Explicitly instructing senior students with reading difficulties to detect, segment and blend syllables in polysyllabic words, increases their ability to read words in isolation and in prose.

Teaching Procedure for students requiring intervention

Pre-testing

<table>
<thead>
<tr>
<th>Week</th>
<th>Session</th>
<th>Brief Task description</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Session 1.</td>
<td>Syllabification familiarisation – Definition and The 10 rules</td>
<td>3 mins</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Wordswork pg 75</td>
<td></td>
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<tr>
<td></td>
<td>The Rules</td>
<td>How do we know where to syllabify words?</td>
<td>2 mins</td>
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<tr>
<td></td>
<td></td>
<td>2. What rules do we know already? Highlight.</td>
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<td></td>
<td></td>
<td>Establish which ones we need to explore throughout sessions (rules 5, 6, 7, 8 – see rule sheet attached).</td>
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<td></td>
<td></td>
<td>Teacher writes examples on the board as each rule is addressed (See rule sheet attached for examples to discuss).</td>
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<tr>
<td></td>
<td>Shared reading</td>
<td>3. Shared poetry text predictions, discussion– Wild Colonial Boy</td>
<td>5 mins</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Poem has previously been explored thoroughly within literacy unit in whole class setting, so students are familiar with the text.</td>
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<tr>
<td></td>
<td></td>
<td>Read together</td>
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<td>Recap the main events</td>
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<tr>
<td></td>
<td></td>
<td>Explain that we are going to take another look at the structure.</td>
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</tr>
<tr>
<td></td>
<td>Rules explored further</td>
<td>Syllabifying words that adhere to rule 5</td>
<td>15 mins</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4. Search for polysyllabic words that adhere to each syllabification rule addressed (colour code rules to words).</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Begin by identifying the words we know how to syllabify. And the rules that make sense to us.</td>
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<tr>
<td></td>
<td></td>
<td>Students write into books the following they identify because the word structure lends itself easily to syllabifying…</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>One syllable words – locate some of these in the text, list on butcher’s paper. Why are they only one syllable, how do we know?</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Compound words – list on butcher’s paper any of these.</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Words have a prefix or a suffix –list on butcher’s paper</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Discuss rule 5 (when 2 or more consonants come together in a word, divide the word between the first 2 consonants).</td>
<td></td>
</tr>
<tr>
<td>Activity</td>
<td>Description</td>
<td>Time</td>
<td></td>
</tr>
<tr>
<td>-------------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>-------</td>
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</tr>
</tbody>
</table>
| Syllabifying words that adhere to rule 6                               | 5. Students locate any of these words themselves.  
- List and add to butcher’s paper.  
- Clap the syllables together  
- Sound each segment together  
- Discuss any problems that arise with deciding where to segment. Are there any words that confused us?  
- Rule sheet laminated and added to spelling journals                                                                                    | 10 mins |
| Session reflection                                                      | 6. Session reflection. Students comment on learning into their spelling journal.  
- Homework task is to find 5 words that adhere to rule 5 and 5 words that adhere to rule 6                                                                                                           | 5 mins |
| Session 2. Revise rules More rules                                      | 1. Review shared text  
2. Review previous strategies learned                                                                                                                                                                  | 5 mins |
| Rules 7 and 8                                                           | 3. Discuss rule 7 (When a single consonant comes between two vowels in a word, divide the word after the consonant if the vowel is short.).  
- Are there any of these in our poem?  
- List and add to butcher’s paper.  
- Clap the syllables together  
- Sound each segment together  
4. Repeat for rules 8 and 9.  
5. If these words are not within the text look at another text and conduct an investigation                                                                 | 20 mins |
| Session reflection                                                      | 6. Students record learning into their journals                                                                                                                                                           | 5 mins |
| Session 3 Syllable identification and classification                    | Review each new rule without looking in student logs.  
Quick quiz. What is a suffix, prefix? What is a long vowel sound, short vowel sound etc?                                                                                                                | 2 mins |
| Identifying how many syllables occur in words.                          | 1. Using the black line master - Syllable signs (A Sound Way pg68), create 5 posters to represent each syllabic structure  
- Using the enlarged text of the Wild Colonial Boy, assign words from text to posters according to structure, clapping and tapping to check.  
- Refer to rules that we now know to reinforce and check correct syllabification of all words.                                                                 | 10 mins |
| Phoneme check                                                           | 2. Tallying words with the most phonemic sounds (A Sound Way pg 81)  
- Review phonemes  
- Explain that these are the individual sound components within spoken words.                                                                                                                     | 10 mins |
| 2 | **Session 4**  
**Blending and segmenting task** | Review the previous session and discuss homework tasks. | 2 mins |

| **Listening for syllables – phonological knowledge explored** | 3. Tallying words with the most syllables (A Sound Way pg 81)  
- Students complete this activity by themselves  
- Compare the syllabic structure with the phonemic structure. Have students say the individual sound components out loud and then the syllabic components out loud.  
- How can we use both strategies to help us identify new words?  
- Using the list of Multisyllabic words (see attached sheet, A Sound Way pg 82) teacher says the word for students to syllabify. Eg. operation, misunderstood, favourite. Continue saying words that use the rules of 5,6,7,8 to locate the break.  
- Students are invited to write and say the syllables verbalising how they know where to break the word apart correctly. | 5 mins |

| **Session reflection** | 1. Session reflection  
2. Students write learning into journals and share with the whole class some of the strategies that they now know.  
3. Give students the ‘Sound Way’ word list to add to their journals and ask them to find some more words to syllabify orally. | 5 mins |

| **Syllable clues** | Syllable game (see attached A Sound Way pg 80) – solving a puzzle using syllables.  
- Students complete the worksheet answering to syllable clues.  
- Students transfer this to oral language and ask each other clues to solve the word. | 5 mins |

| **Phonological syllable game** | Students create own clue activity for each other using Multisyllabic word list for words and dictionary for clues. (A Sound way pg 82)  
- Encourage students to choose harder words and | 20 mins |
<table>
<thead>
<tr>
<th>Session 5.</th>
<th>Rhythm, or Cadence and the stressing of syllables in words (pg 411 Guiding Readers and Writers 3-6)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.</td>
<td>Teacher reads and stresses syllables to accentuate rhythm – action, excitement, tension or suspense results.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Session 6</th>
<th>Understanding Schwa – the term given to indicate the indiscriminate vowel sound (or sounds), of most unstressed syllables of English, however represented (pg 81, Wordswork).</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Teacher introduces concept of “Schwa”. The term given to indicate the indiscriminate vowel sound (or sounds), of most unstressed syllables of English. Eg, Sandal may be heard as sandle or sandel or sandol etc.</td>
</tr>
<tr>
<td>2.</td>
<td>Ask students why this might be the case in the English language. Explain the concept as related to our ability to hear a word with a schwa component and be able to successfully write the word.</td>
</tr>
<tr>
<td>3.</td>
<td>Discuss the difference between hearing and saying, and hearing and writing.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Session 7</th>
<th>Listening to schwa words and locating the indiscriminate vowel</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Teacher sounds out target word and student must repeat whole word orally eg sandal.</td>
</tr>
<tr>
<td>2.</td>
<td>Teacher asks, “Spell sandal” and writes it on the board.</td>
</tr>
<tr>
<td>3.</td>
<td>Teacher asks, “Does everyone agree”? Write all suggestions.</td>
</tr>
<tr>
<td>4.</td>
<td>Teacher circles correct word.</td>
</tr>
<tr>
<td>5.</td>
<td>Teacher asks “What is the sound that confused us”?</td>
</tr>
<tr>
<td>6.</td>
<td>Students discuss the ‘a’ and make the sound.</td>
</tr>
<tr>
<td>7.</td>
<td>List more examples of schwa words.</td>
</tr>
<tr>
<td>8.</td>
<td>Take apart the sounds and make a list of strategies to help us know the correct vowel.</td>
</tr>
</tbody>
</table>
The indiscriminate vowel and how it throws us.

- On a list of 2 and 3 syllable words with ‘schwa’, students highlight the indiscriminate vowel and write any other possible vowel sound they might assume, eg bandage – bandige

10 mins

Oral discrimination test

- Conduct oral discrimination exercise – Oral Spelling activity (Munro, 2002) teacher reads sentences and the student listen and circle 1 out of 4 words that is the correct word with the correct spelling. Use the results to show students how we sometimes cannot choose the correct spelling of a word because of the schwa component.

10 mins each child

Session reflection

- Session reflection
- Students write into their journals and share with the whole class what they have discovered about schwa.

Session 8.

**Listening for and Writing target multisyllabic words that rhyme.**

Learning applied to whole class focus

1. Using post it notes, cover up rhyming words in an enlarged unseen poetry text
2. Read the poem together and challenge students to guess the missing word by using rhyme to detect
3. ‘For someone who invited the wrong type of person to their Birthday Party’ (pg 48, On the Cards, Ben Elton).
4. Students compare word selections and determine if they fit correctly.
5. Look at other possible substitutes
6. Session reflection and writing into journals.

30 mins

Session 9.

**Haiku Poetry**

1. Introduce form (pg 6, Hinchcliffe).
2. Shared text – Haiku picture story book
3. Brainstorm as many words as possible on same theme – trees
4. Model writing poem
5. Students create their own 5,7,5 form Haiku
6. Share poetry after publishing

30 minutes

Session 10

**Haiku Poetry**

1. Follow format above for Concert poem according to current concert theme “Kids on Broadway”

30 minutes

Interim testing

Post-testing
Multi-syllable Phonological knowledge Tests – Teacher designed

1. Blending Syllables
The teacher reads the word one syllable at a time; the child listens, and then blends the sounds together to make the whole word. “What word do these sounds make? Teacher.”

<table>
<thead>
<tr>
<th>2 syllables</th>
<th>Result</th>
<th>3 syllables</th>
<th>Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>Because</td>
<td>Extremely</td>
<td>Neighbour</td>
<td>Potatoes</td>
</tr>
<tr>
<td>Pigeon</td>
<td>Stereo</td>
<td>Around</td>
<td>Musician</td>
</tr>
<tr>
<td>Poem</td>
<td>Different</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total:</td>
<td></td>
<td>Total:</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4 syllables</th>
<th>Result</th>
<th>5 syllables</th>
<th>Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>Geography</td>
<td>International</td>
<td>Supersonic</td>
<td>Alphabetical</td>
</tr>
<tr>
<td>Illustration</td>
<td>Refrigerator</td>
<td>Adventurous</td>
<td>Antibiotic</td>
</tr>
<tr>
<td>Occupation</td>
<td>Co-ordination</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total:</td>
<td></td>
<td>Total:</td>
<td></td>
</tr>
</tbody>
</table>

Score out of 20 _______________________________

2. Tapping Syllables
The teacher reads the word aloud and the child taps for each syllable in the word. “Tap the syllables in the word volcano for me.”

<table>
<thead>
<tr>
<th>2 syllables</th>
<th>Result</th>
<th>3 syllables</th>
<th>Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relax</td>
<td>Coconut</td>
<td>Wooden</td>
<td>Clarinet</td>
</tr>
<tr>
<td>Parent</td>
<td>Dinosaur</td>
<td>Himself</td>
<td>Telephone</td>
</tr>
<tr>
<td>Before</td>
<td>Microwave</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>Total:</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4 syllables</th>
<th>Result</th>
<th>5 syllables</th>
<th>Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experiment</td>
<td>Investigated</td>
<td>Ridiculous</td>
<td>Multiplication</td>
</tr>
<tr>
<td>Alligator</td>
<td>Opportunity</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

_______________________________
Score out of 20: ______________________________

3. Deleting syllables
The teacher reads the child a multisyllabic word and the child deletes a specific syllable. Teacher says, “Say number.” Child repeats. “Now say number without saying ber”

<table>
<thead>
<tr>
<th>Delete syllable</th>
<th>Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) mys/te/ry</td>
<td></td>
</tr>
<tr>
<td>(2) dis/o/bey</td>
<td></td>
</tr>
<tr>
<td>(3) A/mer/i/ca</td>
<td></td>
</tr>
<tr>
<td>(3) to/ma/to</td>
<td></td>
</tr>
<tr>
<td>(5) cre/a/tiv/i/ty</td>
<td></td>
</tr>
<tr>
<td>(2) par/ent</td>
<td></td>
</tr>
<tr>
<td>(1) ru/ler</td>
<td></td>
</tr>
<tr>
<td>(2) ket/tle</td>
<td></td>
</tr>
<tr>
<td>(5) an/ni/ver/sar/y</td>
<td></td>
</tr>
<tr>
<td>(3) tel/e/vi/sion</td>
<td></td>
</tr>
</tbody>
</table>

Score out of 10: ______________________________

Results key

✓ = correct and rapid

x = incorrect

h = hesitation

*Mark incorrect responses in results column.
Grade 5/6 supporting Unit of work: Performance Poetry, ‘Poetry in Motion’.

GRADE 5/6 LITERACY - TERM 4

Performance poetry – Poetry in Motion

- Writing in verse
- Poetry appreciation through reading
- Spelling and Grammar focus
- Oral language development through performance

INTRODUCTION

In Performance poetry students study a range of poems in particular work by Australian poets. Activities begin with an introduction to a variety of poetic forms, followed by a close look at the Australian ballad ‘The Wild Colonial Boy’. Building on this activity, students read and respond to a variety of poems and poetic forms.

Through independent, shared and guided reading, students plan, rehearse and perform poetry of their choice. During Performance poetry students compile sayings, lyrics, phrases and lines of poetry for future reference and as preparation for writing their own poems. They are encouraged to develop spoken language through focussing on language that has rhythm, rhyme, repetition and movement.

Performance poetry aims at making poetry an enjoyable and productive experience, while catering for a diverse range of student language skills and abilities.

PREPARATION

Teachers should refer to the Resources section to select a variety of poems to support these activities. A wide range of poems is necessary for the introductory activity A1 Varieties of Verse. As a speaking and listening focus, some poems can be recorded in advance to encourage students to tape readings for others to enjoy. Teachers might also browse poetry web sites, for example, The Web Poetry Corner www.dreamagic.com/poetry/poetry.html which includes opportunities for publication.

RESOURCES

- Base, G. My Grandma Lived in Gooligulch, Puffin, 1988
- Dahl, R. Revolting Rhymes, Puffin, 1984
- Factor, J. Far Out Brussel Sprout, Hodder Headline, 1994
- Anonymous, The Wild Colonial Boy

CSF Outcomes and performance indicators

<table>
<thead>
<tr>
<th>Speaking and listening (Texts)</th>
<th>Speaking and listening (Contextual understanding)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENSL0401</td>
<td>ENSL0402</td>
</tr>
</tbody>
</table>

Listen to and produce a range of spoken texts that deal with some unfamiliar ideas and information

- Prepare and present oral performances, such as workshopped plays, poems or radio broadcasts.

Listen critically, commenting on context, and adjust own speaking for different purposes, situations and audience expectations.

- Adjust pace, volume, pitch and pronunciation to enhance meaning
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Learning Outcomes</th>
</tr>
</thead>
</table>
| ENSL0403    | Speaking and Listening (Linguistic structures and features) | - Identify and control the major linguistic structures and features of a range of spoken texts.  
- Adjust speech appropriately in response to verbal and non-verbal listener feedback.  
- Organize subject matter appropriately in prepared spoken presentations  
- Use body movement, facial expression and gestures to enhance meaning when speaking  
- Adjust pace, volume, pitch and pronunciation in response to a listener's reaction or to enhance meaning when speaking.  
- Respond to an audience by adjusting features such as pace, tone or volume, to sustain interest |
| ENSL0404    | Speaking and Listening (Strategies) | - Identify and discuss the typical structures and features of, for example, poems, songs, fables, advertisements, speeches and commentaries  
- Use knowledge of linguistic structures and features to explain the construction of a range of texts.  
- Explain the effect of linguistic features, such as figurative language, jargon and technical words in texts and the possible impact of these on different readers.  
- Use several strategies when reading and interpreting texts containing some unfamiliar ideas and information, such as reading on, using diagrams,  
- Differentiating between statements of fact or opinion or formulating opinions based on evidence gathered. |
| ENRE0401    | Reading (Texts) | - Read and interpret a range of texts containing some unfamiliar ideas and information.  
- Locate and interpret information on an unfamiliar topic in a range of texts using different sources, including encyclopedias and other reference books, the Internet, CD-ROMs and databases.  
- Read and respond to literature or media texts, commenting on aspects such as dialogue, point of view, plot and setting.  
- Use strategies for adjusting communication and use these appropriately.  
- Respond to an audience by adjusting features such as pace, tone or volume, to sustain interest |
| ENRE0403    | Reading (Linguistic structures and features) | - Read and interpret a range of texts containing some unfamiliar ideas and information.  
- Locate and interpret information on an unfamiliar topic in a range of texts using different sources, including encyclopedias and other reference books, the Internet, CD-ROMs and databases.  
- Read and respond to literature or media texts, commenting on aspects such as dialogue, point of view, plot and setting.  
- Use knowledge of linguistic structures and features to explain the construction of a range of texts.  
- Identify the purpose of important structural elements of different text types, including electronically produced texts, such as short stories, plays and poems.  
- Explain the effect of linguistic features, such as figurative language, jargon and technical words in texts and the possible impact of these on different readers.  
- Use a range of strategies for selecting resources and interpreting key information and ideas found in a number of texts.  
- Use several strategies when reading and interpreting texts containing some unfamiliar ideas and information, such as reading on, using diagrams,  
- Differentiating between statements of fact or opinion or formulating opinions based on evidence gathered. |
| ENWR0403    | Writing (Linguistic structures and features) | - Control the linguistic structures and features of a range of written texts.  
- Select vocabulary for precise meaning and explain the effect of vocabulary choices in own writing and text models  
- Use paragraphs and other structural features, such as subheadings or bullets, appropriately  
- Use a multi-strategy approach to spelling, applying morphemic knowledge and an understanding of visual and phonic patterns  
- Write legibly and expressively.  
- Use a range of strategies to plan, compose, revise and edit texts dealing |
with some unfamiliar ideas and information.

- Plan and draft texts dealing with some unfamiliar ideas and information, using a variety of techniques, such as brainstorming, making notes or graphic representations.
- Conference for assistance and use resources such as a dictionary, thesaurus or spelling check.
- Use word processing and graphic software to compose and revise texts.
- Edit texts for clarity of ideas and information and effectiveness of word choice.

### Teaching and Learning activities

<table>
<thead>
<tr>
<th>Activity</th>
<th>Language focus</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Varieties of verse</strong></td>
<td>Brainstorm the types of poems we already know about and have read or written eg:</td>
</tr>
<tr>
<td>Set up a poetry corner as part of a writing centre. Share a wide variety of poetry with students including humorous, thoughtful, alliterative, rhyming and free verse poems. Select poems from diverse forms such as rap, limericks, ballads, haiku, playground chants and include a range of poets (classic and contemporary) as well as poems written by students.</td>
<td>• Diamante poem</td>
</tr>
<tr>
<td>Refer to the numerous Internet sites that will allow students exposure to poetry and poetry forms. (See Resources).</td>
<td>• Onomatopoeia</td>
</tr>
<tr>
<td><strong>Exposure to a variety of texts</strong></td>
<td>• Noisy poems</td>
</tr>
<tr>
<td>Many students form ideas about what is and what is not poetry according to the type of poems they first encounter. For this reason it is important to read and discuss a wide range of poetic forms before engaging in close reading of perhaps more accessible but tightly rhyme-patterned works such as ballads.</td>
<td>• Sensory poems</td>
</tr>
<tr>
<td>This exposure should include more difficult poems (with suitable themes) that may require more reading guidance.</td>
<td>• Descriptive poetry</td>
</tr>
<tr>
<td>1. Brainstorm holiday activities and feelings and write a short class holiday poem in any form. Students can explore ideas in the brainstorm and write their own.</td>
<td>• Rhyme</td>
</tr>
<tr>
<td>2. Or perform oral presentations in groups by using the statement and response method for a chant, eg,</td>
<td>• Limericks</td>
</tr>
<tr>
<td>Holidays great fun</td>
<td>• Acrostic</td>
</tr>
<tr>
<td>Holidays on the run</td>
<td></td>
</tr>
</tbody>
</table>
### 2. Enjoying poetry

(KLA Link) Work on ballads may be linked to Level 4 SOSE, History.

Read, tell or sing the ballad ‘The Wild Colonial Boy’.

1. Give each student a copy of the ballad. Brainstorm what is known about the hero of ‘The Wild Colonial Boy’ from the poem. Re-read the poem aloud together.
2. Ask the class to read or join in the chorus.
3. Ask students the following questions about the poem:
   - Was there anything that puzzled you?
   - Were there any patterns that you noticed?

### Understanding the poem

1. Students read the poem by themselves and write down three questions to be shared with a partner. (Note that these questions may relate to issues on content, punctuation or vocabulary.)
2. Each pair then decides on three questions that still require answers.
3. Then two pairs join and discuss their six questions before deciding on one question only to present to the whole class. The group then presents one thing that puzzles them about the poem with the class.

Throughout this unit ask students to collect sayings, lyrics, phrases and lines of poetry from their reading and record in reading folios for future reference.

### 3. Introducing the ballad

Explain to students that Australian ballads were popular in depicting local folk heroes (early pioneers and convicts) especially rebels and outlaws.

Ask students to tell the story of the wild colonial boy in their own words. Write the story.

Discuss the poetry form (ballad) and explore the images and the language with students. (See activity 5)

Discuss the way the poem is set out and how this affected the poet’s choice of words.

Consider who may have written this poem and note the use of the word ‘anonymous’ in place of a poet’s name.

### 4. Describe the main character

In groups ask students to create a character profile of the wild colonial boy which will answer the following questions:

- Where and when was he born?
- How old was he when he left home?
- What was his occupation?
- Was there anything about him that appealed to you?

Draw the wild colonial boy.

---

<table>
<thead>
<tr>
<th>Revise the use of capital letters and note the unconventional use in the poem:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- To start each new line of the poem</td>
</tr>
<tr>
<td>- For emphasis (wild Colonial boy)</td>
</tr>
<tr>
<td>- Spelling in surname (Fitzroy).</td>
</tr>
<tr>
<td>Point out that students need to:</td>
</tr>
<tr>
<td>- Clearly define the task</td>
</tr>
<tr>
<td>- Listen to each other</td>
</tr>
<tr>
<td>- Demonstrate sensitive response to concerns of others</td>
</tr>
<tr>
<td>- Make constructive comments</td>
</tr>
<tr>
<td>- Understand and value opinions of others.</td>
</tr>
</tbody>
</table>
5. A lesson on ballads

Ask groups to share their findings with the class and provide evidence from the poem to support their views.

Ask students to write an epitaph for the grave of the wild colonial boy so that all those who visit his grave in future generations will learn something about the person buried in that grave.

Note the following features of ballads in relation to their purpose and audience:

- Originated as songs to tell a story
- Passed on from generation to generation as folk songs
- Title often part of first line
- Strong rhythm and rhyme aid memory
- Stressed and unstressed syllables used
- Arranged in four line stanzas
- Second and fourth line rhyme
- Story often dramatic
- Dialogue included
- Repetition used (as in chorus)
- Emotions of fear, pity, love, anger conveyed
- Original storyteller rarely acknowledged, for example, unknown or Anon.

6. Language links

Ask students to re-read the ballad The Wild Colonial Boy and highlight words that signal 'the past' (eg. colonial, hearties, iron chains, bushranger, squatter, mail-coach, outlaw, troopers, highwayman.)

Discuss their meaning. Then experiment with noun phrases using alliteration, for example: a bold bareback bushranger; a conquered colonial convict; a hail and hearty highwayman; a tight-triggered trooper.

Combine and record these phrases in alphabetical order.

Students then choose any three of these phrases adding a concluding line to link the lines as a story. For example:

A bold bare-backed bushranger
A hail and hearty highway man
A tight triggered trooper
Oh what a gang!

Notes on alliteration and noun phrases:

A noun phrase does the work of a noun, it stands in place of a noun, eg: Playing football can be dangerous.

The phrase *playing football* stands for a noun so it is a noun phrase.

See worksheet, pg 42, Write well 6 and 56, Write Well 5

Alliteration is the use of the same consonant (consonantal alliteration) or of a vowel, not necessarily the same vowel (vocalic alliteration), at the beginning of each word or each stressed syllable in a line of verse.

Eg, A bold bare-backed bushranger
Make posters to display

7. Word study: Past tense

Develop further the students' understanding of tense by extending from words that may signal the past (e.g. troopers) to verbs that indicate past tense.

1. Find examples in the poem of past tense and discuss how spelling is affected by a change in tense:

   Was, is / robbed, rob / told, tell / rode, ride / drew, draw / fired, fire.

2. Re read 'The Wild Colonial Boy' changing the verb tense from past to present. (This could be further emphasized by a shared writing exercise).

3. Try rewording the ballad The Wild Colonial Boy with the students, putting it in a modern day context with present tense.
8. Writing poetry to a pattern

List poetry forms that students are aware of and find examples of each and add copies of these to the display in the poetry corner throughout the unit.

1. Provide patterns or formulas for students to follow.
   (See notes attached)
   (These should always be offered as an option. Some students will use the framework as is, adapt it for their own purposes, or discard it, depending on their ability or needs.)

2. Inform students that poetry takes on many different forms, such as rhyme, acrostic, cinquain, diamante, epitaph, free form (see Patterns in Poetry by J. Hinchcliffe for definitions and examples of a range of poetry forms from alliteration to tongue-twisters). Explore some forms and how to write in them.

3. Invite students to make plans to write their own poems and explore a number of options listed below.

   **Notes on poetic forms:**
   - Rhyme, acrostic, cinquain, diamante, epitaph, free form (see Patterns in Poetry by J. Hinchcliffe for definitions and examples of a range of poetry forms from alliteration to tongue-twisters).

   **Planning for writing**
   - Point out that students need to:
     - Identify features of poetry form before writing
     - Consider the audience (which in this case will be each other)
     - Consider the purpose (to entertain, create a mood)
     - Manipulate the language to engage the reader and/or audience.
     - Guide students by focusing on drafting techniques and the utilization of learning technologies to compose poems

9. Structured Writing

The following options may provide a supportive structure. Offer students the opportunity to select one of these frameworks if they wish.

**Option one: Create a syllable poem**

- Brainstorm the types of food eaten by early European settlers in Australia.
- Write a syllable poem using alliteration, tongue twisters and repetition.

Demonstrate the structure of a syllable poem as follows:

One syllable, first line: Yam, yam,
Two syllables, second line: Damper, damper,
Three syllables, third line: Billy tea, Billy tea,
Four syllables, fourth line: Bread and dripping, bread and dripping,
Five syllables, fifth line: Fresh water yabbies, fresh water yabbies,
Fill ’em up, Fill ’em up,
Fill ’em up ... food!

- Emphasize the rhythm and the syllabification through oral recitation. Ask
- Students to clap or beat a rhythm for each syllable, and recite as a chant.

**Option two: Writing a ballad about a famous place, event or person**

Choose a well-known person or event that may depict a cultural aspect of Australia such as Ned Kelly, Oodgeroo of the tribe Noonuccal (formerly Kath Walker), Eureka stockade, gold rush, Cathy Freeman.

**Revise stanza**

Remind students that:

- A stanza is a group of lines that form the structure of a poem
- Most poems do not vary their structure once established
- The number of lines determines the type (couplet-two, quatrain-four).
Option three: Writing a ballad about someone you know

Ask students to interview an elderly member of their family, a neighbour or friend to remember Australia before the Second World War. Determine what life was like in their childhood (transport, work, education, beliefs, family). Many of these memories will reflect life in another culture.

Ask students to rewrite the information in the form of a ballad.

For example:

‘She baked and she washed
And she cleaned every day
She worked her hands rough
Without any pay.’

Students then perform their four-line stanza for the whole class.

<table>
<thead>
<tr>
<th>Interview technique</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research the topic.</td>
</tr>
<tr>
<td>Write four paragraphs, which cover the highlights of the topic.</td>
</tr>
<tr>
<td>Concentrate on key words or phrases that convey senses, sense of place, mood, historical context or technical terms.</td>
</tr>
<tr>
<td>Group these in chronological order.</td>
</tr>
<tr>
<td>Revise the features of a ballad and rewrite the four paragraphs as four, four line stanzas.</td>
</tr>
</tbody>
</table>
### 10. Biopoeity

Discuss with students the word 'biography'. Ask students for examples of books that they have read about interesting people (sports person, explorer, inventor, singer).

List all the characteristics of a person's life that may be found in a biography. Select a cartoon or fictional story character and model the biopoem by asking students to name features that they feel might be included in a biography of that character using the following pattern (see For the Love of Language by N.L.Cecil).

| Line 1: | [First name only].................. |
| Line 2: | [Four traits].............................. |
| Line 3: | Related to................................ |
| Line 4: | Cares deeply about.............. |
| Line 5: | Who feels ................................. |
| Line 6: | Who needs .............................. |
| Line 7: | Who gives.................................. |
| Line 8: | Who fears............................... |
| Line 9: | Who would like to see........... |
| Line 10: | Resident of............................. |

**For example:**

**Little Red**

Caring, confused, brave, adventurous

Related to a woodcutter

Cares deeply about her grandmother

Who feels frightened in the woods

Who needs directions to get to Grandmother's house

Who gives fresh food

Who fears the person her Grandmother has become

Who would like to see the wolf captured

Resident of Fairytale Land

### 11. Choral reading/presentation of poems

Prepare for multi voice readings (choral readings/chants).

Divide the class into groups of four or five to help each other present one of their newly composed poems.

Groups may choose to combine to share the reading and add a more dramatic effect.

Record the performances and discuss how different approaches to the readings affect the audience.

**Planning for performance**

Have students discuss each poem in groups to decide how to present the reading:

- Allocate lines to individuals or groups (leader, chorus, parts)
- Provide actions or sound effects where these may contribute to the meaning of the poem (finger snapping, toe tapping, clapping, percussion)
- Consider the emphasis, tone, volume and pace of the reading

**Rhythm in language**

**Emphasize rhythm by:**

- Creating sound effects to enhance reading
- Establishing a basic beat
- Introducing basic instruments to reinforce it.
Consider the need for props
Develop the persona of their character.

12. Class performance
Plan a class performance (school assembly, mid-year concert).
Poems composed by the students can be complemented with a class performance of the modern day ballad My Grandma Lived in Gooligulch by G. Base.
Involve all students in the performance both in recital and preparation of staging.
Rehearsing for performance
Ask students to fine-tune the presentation of their own poetry in-groups. Also ask each student to memorize a stanza of 'My Grandma Lived in Gooligulch'. (This modern ballad has thirty-eight stanzas.)
Combine a group reading for each stanza that introduces a new section in the poem. Each new section is signalled by the stanza following each full colour double page spread.
Students can plan an invitation, design a program or create a poster to promote the performances. Verse or rhyme can be included.

Setting
Discuss the bush setting, the animals and the sounds of the bush and ask students to produce a design for a stage setting appropriate for 'My Grandma Lived in Gooligulch'.

Staging
Ask students to consider:
Use of props or costume to attract their audience
Dramatic effect of position
Dramatic effect of reading or reciting
Style of delivery such as chants, song, poem (finger snapping, foot stamping and clapping)
Use of percussion instruments.

Spelling
Monday - Word collection and general discussion about types of words and sounds they make
Monday - Spelling contract written into homework books, signed by partner, teacher and parent
Weekly activity and LSCWC in homework books
Word building and familiarizing with sounds for poetry unit.
Friday – Peer testing

Learning focus
- Short a and e sounds, ai, a-e, ea, ie, ei, a, ai, u, ue, ay, e-e, eo, ae (pg 40 wordbook)
- Short I sounds, ui, u, y, i-e, o, e, ie, (pg 41)
- Y says e, (pg 42)
- Short O sounds, au, ou, o-e, a says o, (pg 42)
- Short u sounds, o, o-e, o-o, ou, oe, ough, (pg 43)
- oo sounds, oo as in moon, oo as in book, ue says oo, u-e, ew says oo, ou, our, u, o-e, oe, eau, o, ough, oeu, eu, u says oo, o, ou, (pg 44-45, 46)
- Looking at final blends and initial blends – pgs 5-18
- Looking at digraphs, ck, ch with ch sound, ch with sh sound, ch with k sound, silent ch, sh, th, unvoiced th, voiced th, ng, ph says f, qu says k, wh, (pgs 19-25)
**Homework**

- Weekly spelling words and supporting spelling or poetry activity
- Reading and reading record in diary (pg numbers and book title)
- Mental Maths or QPM activity
- 1 page from handwriting book
Poems we already know about and have read or written

- Diamante poem
- Onomatopoeia
- Noisy poems
- Sensory poems
- Descriptive poetry
- Rhyme
- Limericks
- Acrostic
- Cinquain
- Epitaph
- Free form
Features of Ballads

- Originated as songs to tell a story
- Passed on from generation to generation as folk songs
- Title often part of first line
- Strong rhythm and rhyme aid memory
- Stressed and unstressed syllables used
- Arranged in four line stanzas
- Second and fourth line rhyme
- Story often dramatic
- Dialogue included
- Repetition used (as in chorus)
- Emotions of fear, pity, love, and anger conveyed
- Original storyteller rarely acknowledged, for example, unknown or Anon.
Planning for writing Poetry

**Remember you need to:**

- Identify features of poetry form before writing
- Consider the audience (which in this case will be each other)
- Consider the purpose (to entertain, create a mood)
- Manipulate the language to engage the reader and/or audience.
- Brainstorm topic words and adjectives before you begin your first draft
- Have a conference
- Plan your publishing of your good copy
- Remember the use of learning technologies to compose poems
Spelling and homework week 1

Short “A” and “E” sounds

<table>
<thead>
<tr>
<th>Plait</th>
<th>Treasure</th>
<th>Leisure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Have</td>
<td>Pheasant</td>
<td>Dreamt</td>
</tr>
<tr>
<td>Dead</td>
<td>Friend</td>
<td>Said</td>
</tr>
<tr>
<td>Leather</td>
<td>Helfer</td>
<td>Guest</td>
</tr>
<tr>
<td>Says</td>
<td>Leopard</td>
<td>Dealt</td>
</tr>
<tr>
<td>Palette</td>
<td>Cigarette</td>
<td>Laundrette</td>
</tr>
<tr>
<td>Haemorrhage</td>
<td>Guess</td>
<td>Burial</td>
</tr>
</tbody>
</table>

Activities and homework expectations revision

These are all of your spelling words. Many are familiar to you. Write them correctly as a contract into your books and get it signed.

The above words all have the same ‘short a’ or ‘short e’ sounds. Sort them into the following “a” and “e” blend families; ‘ai’ ‘a-e’ ‘ea’ ‘ie’ ‘ei’ ‘a’ ‘ai’ ‘u’ ‘ue’ ‘ay’ ‘e-e’ ‘eo’ ‘ae’. Write the words in columns or circles or bubbles. Look carefully at the structure of the word.

On the table of words above, mark the places with a ‘/’ to divide the words into syllables. You should clap the word aloud to find the exact place. Be careful.

2. **LSCWC** and familiarization each night.
3. **Reading each night** and a record of book title and pages read in your diary each night.
4. **Diary signed every week in space provided in diary.**
5. Do one whole page of handwriting in your handwriting book neatly and with a lot of care.
6. Complete your year level math’s activity.
7. Finish your concept map by this Friday please.
8. Bring in some of your favourite poems and poetry books. Visit your local library and borrow some fun poetry books.
Spelling and homework week 2

Short “I” and “u” sounds

<table>
<thead>
<tr>
<th>Build</th>
<th>sieve</th>
<th>Biscuit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Busy</td>
<td>Cymbal</td>
<td>Mischief</td>
</tr>
<tr>
<td>Carefully</td>
<td>Women</td>
<td>Built</td>
</tr>
<tr>
<td>Live</td>
<td>Pretty</td>
<td>Guilty</td>
</tr>
<tr>
<td>Symbol</td>
<td>Month</td>
<td>Tongue</td>
</tr>
<tr>
<td>Welcome</td>
<td>Blood</td>
<td>Enough</td>
</tr>
</tbody>
</table>

Activities and expectations

1. These are all of your spelling words. Many are familiar to you. Write them correctly as a contract into your books and get it signed.
   - The above words all have the same ‘short i’ or ‘short u’ sounds. Sort them into the following “i” and “u” blend families; ‘ui’ ‘u’ ‘y’ ‘i-e’ ‘o’ ‘e’ ‘ie’ ‘o’ ‘o-e’ ‘o-o’ ‘ou’ ‘oe’ ‘ough’ Write the words in columns or circles or bubbles. Look carefully at the structure of the word.
   - See how many words of your own you can add to each of the lists. Have a personal brainstorm. Be ready to bring your list to share with the class on Friday.

2. LSCWC and familiarization each night.

3. Reading each night and a record of book title and pages read in your diary each night.

4. Diary signed every week in space provided in diary.

5. Do one whole page of handwriting in your handwriting book neatly and with a lot of care.

6. Complete your year level math’s activity.

7. Play around with some words and write a short rhyming slogan (poem) to advertise the school concert

For example:
If you thought that Hollywood was far and away,
Then wait ‘till you check out the “Kids On Broadway”.
You’ll be blown away by the talent on stage,
Songs from all era’s for every age.
You will shudder with glee as the 5/6’s release,
The sunshine from Hair and the lightnin’ from Grease.
There’ll be screams from almost everywhere,
As Aquarius dawns and Summer Nights flare.
So come and see a musical treat.
We’re sure to knock you off your feet.

By Miss O’Gorman
Spelling and Homework week 3

“y says e” & short ‘o’ sounds

<table>
<thead>
<tr>
<th>aunty</th>
<th>anonymous</th>
<th>cough</th>
</tr>
</thead>
<tbody>
<tr>
<td>poultry</td>
<td>exactly</td>
<td>territory</td>
</tr>
<tr>
<td>false</td>
<td>naughty</td>
<td>eighty</td>
</tr>
<tr>
<td>sausage</td>
<td>yacht</td>
<td>scald</td>
</tr>
<tr>
<td>caustic</td>
<td>wander</td>
<td>scones</td>
</tr>
<tr>
<td>swallow</td>
<td>trough</td>
<td>library</td>
</tr>
<tr>
<td>quickly</td>
<td>fault</td>
<td>industry</td>
</tr>
<tr>
<td>auction</td>
<td>quaff</td>
<td>scallop</td>
</tr>
</tbody>
</table>

Activities and expectations

1. Learn these spelling words. Know their meaning and their correct spelling. Write them into your book as a contract and get the contract signed by all parties.

2. LSCWC each night

3. Use a highlighter to highlight all of the “y says e” sounds in the above words and all of the “o sounds”. Remember just because there is an o sound does not mean the letter you are looking for will be an o and there may be a cluster (more than one letter – “au”)

4. Find out the meanings of the following and write the meaning into your homework books
   - anonymous
   - caustic
   - scald
   - quaff
   - auction

5. Using your knowledge of Haiku poetry and syllables, construct a Haiku poem on the theme of...
   5/6M – WAR
   5/6O – PEACE
   It is a very good idea to brainstorm as many words on the theme as you can before you begin. Lots of adjectives and nouns. Work out the syllabic structure of the words and begin. 5,7,5 format and at least 3 stanzas.

6. Complete 1 page of neat, well presented handwriting.

7. Complete your year level maths activity.
Spelling and homework week 6

“oo” sounds


<table>
<thead>
<tr>
<th>would</th>
<th>pulpit</th>
<th>bullock</th>
</tr>
</thead>
<tbody>
<tr>
<td>bulletin</td>
<td>cushion</td>
<td>rheumatism</td>
</tr>
<tr>
<td>could</td>
<td>bullion</td>
<td>cocoon</td>
</tr>
<tr>
<td>cockatoo</td>
<td>loose</td>
<td>boomerang</td>
</tr>
<tr>
<td>foolish</td>
<td>good-bye</td>
<td>cushion</td>
</tr>
<tr>
<td>brute</td>
<td>crude</td>
<td>prune</td>
</tr>
<tr>
<td>strewn</td>
<td>should</td>
<td>pulley</td>
</tr>
</tbody>
</table>

Activities and expectations

1. These are all of your spelling words. Many are familiar to you. Write them correctly as a contract into your books and get it signed by a parent. Failure to get the contract signed will mean a lunchtime in.

2. LSCWC and familiarization each night.

3. Reading each night and a record of book title and pages read in your diary each night. Failure to do this at this stage of the year will mean a stay in at lunchtime also.

4. Diary signed every week in space provided in diary. This is also an expectation. Forgetting will not be accepted any more.

5. Do one whole page of handwriting in your handwriting book neatly and with a lot of care

6. Complete your year level math’s activity, which is all number and tables’ work for the remainder of the year.

7. Choose 10 of the above spelling words to write into grade 5/6 level sentences. A simple sentence of one line will not be acceptable. Your sentence should be interesting with all words especially spelling words spelt correctly. It should tell the reader what the word means through the way it is written. All sentences set out neatly on a ruled page with the key word underlined with a ruler (unless typed). The sentences should be proofread before your homework is handed up.

8. Use a highlighter or coloured pencil to show the ‘oo’ sound in all of the spelling words. Do not highlight the whole word. Only the blend of letters that make the ‘oo’ sound. For example, moon. oo is the oo sound, would. ‘ou’ is the oo sound. If you are not sure, read the top of the homework sheet where all of the blends that make ‘00’ are typed.

9. On a freshly ruled page in your homework book, write the title and author’s name of the novel you are currently reading. This does not include picture story books, comics, Phenomena books already read etc…
   - Write a brief description of the story you have read so far (about ½ a page).
   - Write a brief description of the main character. Name, looks, personality, role in the story, particular features that stand out, things that appeal to you, villain, good person etc.
Assessment Ideas

Observation
Note students’ ability to recognise the structural elements and features of a ballad and relate these to the purpose and audience.

Reading (Contextual understanding) and ENRE0403 Reading (Linguistic structures and features)
Note students’ ability to:
- Use facts from the poem to convey information to a different audience
- Adjust aspects of a text for a different purpose.

Writing (Contextual understanding)

Evidence from the text
1. Check if students:
   - Provide evidence from the text to support their point of view
   - Use prior knowledge to interpret the text.

Reading (Strategies)
2. Have student’s record examples of language identified as ‘signs of the past’ and comment on how period language can effect the reader’s interpretation of the ballad.

Reading (Linguistic structures and features)
3. Observe the students’ ability to appropriately manipulate tense and apply their knowledge of spelling

Writing (Contextual understandings)

Writing Poetry
1. Ask students to present poems and note their ability to:
   - Show control over the written form
   - Develop ideas through and into a poetry structure
   - Manipulate written language and vary the length of sentences to improve effect.
2. Check students’ ability to interpret and respond to information received by formulating appropriate follow-up questions.

Note students’ ability to:
- Use pause, volume, enunciation and stress to enhance meaning
- Use body movement, facial expression and gestures to entertain.
Writing (Linguistic structures and features)

3. Note if students:
   - Construct texts in which ideas, details and events are developed and described.
   - Adopt the organizational conventions and language characteristics when given a structured format for writing poetry.
   - Select vocabulary for precise meaning and discuss the effect of vocabulary in their own writing.
   - Use common punctuation marks for appropriate effect.

Writing (Texts, Linguistic structures and features)

Performing

- Observe students and groups and note if they participate in the Performance.

Speaking and listening (Texts)

- Consider the impact of verbal and non-verbal language on audience
- Demonstrate a sense of rhythm
- Adjust volume for effect.

(Linguistic structures and features)