

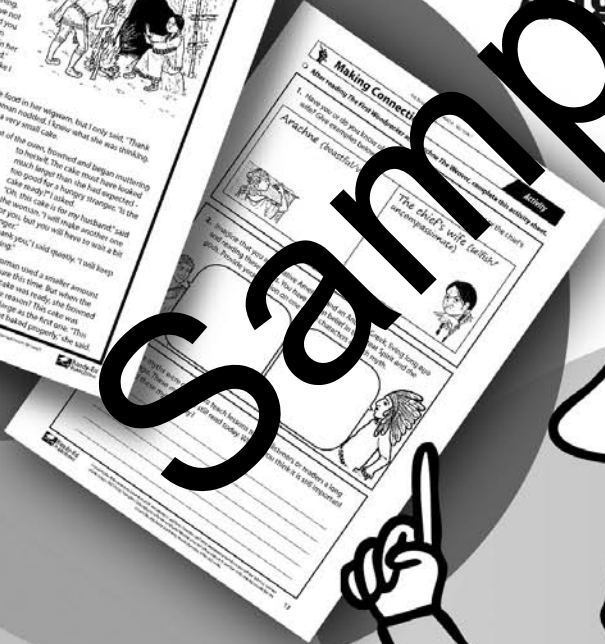
The English Series

Year

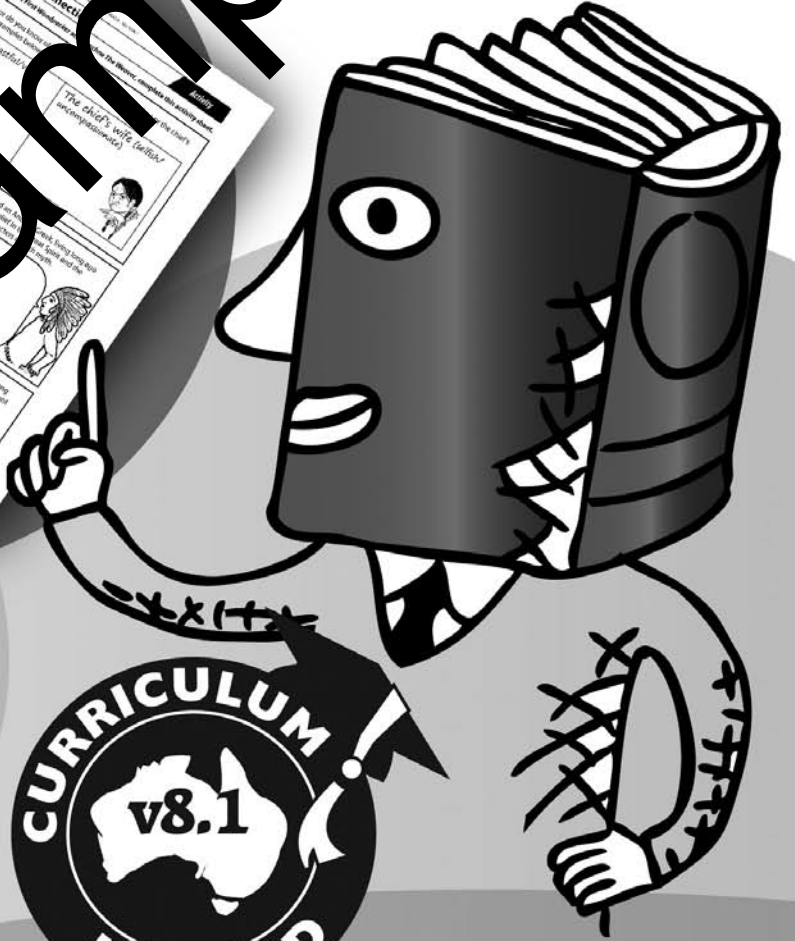
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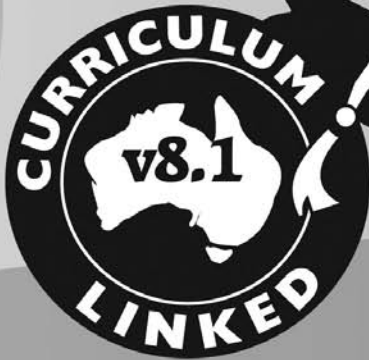
Aligned with the NEW  
v8.1 Curriculum.



Sample



By Brenda Gurr



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# Teachers' Notes

This book is part of *The English Series* which consists of seven books altogether. It is linked to the new v8.1 Australian national curriculum and each page in the book references the content descriptor(s) and elaboration(s) which it specifically addresses. Activities are linked to original texts and enable the students to demonstrate much of the new English curriculum for Year 6 students.

The activities assess a range of skills, asking students to think carefully about the structure, language features and content of each provided text. Individual, partner and group activities are included and cater for different learning abilities and styles. Many activities are open-ended helping students to develop thinking skills that will be required for English studies in secondary school. Answers are also provided at the back of the book.

This book is divided into five sections, which are detailed below.

## Section One: Myths

The activities in this section relate to two myths, one from Ancient Greece and the other of Native American origin. Students will consider the main messages contained in the texts, thinking about how these relate to their own modern lives. They will investigate characterisation, different narration styles and use of language. They will also plan and write their own creative pieces.

## Section Two: Playscripts And A Theatre Review

In this section, students will study two playscripts about inspiring historical figures. They will consider text structure, compare characters and text features and provide opinions on the issues within the playscripts. An accompanying theatre review is also provided, which allows the student to focus on evaluative language and performance.

## Section Three: Poetry

Two poems are provided in this section, each with links to yesteryear. The students will complete activities concerning action verbs, imagery and creative writing.

## Section Four: Persuasive Writing

In this section, students will explore a persuasive speech, considering elements of its structure and language features. They will also be guided to plan and write their own persuasive speech.

## Section Five: Recounts

This section contains a newspaper article and eyewitness account on the same topic. Activities include investigation of style, form, objective and subjective language and grammatical features and creating a group oral presentation.

# v8.1 Curriculum Links

## **Understand the uses of objective and subjective language and bias (ACELA1517)**

- understanding when it is appropriate to share feelings and opinions (for example in a personal recount) and when it is appropriate to remain more objective (for example in a factual recount)
- differentiating between reporting the facts (for example in a news story) and providing a commentary (for example in an editorial)

## **Understand how authors often innovate on text structures and play with language features to achieve particular aesthetic, humorous and persuasive purposes and effects (ACELA1518)**

- exploring a range of everyday, community, literary and informative texts discussing elements of text structure and language features and comparing the overall structure and effect of authors' choices in two or more texts

## **Understand that cohesive links can be made in texts by omitting or replacing words (ACELA1520)**

- recognising how cohesion can be developed through repeating key words or by using synonyms or antonyms

## **Understand the uses of commas to separate clauses (ACELA1521)**

- identifying different uses of commas in texts

## **Investigate how complex sentences can be used in a variety of ways to elaborate, extend and explain ideas (ACELA1522)**

- investigating how the choice of conjunctions enables the construction of complex sentences to extend, elaborate and explain ideas, for example 'the town was flooded when the river broke its banks' and 'the town was flooded because the river broke its banks'

## **Understand how ideas can be expanded and sharpened through careful choice of verbs, elaborated tenses and a range of adverb groups/phrases (ACELA1523)**

- knowing that verbs often represent actions and that the choice of more expressive verbs makes an action more vivid (for example 'She ate her lunch' compared to 'She gobbled up her lunch')
- knowing that adverb groups/phrases and prepositional phrases can provide important details about a happening (for example, 'At nine o'clock the buzzer rang loudly throughout the school') or state (for example, 'The tiger is a member of the cat family')

## **Investigate how vocabulary choices, including evaluative language can express shades of meaning, feeling and opinion (ACELA1525)**

- identifying (for example from reviews) the ways in which evaluative language is used to assess the qualities of the various aspects of the work in question

## **Make connections between students' own experiences and those of characters and events presented in texts drawn from different historical, social and cultural contexts (ACELT1613)**

- recognising the influence our different historical, social and cultural experiences may have on the meaning we make from the text and the attitudes we may develop towards characters, actions and events

## **Analyse and evaluate similarities and differences in texts on similar topics, themes or plots (ACELT1614)**

- exploring texts on a similar topic by authors with very different styles, for example, comparing fantasy quest novels or realistic novels on a specific theme, identifying differences in the use of narrator, narrative structure and voice and language style and register

## **Identify, describe, and discuss similarities and differences between texts, including those by the same author or illustrator, and evaluate characteristics that define an author's individual style (ACELT1616)**

- exploring two or more texts by the same author, drawing out the similarities, for example subject or theme, characterisation, text structure, plot development, tone, vocabulary, sense of voice, narrative point of view, favoured grammatical structures

**Identify the relationship between words, sounds, imagery and language patterns in narratives and poetry such as ballads, limericks and free verse (ACELT1617)**

- identifying how language choice and imagery build emotional connection and engagement with the story or theme.

**Create literary texts that adapt or combine aspects of texts students have experienced in innovative ways (ACELT1618)**

- creating narratives in written, spoken or multimodal/digital format for more than one specified audience, requiring adaptation of narrative elements and language features
- planning and creating texts that entertain, inform, inspire and/or emotionally engage familiar and less-familiar audiences

**Experiment with text structures and language features and their effects in creating literary texts, for example, using imagery, sentence variation, metaphor and word choice (ACELT1800)**

- selecting and using sensory language to convey a vivid picture of places, feelings and events in a semi-structured verbal form

**Compare texts including media texts that represent ideas and events in different ways, explaining the effects of the different approaches (ACELY1708)**

- identifying and exploring news reports of the same event, and discuss the language choices and point of view of the writers.

**Use interaction skills, varying conventions of spoken interactions such as voice volume, tone, pitch and pace, according to group size, formality of interaction and needs and expertise of the audience (ACELY1816)**

- participating in informal conversations, discussions, debates and presentations
- experimenting with voice effects for different audiences and purposes, such as tone, volume, pitch and pace, recognising

the effects these have on audience understanding and engagement

**Analyse how text structures and language features work together to meet the purpose of a text (ACELY1711)**

- comparing the structures and features of different texts, including print and digital sources on similar topics, and evaluating which features best aid navigation and clear communication about the topic.

**Select, navigate and read texts for a range of purposes, applying appropriate text processing strategies and interpreting structural features, for example table of contents, glossary, chapters, headings and subheadings (ACELY1712)**

- using word identification, self-monitoring and self-correcting strategies

**Analyse strategies authors use to influence readers (ACELY1701)**

- identify how authors use language to position the reader and give reasons

**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 (ACELY1714)**

- creating informative texts for two different audiences, such as a visiting academic and a Year 3 class, that explore an aspect of biodiversity

**Re-read and edit students' own and others' work using agreed criteria and explaining editing choices (ACELY1715)**

- editing for coherence, sequence, effective choice of vocabulary, opening devices, dialogue and description, humour and pathos, as appropriate to the task and audience

- Read the theatre review below, then complete the activity pages which follow.

## THEATRE REVIEW: WHITE MOUSE

Nancy Wake was one of Australia's greatest war heroes, a courageous and inspiring woman who risked her life many times in her fight against the Nazis. Although her life is the subject of various books, it may come as a surprise that it has never been the subject of a play. That is, until the premiere of *White Mouse* at Sydney's new Starburst Theatre last night.

Directed by Alison Whitbread, the story of Wake's various adventures in Europe takes place on a breathtaking set divided into various levels to represent a number of locations, from a rocky mountain road to a training centre for spies.

The play opens with a monologue from an elderly Wake, played by Amy Flanagan, who had the audience spellbound with her skillful representation of Wake's strong character. Flanagan's crisp diction and use of minimal, precise movements were impressive and showed evidence of her vast experience in theatrical performance.

Flanagan goes on to play the younger Wake, appearing in every scene. Her only failing was in her rendition of the more emotional scenes, particularly when Wake learns of her husband's death. We needed to see more of Wake's vulnerable side in these scenes.

The use of the chorus, an idea from Ancient Greek theatre, was an interesting and effective choice. The chorus provided an insight into

many of Wake's thoughts and hopes, although at times its use was a little overdone and took the attention away from the rest of the cast.

The other roles, that of Wake's fellow resistance fighters, her husband and members of the Nazi secret police, were all played by newcomers, who, without exception, played these roles with the passion and focus they demanded. The chemistry among the cast was natural and engaging and is a testament to Whitbread's skill and that of the playwright.

The only major irritation of the night was the lighting. The set was gloomy the entire way through and could have benefited from some greater use of coloured lights to maintain the interest of the audience. In contrast, the sound effects were startling and fresh, and haunting, original music was used to create suspense in several scenes.

In all, this is a production that really causes its audience to reflect on the great sacrifices of an incredible woman, and does so in a moving and sensitive way. This is a play suitable for ages 12 and upwards, and it is a joyful thought that Wake's story can potentially reach so many of us. It is a story that undoubtedly deserves its place on both Australian and international stages.

**RATING:** ★★★★★

# Evaluative Language

## Activity

Reviews are a type of text that use evaluative language. This is language that expresses the writer's opinions about, and judgement of, someone or something.

○ After reading *Theatre Review: White Mouse* complete this activity sheet.

1. Write one positive and one negative comment that the reviewer makes about the chorus. Highlight the evaluative words used in each comment which express the opinions.

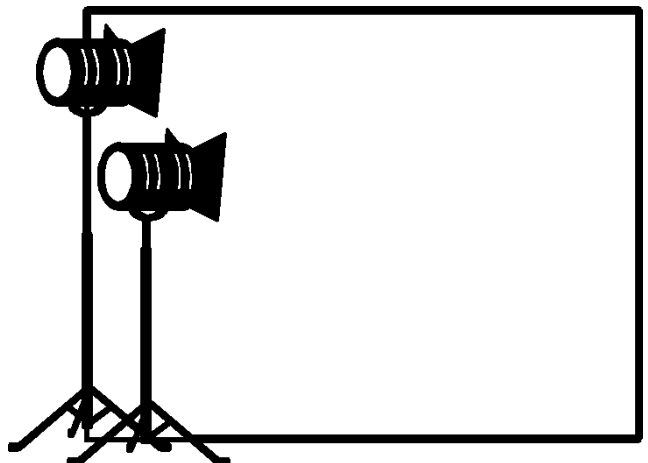
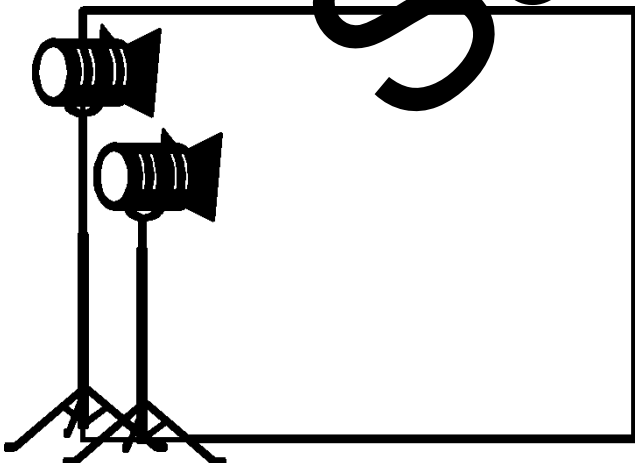
<i>Positive</i>	<i>Negative</i>
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2. Write three keywords and/or phrases that describe the writer's opinions of Amy Flanagan.



3. What did the reviewer dislike about the lighting?

Imagine that you went to see the play last night too and you loved the lighting! Write a positive comment about it.



5. Would this review encourage you to see the play *White Mouse*? Explain why or why not.

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- Read the newspaper article below, then complete the activity sheets which follow.

## CAPE BENNING TIMES

\$1.60

# Pirate On The Loose

Police are hunting a man dressed as a pirate after he allegedly stole belongings from actors on the movie set *Cutlass Jim* in the town of Cape Benning yesterday.

The man appears to have hired a costume from local costume hire shop

Fancy Pants and then proceeded to the movie set, claiming to be an extra. Shop owner Lucy Armstrong said he seemed to be agitated and was in a hurry to leave.

“He only wanted to see pirate costumes, none of my other stuff,” said Ms. Armstrong. “He said he was going to a birthday bash that night. We only had one costume left that was a bit roomy on him, but he wasn’t interested in having me alter it or anything. He filled out a form, paid his deposit in cash and took off quickly. He was shifty. He also spoke roughly and I did feel a bit afraid of him.”

On reaching the set, the man was approached by a security guard, who talked to him briefly but curiously didn’t ask for identification. A few hours later, two of the actors reported their wallets as missing and the



security guard became suspicious of the unknown man who had disappeared. Soon after, he was spotted emerging from a make-up van and immediately fled into surrounding bushland.

Police were called but despite being on the scene within minutes, were unable to locate the man.

He has been described as being in his early 30s and tall, with a pale complexion and short, dark hair. He was wearing a full pirate outfit of bandanna, black pants, white shirt and red jacket, with a toy parrot on one shoulder and a cutlass attached to his belt. He was also carrying a large cloth sack.

“The costume hire shop has confirmed that their costume did not include a cutlass, so we are unsure if the cutlass the man was carrying is real or a plastic fake,” said Constable Chan of the Cape Benning Police. “We are warning the public not to approach the man, as he may be dangerous.”

Constable Chan said the police will continue their search for the suspect this afternoon.



- Read the eyewitness account below, then complete the activity sheets which follow.

# Eyewitness Account

## Cape Benning Police Witness Statement

<b>Name of witness:</b>	Jacob Anthony Irving
<b>Age:</b>	27
<b>Date of birth:</b>	18/7/1988
<b>Occupation:</b>	Actor
<b>Police officer taking statement:</b>	Constable S. Frost

I am an actor appearing in the movie *Cutlass Jim*, currently being filmed in Cape Benning.

On the morning of 6th July 2015, I arrived on set and left my personal belongings, including my wallet, in a leather satchel in my van. I put on my costume, locked the door behind me, and then reported to the make-up van, where make-up artist Samantha Flann prepared me for the day's work. I then went on set and worked until midday, when I returned to my van. I could see straight away that the door lock had been tampered with. I went inside and noticed that my wallet was missing from my satchel, as well as a valuable gold ring that I had left in a drawer in the van.


I immediately called out for security and two guards, Sharon Coleman and George Manco, came to my aid. After a brief discussion, Manco recalled meeting a man dressed as a pirate who had claimed to be an extra. Manco said he could not remember whether the man had produced identification, as is usually required for anyone wanting to enter the set. It was at this time that my co-star, Tina Quirke, came bursting out of her van, claiming that her purse and her jewellery box had also disappeared.

Coleman proceeded to call the police and I handed over my mobile phone, and it was then that Manco spotted the suspect emerging from the make-up van, which was supposed to be empty at that time. The man was dressed in a pirate outfit, which included a large cutlass, and had a bulging white cloth sack over his shoulder. The man was of medium height and pale and I estimate that he was about 20 years old. I could not see his hair colour as he was wearing a burgundy bandanna. My impression was that the man looked startled when he saw us all looking at him. Manco called out to the man to halt, but he turned and ran off towards the beach. I saw both Coleman and Manco give chase. Police arrived soon afterwards.

Signed *J. A. Irving*

6 July 2015

### POLICE SKETCH

File Number: 17647-5772	Witness: JACOB ANTHONY IRVING, ACTOR, 27	
Date: 6/07/15	Illustrator: A.M. Comments: FAKE PARROT, RED JACKET	





# Same Incident, Different Account

## Activity

- Read the texts *Pirate On The Loose* and *Eyewitness Account*, then complete this activity sheet.
- 1. The newspaper article and eyewitness account describe the same incident in different ways. Compare the two texts in table form.

	Newspaper Article	Eyewitness Account
Point of view		
Modal verbs		
Use of objective language		
Additional information given (not included in other text)		
Use of subjective language		
Discrepancies in information given		

Sample

- 2. The newspaper article contains the comments of a shop owner and a police officer. What differences do you notice about...

<i>their style of speech?</i>	
<i>the information they give?</i>	

- 3. Why do you think the information differs in the two texts?

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- 4. Which text do you feel is more reliable? Why?

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**POLICE SKETCH**

File Number: 12497-5732	Witness: JAKE ANDREWS (16YRS, ACTD 21)	
Date: 6/10/15	Illustrator: A.M.	