Read to the end of the story and as a class summarise the first third of the book in detail. Discuss how to make an accurate summary of a text, in particular a narrative. Make a list of the important things to include in a summary. In pairs, the children finish summarising what happened in Old Ridley. | Lost Thing and Old Ridley Books |
| **Objective B**  **Use language to shape and make meaning according to purpose, audience and context.** | * Discuss the genre of fantasy in narratives. Children make connections to fantasy by sharing previous texts they have read or created, movies they have viewed and games they may have played with friends. Based on the sharing of these stories, make a list of features that the students believe are essential when creating an effective fantasy piece of writing. Make a class checklist of these features that can be used later in the unit to judge an effective piece of writing. Discuss the structure of movies and narratives and how they are similar and how their structure relates to their purpose. * Read the first page of Old Ridley and, using a scanner or emailing component of the photocopier, show the first page of the story on the IWB. In small groups, ask the children to list the different language features that make this a fantastic opening to a narrative. (Adjective, noun and verb use, personification, sentence structure and punctuation use) Rewrite the first part of the book by changing these language features without losing its meaning or effect. * Throughout the book, Old Ridley, find pages that are rich in vocabulary, differing sentence structure and other language features to discuss and ask students to replicate the features in short pieces of work. * Copy the page starting with ‘Attempting…’, and ask the children to highlight all of the contractions and write them in their extended form. Ask lower children to brainstorm other examples of contractions whilst you discuss how slang can be written in stories in a similar way to contractions (s’pose etc) and why this is a good way to add personality to characters. * Use the summary for each part of the story and discuss how they fit into the structure of a narrative. Discuss as a class why the structure of the narrative is important and how it relates to the purpose of a narrative. Add these structural features of a fantasy narrative to the checklist that was created earlier in the unit. | Lost Thing and Old Ridley Books  IWB  Checklist |
| **Objective C**  **Think in ways that are imaginative, creative, interpretive and critical.** | * Let the children watch, ‘The Lost Thing’ on YouTube. As a class use the checklist that was created earlier in the unit to assess whether The Lost Thing is a good fantasy narrative. Ask children to make a list of the similarities and differences between the movie and Old Ridley. * Compare the three pieces of work (The Lost Thing – movie and picture book and Old Ridley) and allow the children to make a detailed comparison between the three forms. Discuss why each piece is effective in its own rights and what makes each piece effective. Add any extra features to the class checklist. * Allow children to read their narrative of the Lost Thing to a small group and afterwards read the actual picture book to the class. Discuss they language that the author has used to describe throughout the book and how their stories differ from the book. * Marc McBride also illustrated Emily Rhodda’s ‘Deltora Quest’ series and Gary Crew’s ‘The Kraken’. Read and view these books. Discuss techniques used by Marc McBride and how these impact the readers understanding of the story. What visual / stylistic similarities do you see in these books. * Following a class discussion about the similarities and differences of techniques used by each author, students write a discussion highlighting how each author has used various techniques to engage and interest the reader. What picture book is more effective / enjoyable, when comparing techniques and language devices to support their position. | Lost Thing and Old Ridley Books  YouTube  Deltora Quest  The Kraken |
| **Objective D**  **Express themselves and their relationships with others and their world.** | * Using the movie as stimulus, ask the children to write the narrative of The Lost Thing in past tense and in first person (Imagine that the are the boy). Perhaps re-watch the movie and pause at different points so that the children can write the narrative. Ask the children to use creative language and a range of sentences, similar to those used in Old Ridley. If students forget the sentence structure through Old Ridley, go back and discuss it as a class. Once the children finish their narratives, allow them and then a partner a chance to edit their work. | YouTube  Lost Thing and Old Ridley Books |
| **Objective E**  **Learn and reflect on their learning through their study of English.** | * Students select their best writing piece and highlight aspects which demonstrate their understanding / use of language techniques such as grammar, punctuation, sentence structure, vocabulary, editing etc. In small groups, students share their work with others and discuss why it is their best piece of writing. | Student made criteria |

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**Objective B**

**RESPONDING AND COMPOSING**

**Develop and apply contextual knowledge**

\* Identify and discuss how own texts have been structured to achieve their purpose and discuss ways of using conventions of language to shape readers’ and viewers’ understanding of texts.

**Understand and apply knowledge of language forms and features**

\* Identify the ways in which language use in imaginative texts, including use of figurative language, character development, events and setting, creates interest for the reader or viewer.

**GRAMMAR, PUNCTUATION AND VOCABULARY**

**Develop and apply contextual knowledge**

\* Understand that choices in grammar, punctuation and vocabulary contribute to the effectiveness of texts.

**Respond to and compose texts**

\* Experiment with different types of sentences, e.g., short sentences to build tension and complex sentences to add detail.

**Objective A**

**SPEAKING AND LISTENING**

**Develop and apply contextual knowledge**

\* understand that patterns of language interaction vary across social contexts and types of texts and that they help to signal social roles and relationships

**Respond to and compose texts**

\* plan, rehearse and deliver presentations, selecting and sequencing appropriate content and multimodal elements for defined audiences and purposes, making appropriate choices for modality and emphasis**.**

**WRITING AND REPRESENTING**

**Understand and apply knowledge of language forms and features**

\* plan, draft and publish imaginative, informative and persuasive texts, choosing and experimenting with text structures, language features, images and digital resources appropriate to purpose and audience.

**Respond to and compose texts**

\* compose imaginative and informative texts that show evidence of developed ideas.

**READING AND VIEWING**

* understand, interpret and experiment with sound devices and imagery, including simile, metaphor and personification, in narratives, shape poetry, songs, anthems and odes
* analyse and evaluate the way that inference is used in a text to build understanding in imaginative, informative and persuasive texts.

**SPELLING**

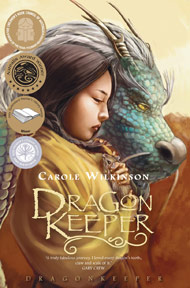
* Understand how to use banks of known words, word origins, base words, suffixes, morphemes, spelling patterns and generalisations to learn and spell new words, for example technical words and words borrowed from other languages.

**Content using Quality Text**

**THEME: FANTASY**

**KEY CONCEPT: CHARACTERISATION**

**TEXT: THE DRAGON KEEPER – CAROLE WILKINSON**



**Objective E**

**REFLECTING ON LEARNING**

**Develop and apply contextual knowledge**

Reflect on own learning achievements against specific criteria

**Respond to and compose texts**

Identify selections of own writing that they believe reflect their growth and competence as writers.

**Objective D**

**EXPRESSING THEMSELVES**

**Understand and apply knowledge of language forms and features**

Identify language features used to position the reader/viewer in a wide variety of communication activities for a range of purposes, including debates, formal talks, interviews, explanations, anecdotes and recitations.

**Objective C**

**THINKING IMAGINATIVELY, CREATIVELY, INTERPRETIVELY AND CRITICALLY**

**Engage Personally with texts**

\* Interpret events, situations and characters in texts

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|  | **Teaching/Learning Activities** | **Resources** |
| **Objective A**  **Communicate through speaking, listening, reading, writing, viewing and representing.** | * Have students read the interactions between the original dragonkeeper at the start of the book and Ping (p1, 8); between Danzi and Ping (p1, 64-73); between Ping and the emperor (p267-272). Have them discuss the differences. * Discuss the various social levels of the characters and the personal traits and characteristics expected of them e.g., Ping is a slave girl. She is led to believe she is ignorant rather than inexperienced. Because she is both female and left handed she is doubly cursed. She can neither read nor write as no one would waste an education on a girl. The Emperor is the most exalted of all. He is portrayed as intelligent and scholarly. Draw attention to the way people behave around him and discuss why this is. (p22-43) Do we have any contemporary examples of this is modern society? (Royalty) * Discuss class systems of various countries around the world. Have children conduct independent enquiry into these and report back to the class. * Discuss with class the importance of knowing your name. What impact would it have on you not to know your name or your parents or anything about your family’s personal history. * How does the author justify the reasons for Danzi’s treatment of Ping? Discuss with the class if they agree/disagree. E.g., on pages 292 – 295 Ping decides to leave the Emperor and the easy life he offers to escape with Danzi. However, with the help of Wang Cao, the herbalist, they drug Ping and leave without her. * Have students act out the first scene in the first chapter in small groups. Discuss how the slave girl must’ve felt. Have children contrast this to the way Master Lan behaved and felt. * Have children then look at the scene from Master Lan’s perspective. Discuss with them his thoughts and feelings about Ping. Have children locate references from the text to back up their opinions. Have children work in pairs to write a script reworking the introduction so that Master Lan’s perspective comes through. Children deliver their work to the class. * Talk about making a request. How does this vary depending on who is doing the requesting and who is granting the request? Have them look at the language they would use to request a party at home (Mum and Dad), between their peers (friends) and a party in the classroom (teacher). Would this change if they had to approach someone different, say the school’s principal? Would it change if you were a slave asking a master? Ask children to act out a variety of situations where they are talking to someone and to carefully consider their language choices. As a class, talk about why language changes with different audiences. * Reread pp 38 – 39. As a group discuss what it means to make a leap of faith. Discuss the opposite (rational decision making). Discuss: is there a place for both? Have children think of examples when we might need to make a leap of faith. Ask: Have you ever made a leap of faith? Did it turn out to be the right thing to do? What did you learn from this experience? * Using the first page of the story, teacher analyses with the class, the techniques used by the author. Talk about how it makes the reader want to read more of the story. Examine how we know the slave girl was used to being mistreated and having things thrown at her. Discuss what her life would have been like. How would this affect her self-image and confidence? Her confidence grows throughout the story. How does this happen and what changes take place for her to be able to have the confidence to push forward rather than turn back to the palace at Huang Ling? (Chapter 6 p 82 for exact reference) * Copy the first paragraph of the story onto IWB. Remove words and change them for others and discuss the impact this has on the reader. How does this change the feelings of the audience? * Using the first paragraph, teacher models how the author’s words can be used to create a different piece of work. Make sure to focus on the ‘sizzling start’. * Choose specific closing passages from the text that neatly wrap up the chapter, or leave the reader hungry to continue reading. Discuss the examples with the class and talk about the techniques the author uses to craft these conclusions. * Make an illustrated timeline, storyboard, comic strip or flowchart of events from the story. * Create an information report on various types of dragons e.g., Western and Eastern; dragons in architecture * Have children write an incident from the book as a newspaper report and present it on a scroll, or using software to present it in newspaper format. * Have children write a review of either the whole book or a selected chapter. * Create a wanted poster for either the ‘sorceress, Ping’ or Danzi the dragon. * Create a word bank of unusual terms and their meanings such as qi, li, shen, ju and jin. * Have children create a job application form for a dragon keeper. * Write a letter to the author, asking her questions (teacher can determine number) * Have children research Confusious and write a report on him * Have children research proverbs and make a class wall of them. Discuss what their meaning, making sure children understand the difference between a literal and figurative interpretation. * Ask children to discuss superstitions at home for discussion in class. List and share these as a class and then have groups of children research their origins. Children report back to class. * Danzi often talks to Ping in what she thinks of as riddles. Select some of these quotes to examine in small groups and look for the lessons contained within them. Pages 68, 70, 108, 121, 143. * Have children make a list of the things that are important to Ping in the text. Compare and contrast this to their own lists of things that are important to them. * The novel has several themes. For each of the themes on a sheet write an explanation of how this theme is shown in the novel, and include paged references from the book to support your opinion. * Is Danzi a true friend to Ping? Consider the different ways he treats her and his reasons for this. Have children identify examples of trust/distrust, encouragement and discouragement and honesty/dishonesty. Text ref: pages 58- 61 when Danzi tells Ping he will take her back to Huangling. * Although Ping’s responsibilities grew during her journey, there were times when she did not fulfil them. How does the author demonstrate that this is part of being human? Have children think of examples that demonstrate Ping took responsibility for her poor decisions and actions. E.g., p213, after they have searched Wucheng unsuccessfully for the dragon stone, Ping justifies her reasons for wanting to give up the search and return to the boat. * Discuss the author’s style. Have children create a press release and advertisement for the book focusing on the author’s style as a selling point. * How does this author’s style differ to other authors the class has read? * Analyse how the author develops the characters and the plot. Create a mind map or flow chart to show the character/plot development. * Analyse the language features, structure and text features and discuss how these have been applied throughout the text. * Discuss the impact the author’s style has had on individual students. Discuss if this is likely to influence student’s writing in the future. * Compare the map in the book to a modern day map of China and discuss the differences.   The Chinese write in symbols. Have children create a set of symbols for our alphabet and then write their spelling words (in random order) using their own symbol code on a piece of paper. They can then swap papers with a friend to decode what was written.  Research Chinese words and phrases currently in use to find their meanings and origins. <http://en.wikipedia.org/wiki/List_of_English_words_of_Chinese_origin>  <http://chineseculture.about.com/od/thechineselanguage/a/loanwords.htm>   * Create a word bank of interesting words and phrases used in the story. This could be displayed in the room or kept in a book. * Select Chinese words from the text and have children research their etymology. <http://www.etymonline.com/> * Have children make up 20 cards. On 10 of the cards write 10 vocabulary words from the text. On the other 10 write their definitions. Mix up the cards, turn them over and place in rows. Play concentration with partners, matching the word with its meaning. | Dragonkeeper Book |
| **Objective B**  **Use language to shape and make meaning according to purpose, audience and context.** | * Select a part of the text that uses figurative language. (Danzi often uses figurative language when talking to Ping). Discuss the impact this has on the story and the audience. Teacher writes an example on board and then takes it apart, substituting different words. Have children gauge the difference this makes to the reader. * Discuss the use of proverbs throughout the book. Break children into groups to explain what Danzi is trying to teach Ping in each riddle listed below: * Chapter 5 p 68 ‘All answers lie beyond the gate of experience’ * Chapter 6 p 72 ‘ Composure is the master of haste’ * Chapter 6 p 82 ‘The journey of a thousand li begins with a single step.’ * Chapter 8 p 105 ‘The way of heaven is to diminish excess’ * Chapter 8 p 108 ‘Those filled with life need not be afraid of tigers’ * Chapter 9 p 121 ‘It is because of its emptiness that the cup is useful’ * Chapter 9 p 127 ‘Recognizing one’s limitations is knowledge’ * Chapter 10 p 138 ‘Nature dislikes unnecessary chatter’ * Chapter 10 p 143 ‘ Sharp weapons are not the tool of the sage’ * Chapter 11 p 157 ‘The skilful traveller leaves no trace’ * Chapter 12 p 170 ‘Heaven decides if spring rains will come’ * Chapter 14 p 184 ‘the straight path must sometimes be crooked’ * Chapter 15 p 203 ‘Sometimes advancing seems like going backwards’ * As children read through the book, have them look out for a word that they would choose to ‘own’. Have them keep a list of ‘Own Words’. Each word should contain the definition, the sentence from the novel, the word in the student’s own sentence, identify the part of speech, identify synonyms and antonyms as well as a small picture to remind them of the word. * Build up a character profile of Danzi and Ping. Start with each character’s name and other names, their appearance, their abilities etc. * Choose selections from the book where the author transitions from one setting to another. Examine the techniques used and then modelling this skill, have class jointly construct transitions, building up the skill until students are able to independently write a smooth scene transition. * Look at how the author tightens the suspense. Discuss with children how the suspense is built up and then resolved. Model this technique using passages from the text. Have class jointly construct using a text example, altering words and phrases. Gradually build up this skill until students are able to independently write a suspenseful piece and bring it to a satisfactory resolution. * For a fun way to highlight punctuation go to <http://www.youtube.com/watch?v=QEt0KuMMrTc> Teachers can then adopt this style to analyse the punctuation of selected passages from the text. * Teacher selects a series of short sentences that have been used to build tension in the story. Display these on the board for the class to consider the effect they have on the reader. * Teacher then changes one or two words in each sentence. (Modelling) Does this change the impact upon the reader? How? Do this with more examples jointly with the class. Have children then work on independent models of short sentences that are crafted to build tension. * Again, teacher selects a series of complex sentences that have been used to fill in detail. Have them written on the IWB so that individual words can be omitted and others substituted. (Modelling) Discuss the impact the changes have on the text and the reader. Have class jointly construct a complex sentence, building up the skill until the class can confidently write their own complex sentences. * Have children examine the impact of a mixture of sentence types on the reader. | YouTube  Internet  IWB  Dragonkeeper Book |
| **Objective C**  **Think in ways that are imaginative, creative, interpretive and critical.** | * Make a board game based on the story. * Investigate tangrams. Make a tangram of Danzi. * Have children select the character they identify with most. Have them list five ways in which they resemble the character. * Write a list of rules for Ping to help her cope with life on the run. * Create a collage of either an event or character in the story. | Tangrams |
| **Objective D**  **Express themselves and their relationships with others and their world.** | * Have children select either Danzi, Ping, or Diao. Have them ‘get inside’ the mind of the character and create a monologue that tells the audience why their character’s actions are justified. * Children research modern slavery. <http://www.antislavery.org/english/slavery_today/what_is_modern_slavery.aspx>   Is a good starting point. Have them identify aspects of Pings life in the beginning of the book and contrast them to when she is free. Have them discuss when they feel she attains true freedom.   * Danzi likes poetry. Have children find examples of Chinese poetry and discuss, compare and contrast these with traditional Bush poems. |  |
| **Objective E**  **Learn and reflect on their learning through their study of English.** | * As a class, analyse sections of Carole Wilkinson’s work to try and define what makes her writing compelling. Have class organise these into a set of criteria to compare their writing with. Have individual students look at their writing and using the criteria established earlier, critique their own work, identifying areas for growth and improvement and of growth and improvement. |  |

APPENDIX – VOCABULARY

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| **Chapter 1**  **Pgs. 1-14**  barren (2)  pavilions (2)  stale (4)  shaman (6)  lentils (8)  meager (10)  **Chapter 2**  **Pgs. 15-21**  trudged (15)  squelched (16)  cackling (20)  gruesome (20)  **Chapter 3**  **Pg 22- 42**  fumble (23)  melancholy (28)  protruding (30)  lavishly (36)  aroma (37)  mauled (38)  urchin (41)  **Chapter 4**  **Pg 43-50**  budge (44)  trousers (45)  anguish (47)  groggily (49)  peak (48)  brine (50)  **Chapter 5**  **Pgs 51-66**  smoldering (52)  quenched (52)  plummeted (59)  ravine (62)  vagabond (65)  **Chapter 6**  **Pgs 67-79**  delicately (67)  gruel (68)  soggy (69)  arsenic (70)  **Chapter 7** | **Pgs 80-95**  haunches (81)  petrified (82)  scurried (82)  omen (84)  talons (85)  ebony (88)  nausea (93)  **Chapter 8**  **Pgs 96-111**  tarnished (98)  hoe (98)  scholar (99)  hordes (105)  suffocate (106)  spectators (107)  **Chapter 9**  **Pgs 112-130**  ointment (114)  membrane (115)  morsel (117)  lustrous (120)  lopsided (126)  alchemy (127)  quibbling (129)  **Chapter 10**  **Pgs 131-145**  infusion (132)  dwindled (132)  verandahs (134)  stilts (138)  commotion (144)  **Chapter 11**  **Pgs 146-160**  withered (147)  dispel (148)  fragrance (149)  implement (150)  squirm (157)  intermittent (159)  **Chapter 12**  **Pgs 161-171**  rekindled (161)  prominent (164)  **Chapter 13**  **Pgs 172-177** | pathetic (172)  summon (173)  exertion (173)  shrine (174)  **Chapter 14**  **Pgs 178-190**  melodic (178)  seething (179)  flimsy (181)  plait (183)  pinnacles (184)  frantically (187)  **Chapter 15**  **Pgs 191-209**  imprisoned (193)  engulfing (195)  rickety (196)  sensation (207)  urgent (209)  **Chapter 16**  **Pgs 210-223**  rancid (210)  ladle (212)  sinister (213)  sentry (215)  tingled (216)  blotches (222)  **Chapter 17**  **Pgs 224-235**  stern (224)  rudder (224)  embedded (226)  chimes (229)  tethered (230)  cautious (235)  **Chapter 18**  **Pgs 236-249**  altered (237)  harness (240)  attributes (241)  **Chapter 19**  **Pgs 250-264** | reason (250)  flinch (253)  decree (253)  grottos (254)  elixir (261)  purification (262)  **Chapter 20**  **Pgs 265-286**  pleaded (265)  secluded (266)  edict (275)  betrayal (285)  **Chapter 21**  **Pgs 287-306**  diverted (288)  auspicious (290)  caravan (291)  ascent (293)  sacrifice (294)  sprawled (298)  enticed (301)  serene (303)  **Chapter 22**  **Pgs 307-317**  perilous (308)  surge (311)  rejected (317)  **Chapter 23**  **Pgs 318-327**  receded (318)  miniature (320)  fracture (323)  **Chapter 24**  **Pgs 328-333**  massive (329)  clambered (331 |

**Objective A**

**Speaking & Listening**

Develop & apply contextual knowledge

* Compare & justify the ways in which spoken language differs from written language according to purpose, audience and context.

**Writing & Representing**

Engage personally with texts

* Understand & appreciate the way texts are shaped through exploring a range of language forms, features and ideas.

Develop & apply contextual knowledge

* Identify and explore underlying themes and central storylines in imaginative texts.

Understand & apply knowledge of language forms & features

* Understands that cohesive links can be made in texts by omitting or replacing words.

Respond to & compose texts

* Experiments with text structures & language features and their effects in creating literary texts, using imagery, sentence variation, metaphor and word choice.
* Compose increasingly complex print, visual, multimodal & digital texts, experimenting with language, design, layout & graphics.

**Reading & Viewing**

Develop & apply contextual knowledge

* Understand how texts vary in purpose, structure & topic as well as the degree of formality.

Understand & apply knowledge of language forms & features

* Recognise the effect of multimedia elements
* Interpret picture books, comic strips & sequences of digital images, which do not contain written text.

**Spelling**

Respond to & compose texts

* Demonstrate an awareness of the limitations of spell check features in digital communication.

**Objective B**

**Responding & Composing**

Understand & apply knowledge of language forms & features

Identify & explain characteristic text structures and language features used in imaginative, informative & persuasive texts to meet the purpose of the text.

* Discuss the conventions of a range of complex texts, layout conventions in print & digital texts.

Respond to & compose texts

* Recognise the techniques used by writers to position a reader and influence their point of view.

**Grammar, Punctuation & Vocabulary**

Develop & apply contextual knowledge

* Understand that choices in grammar, punctuation & vocabulary contribute to the effectiveness of texts.

Understand & apply knowledge of language forms & features

* Identify & explain how choices in language influence personal response to different texts.
* Identify a variety of connectives in texts to indicate time, add information, clarify understanding, show cause & effect and indicate condition/concession.

Respond to & compose texts

* Use grammatical features to accurately link ideas and information to ensure meaning when composing texts.
* Select some more challenging language & grammatical features and literary devices to engage and influence the audience.
* Experiment with different types of sentences to build tension and complex sentences to add detail.

**Objective E**

**Reflecting on Learning**

Respond to & compose texts

* Develop criteria for assessing their own and others’ presentations.
* Critically reflect on the effectiveness of their own and others’ writing, seeking and responding to feedback.

**Objective D**

**Expressing Themselves**

Respond to & compose texts

* Discuss & explore moral, ethical and social dilemmas encountered in texts.
* Discuss aspects of literature from a range of cultures to explore common experiences and ideas as well as recognising difference.

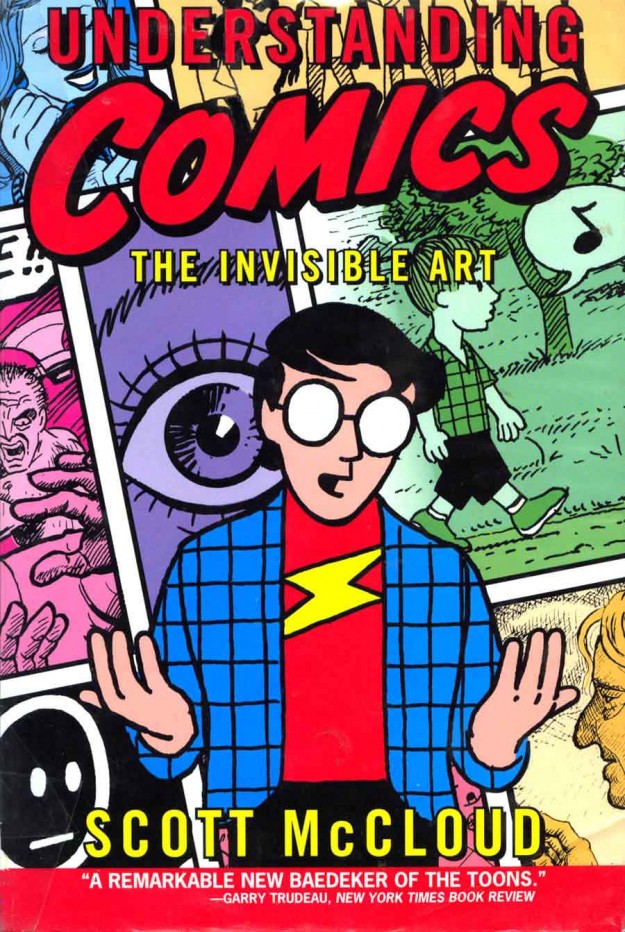
**Theme:**

Fantasy

**Key Concept:**

**Visual Representation / Plot / Sequence**

**Text:**

****

**Objective C**

**Thinking Imaginatively, Creatively, Interpretively & Critically**

Engage personally with texts

* Interpret events, situations & characters in texts.
* Think imaginatively when engaging with texts, using prediction.

Develop & apply contextual knowledge

* Identify, describe & discuss similarities/differences between texts & evaluate characteristics that define an author/illustrator’s style.

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| Text Overview |
| *Students will be provided with an assortment of comics from newspapers. They will also be directed to websites with online comics and comic makers.* |
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| --- | --- | --- | --- |
| Cross-Curriculum Priorities | General Capabilities | Grammar / Punctuation | Phonological / Graphological Processing |
| Visual Arts - Drawing |  | Reading dialog  Recognising Onomatopoeia | Sequencing |

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| --- | --- | --- |
|  | **Teaching/Learning Activities** | **Resources** |
| **Objective A**  **Communicate through speaking, listening, reading, writing, viewing and representing.** | In small groups, students should discuss what is similar and different among the types of comics.   * Is there dialogue? How is it presented? * What are the characters doing? How is that shown? * What is the shape of the comic frames? What does that represent? * How is action shown? * What happens from one frame to the next?   Present the following information to the students:   * Comics manipulate space on a page to guide the reader and affect the interpretation of the story. * Page layout and design can represent different organizational models, especially for storytelling. For example, a page with many frames can represent an ongoing scene with a lot of action. Larger frames with a great deal of detail may be an artist's attempt to set a forthcoming scene. Even page divisions add a certain element of story organization. * Comic "storytellers" are careful not to include too many disjointed scenes on one page, as with a written narrative, such a mixture would make for a confusing and jumbled story. * Layout is important when combining images and text, and with comics, students can transfer knowledge of visual organization to verbal and written organizational models. * The concept of exploring one idea fully before moving onto the next could be likened to the page-break concept in graphic art. * Introduce the topic – onomatopoeia. Explain to students that onomatopoeia is a word whose sound makes you think of their meanings. * Show students the overhead. Have them copy the definition on to their worksheet - "Onomatopoeia is the use of words whose sounds make you think of their meanings. For example; buzz, thump, pop." * Model some sample sentences that contain onomatopoeias. * Hand out comics, or copies of pages of comics. Also put a copy of a comic on the overhead. Choose comics that have words like POW! and BAM! In them if possible (like the old Batman TV show).   Introduce the writing activity, sharing the planning sheet, rubric, and sample graphic novels and comic books.   * Share the example graphic novels and comic books with students and explain the assignment, pointing out each of the parts that are included. * Lead students through discussion of the key elements for each part. Sample discussion questions can include the following: * What are the important characteristics of a caption? What do the words in the captions tell you about the scene depicted? * What kind of landscape makes sense for the scene? * What props can you associate with the scene? * How kind of dialogue bubble makes sense for the interaction? * What connects one scene to the next in the comic strip?   Once you're satisfied that students understand the assignment, demonstrate the [Comic Creator](http://www.readwritethink.org/materials/comic/index.html) student interactive and discuss its relationship to the [Comic Strip Planning Sheet](http://www.readwritethink.org/lesson_images/lesson195/comic-strip-planning.pdf). Be sure to cycle through the options for characters and dialogue bubbles to show students the range of options available.  Have students begin work with the [Comic Strip Planning Sheet](http://www.readwritethink.org/lesson_images/lesson195/comic-strip-planning.pdf) to plan their book reports. Students can work individually or in groups on this project.  Encourage students to interact with one another, to share and receive feedback on their plans for comic strips. Since these comics will be shared in the class as well as in the library, hearing the feedback and comments of other students helps writers refine their work for their audience.  Students can continue working on the project for homework if desired.  Remind students of the goals and elements included in this project. Answer any questions students have. | <http://chogger.com/>  <http://www.readwritethink.org/classroom-resources/student-interactives/comic-creator-30021.html?tab=4#tabs>  <http://www.comicmaster.org.uk/>  <http://www.wittycomics.com/>  <http://www.freetech4teachers.com/2013/01/26-ways-to-use-comics-in-classroom-and.html#.UlzPiiSBA3z>  <http://marvelkids.marvel.com/games/play/75/create_your_own_comic>  <http://www.garfield.com/fungames/comiccreator.html>  <http://comicsintheclassroom.net/>  <http://www.kidsites.com/sites-fun/comics.htm>  <http://www.scholastic.com/teachers/article/comic-books>  <http://inverloch.seraph-inn.com/viewcomic.php>  <http://www.gocomics.com/?ref=comics>  <http://www.readwritethink.org/files/resources/interactives/comic/>  <http://www.makebeliefscomix.com/>  <http://www.pixton.com/uk/>  <http://www.comicmaster.org.uk/>  <http://marvel.com/games/play/34/create_your_own_comic>  Assorted attached resources |
| **Objective B**  **Use language to shape and make meaning according to purpose, audience and context.** | Have students write their own sentences. Record some on the overhead as you go to help more needy students.  To make comic strips, have your students follow these basic steps, referring to their planning sheet as they work in the [Comic Creator](http://www.readwritethink.org/materials/comic/index.html):   * For the comic title, name the scene (or scenes) that will be depicted. * For the comic subtitle, name the book where the scene is found. * Include your name or the names of the members of your group as the authors of this comic strip. * Choose the six-frame comic strip. (Alternately, have students choose the one-frame cartoon square and focus their work on an important scene in the book). * In each of the six frames of the comic strip show a significant event from the book. * Under each picture or cartoon, write a caption that provides additional detail on the scene. * Print at least three copies of your finished comic strip.   While students work, again encourage them to interact with one another, to share and receive feedback on their plans for comic strips.  After the comic strips are printed out, students can decorate them with markers or other classroom supplies.  As students finish, ask them to turn in two copies of the comic strip (one for you and one for the librarian-the third copy is for the students to keep).  Have students make their own comic strips using onomatopoeias. |  |
| **Objective C**  **Think in ways that are imaginative, creative, interpretive and critical.** | Brainstorm as a class to come up with as many examples of onomatopoeias as possible. Record these on the overhead in the box while students record them on their worksheets. |  |
| **Objective D**  **Express themselves and their relationships with others and their world.** | Pass out copies of the sample comic strips you have printed for students to use in locating onomatopoeias. Allow time for students to find the onomatopoeias and to share the humour and story of the comics with each other.  Close the lesson by discussing new or unusual onomatopoeias students found in their comics; add these to the class word wall or have students add them to their personal dictionaries. |  |
| **Objective E**  **Learn and reflect on their learning through their study of English.** | For more formal assessment, use the [Comic Strip Rubric](http://www.readwritethink.org/lesson_images/lesson195/comic-strip-rubric.pdf), which is tied to the elements included in the planning sheet.  On the other hand, nothing is as useful as the feedback that they'll receive by sharing their comic strips with their peers. Informal feedback from students who read the comics and search out the related book are excellent feedback for students.  Share students' comics with the entire class by projecting them on an overhead or displaying them on a board. Discuss students' use of onomatopoeia. Questions for discussion include:   * How does onomatopoeia work in this comic strip? What does it add to the story? * How would the comic strip be different without using onomatopoeia? * Can you think of any additional ways this student could have used onomatopoeia?   To help develop reading fluency, assign roles and make copies of the comics with the respective parts of the dialogue highlighted. Have students practice reading the different parts out loud. Present the comic panels on an overhead projector while students read the parts dramatically for the whole class.  Organize a comic book convention for students to read and critique fellow students' comics.  Informally assess students' understanding of onomatopoeia, their ability to locate onomatopoetic words, and their grasp of how and why onomatopoeia is used during the discussion in Session 1 and while you circulate as students are writing their own comics.  Use the [Comic Strip Rubric](http://www.readwritethink.org/lesson_images/lesson867/rubric.pdf) to assess understanding and use of onomatopoeia in the student-created comic strip panels.  Assess students' abilities to locate onomatopoetic words by giving them another comic strip or book (or some other form of text) and asking them to identify and record the onomatopoeias they find.  Complete the “Fred and the Mosquito” task  Complete the “Black Ducks Comics” task |  |

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| Other resources: | |
| Assessment / Collecting Evidence – Assessments are identified as red activities | |
| Observation |  |
| Anecdotal Records |  |
| Checklist / Matrix | Assessments are identified as red activities |
| Rubric (CTJ) |  |
| Self-Assessment |  |
| Peer Assessment |
| Student Teacher Conference |  |
| Journals |  |
| Assessment task |  |

Possible Links to Other KLAs

History

Chinese/Asian History

Mathematics

Tangrams

Science and Technology

* Use of IWB, cameras, iPads and digital texts, painting software