



**READ FOR AUSTRALIA**  
**Part of National Literacy and Numeracy Week**  
**29 July – 4 August 2013**  
**Notes for Years 4-5**

Children learn through the Arts. We are ‘wired’ for this, just as we are ‘wired’ for enjoying a narrative. It is the way we make meaning. Immersing children in quality Arts experiences changes life chances. (Robyn Ewing, 2013)

**Links to the Australian Curriculum**

Understand that the meaning of sentences can be enriched through the use of noun groups/phrases and verb groups/phrases and prepositional phrases (ACELA1493)

Discuss how authors and illustrators make stories exciting, moving and absorbing and hold readers’ interest by using various techniques, for example character development and plot tension (ACELT1605)

Present a point of view about particular literary texts using appropriate metalanguage, and reflecting on the viewpoints of others (ACELT1609)

Plan, rehearse and deliver presentations for defined audiences and purposes incorporating accurate and sequenced content and multimodal elements (ACELY1700)

This lesson sequence could be a day long focus or used across a period of time. The details of activities can be found below the lesson sequence.

SEEKING UNDERSTANDING		RESPONDING
Process Drama	Visual Literacy	Creating and composing
<p>Learning Intention: <b>Reveal and understand the ideas and techniques Gus Gordon addresses and uses in his book.</b> (Unpack the question for students using arrows to explain verb references to nouns).</p> <ul style="list-style-type: none"> <li>• <b>Museum</b> - in pairs children have the role of a “sculptor” and the “thinking clay”. The sculptor directs the clay into freeze frames. They respond to various aspects of the book. (Herman playing his oboe, Rosie singing at the Club) Freeze frames hold pose to form a “Museum” for viewing. Swap roles.</li> <li>• <b>The Meeting</b> – children come together in character and improvise possible conversations and solutions.</li> </ul>	<ul style="list-style-type: none"> <li>• Find a snippet of a jazz ensemble (with an oboe) and view without volume. Predict what the music may sound like. Listen to the music and discuss the predictions.</li> <li>• Visual Literacy - Discuss the layout and organisation of the pages for proximity, direction and position e.g. position of the duck in the club.</li> <li>• Using the language of viewing, discuss techniques used in the illustrations and how they add to the story. e.g. shots, movement, vectors, angles, colour.</li> <li>• Discuss visual aspects of the book and add to the <b>discovery chart</b>.</li> </ul>	<p>Allocate groups to do the numbered activities below. Children individually record responses as the book is read to them. Scaffold by prompting students to record relevant information. Children get into their groups and pool responses. Display results creatively.</p> <ol style="list-style-type: none"> <li>1. Create a Venn diagram that identifies the similarities and differences between Herman and Rosie.</li> <li>2. Record precious words and expressions, lonely words and phrases.</li> <li>3. Record all the references to music (words and visually) you could present the collection as a musical score on a treble staff. Can you find the treble clef on each page?</li> </ol> <ul style="list-style-type: none"> <li>• <b>Discovery Chart</b> – keep track of each new discovery every time you read the book e.g. find the treble clef, inclusion of real items in the collage e.g. broccoli, Jacques Cousteau references</li> <li>• <b>6 Word Story</b> – using only 6 words, sum up the picture book story of <i>Herman and Rosie</i>.</li> </ul>

<ul style="list-style-type: none"> <li>• <b>Sound scape</b> – a conductor leads children to recreate sounds of the story using voice or body percussion. Volume is controlled with hand gestures e.g. loud for a raised hand, silence when the conductor’s hand is on the floor.</li> <li>• <b>Freeze Theme</b> – mould a partner into a pose that captures a main idea in the book Herman and Rosie. Sculptor explains his or her artwork. This may lead to a deeper understanding of the theme and 6 word story.</li> </ul>		<p><b>Finale (and assessment)</b></p> <p><b>Using some of the techniques and ideas that Gus Gordon uses, make a collage about yourself and your passions. Make the setting somewhere you love.</b></p>	
<p>Artefacts / building background knowledge</p> <ul style="list-style-type: none"> <li>• Records</li> <li>• Maps</li> <li>• Billboards</li> <li>• Newspapers</li> <li>• Postcards</li> <li>• Play Jazz oboe <a href="http://www.youtube.com/watch?v=cADg2xg8P30">http://www.youtube.com/watch?v=cADg2xg8P30</a></li> </ul>			

## Details of suggested activities within the lesson sequence

Seeking Understanding		Responding
<p><b>Process Drama</b></p> <ul style="list-style-type: none"> <li>• <b>Sound scape</b> – a conductor leads children to recreate sounds of the story using voice or body percussion. Volume is controlled with hand gestures e.g. loud for a raised hand, silence when the conductor’s hand is on the floor.</li> <li>• <b>Role play</b> – students mime the story as it is read.</li> <li>• <b>Performance Carousel (after timeline)</b> Children act out the timeline without interruption.</li> <li>• Pick one word/phrase and show it with your body as a freeze and / or act it out and say the word e.g. loneliness.</li> <li>• <b>Beautiful words and phrases</b>, precious expressions, lonely words and phrases.</li> <li>• <b>Museum</b> - in pairs children have</li> </ul>	<p><b>Visual Literacy</b></p> <ul style="list-style-type: none"> <li>• <b>Discovery Chart</b> – keep track of each new discovery every time you read the book e.g. find the treble clef, inclusion of real items in the collage e.g. broccoli, How many reference to Jacques Cousteau are there?</li> <li>• Discuss how Gus Gordon builds the story through graffiti.</li> <li>• What can we learn from the illustrations about the era, the city and the characters?</li> <li>• Spatial awareness – Discuss the layout and organisation of the pages for proximity, direction and position such as the duck in the club.</li> <li>• Using the language of viewing, discuss techniques used in the illustrations and how they add to the story. e.g. shots, movement, vectors, angles,</li> </ul>	<p><b>Creating and composing</b></p> <ul style="list-style-type: none"> <li>• <b>Role- on-the-Wall</b> – draw the silhouette of Herman and Rosie and label characteristics of each. Build on this as you re-read the book.</li> <li>• Timeline Collage – create a timeline of events with newspaper. Decorate with real life objects. Follow up with <b>Performance Carousel</b> (refer to Process Drama).</li> <li>• Choose your favourite illustration. Explain why this is your favourite picture. Identify the mediums used and create your own illustration. Support this activity with a written explanation of the features of the illustration.</li> <li>• <b>Musical notes</b> – what words would you put to music? Are they groovy? Will they be remembered?</li> <li>• Read the book, with a “lens” for all the musical references. Present them as a musical score on a treble stave. Can you find the treble clef on each page?</li> <li>• What are the themes of Herman and Rosie?</li> <li>• Write the conversation between Rosie and Herman on the rooftop.</li> </ul>

<p>the role of a “sculptor” and the “thinking clay”. The sculptor directs the clay into freeze frames. They respond to various aspects of the book. (Herman playing his oboe, Rosie singing at the Club) Freeze frames hold pose to form a “Museum” for viewing. Swap roles.</p> <ul style="list-style-type: none"> <li>• <b>Hot Seating</b> – become a character and respond to interview questions.</li> <li>• <b>Mantle of the Expert</b> – children take on the role of a specialist and advise on the situation e.g. the Club owner, the Boss, a best friend.</li> <li>• <b>Walk in Someone else’s Shoes</b> – Children, in roles, are asked to speak aloud their thoughts and feelings in response to events in the book e.g. Herman losing his job, the Hot Dog seller.</li> <li>• <b>The Meeting</b> – children come together in character and improvise possible conversations and solutions.</li> </ul>	<p>colour.</p> <ul style="list-style-type: none"> <li>• Map reading - focus on the key, routes and supporting the text</li> <li>• How do the billboards add to the story?</li> </ul>	<ul style="list-style-type: none"> <li>• Create a sound wall that represents your place</li> <li>• Create a Venn diagram that identifies the similarities and differences</li> <li>• Compare and contrast their apartments</li> <li>• Writing postcards – one home from NYC using all the visual landmarks.</li> <li>• Inquiring into who is Jacques Cousteau?</li> <li>• If you had to buy a gift for Herman or Rosie what would you buy and why?</li> <li>• Make a list of 3-5 of your favourite things. Then find a partner who has similar interests. Make a game of this activity</li> <li>• What makes Rosie and Herman connect?</li> <li>• Write the next chapter of the story.</li> <li>• Poetry about the themes of the book: loneliness, living in a city, serendipity, friendship, and music.</li> <li>• Identify the onomatopoeia used by Gus Gordon.</li> <li>• Plan some strategies of how Herman and Rosie might have found someone with similar interests.</li> <li>• Create an advertising flyer for their gig.</li> </ul>
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<ul style="list-style-type: none"><li>• <b>Speaking Objects</b> – select an object from a scene and speak about the event or characters as an eye witness. E.g. the TV, the lamp post.</li></ul>		<ul style="list-style-type: none"><li>• Write a review of their gig.</li><li>• What’s the appeal of the book?</li></ul>
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### Notes by Jenny Faul

Jenny Faul has had a range of teaching experiences including Solomon Islands, Christmas Island and down town Canberra. She is an exemplary classroom teacher and for the last 7 years has been working with students at risk, coaching and mentoring teachers. Currently Jenny is the Literacy Coach at Turner School, ACT.