Summary	Duration
This multigrade, cross-curriculum unit encompasses a focus on English K-6, in addition to Science and the	Sample term
Creative and Practical Arts. The key English concept of the unit is "characterisation". Students will	10 weeks
investigate characters in a range of texts including a graphical novel, a movie and a computer game through	Detail: one term
words and pictures.	

Unit overview

Students will learn about how composers create characters to tie stories together. They will create a range of texts to show their understanding of how composers, illustrators and directors hold audiences' attention and build engaging stories through the characters that they develop. This will be achieved by familiarising students with a range of literary and film techniques and grammatical structures.

Students will learn about how the world looks through the eyes of a range of characters across a range of texts. Students will also investigate how machines are made up of gears, levers and pulleys that make things happen, as outlined in the graphical novel studied.

Additionally, students will have opportunities to look at, talk about, read and write about artworks and artefacts in the text, as well as create a range of related artworks.

How characters see their world

This unit draws on:

-a graphical novel,

Selznick, B.(2007). The Invention of Hugo Cabret. New York. Scholastic Press.

-a movie,

Logan, J. (Producer). Scorsese, M. (Director). (2012). *Hugo* [Motion Picture]. USA. Nickelodian Movies. GK Films. Infinitum Nihil.

- -a computer program that students choose to create multimodal texts that demonstrate their understanding of characters in texts, possibly including...
- Voki. Accessed 1 January 2016 from http://www.voki.com/
- Storybird. Accessed 1 January 2016 from https://storybird.com/
- Padlet. Accessed 1 January 2016 from https://padlet.com/
- Book Creator. Accessed 1 January 2016 from http://www.redjumper.net/bookcreator/

Other related texts include:

- Wheatley, N. & Ottley, M. (1999). Luke's Way of Looking. Sydney. Walker Books.
- Cotton, K & Walton, S. (2015). Counting Lions. London. Francis Lincoln Childrens' Books.
- Pinterest: Simple machines and STEM activities. Accessed 2 January from https://www.pinterest.com/explore/simple-machines/

Outcomes

Science K-10

- > ST2-1VA shows interest in and enthusiasm for science and technology, responding to their curiosity, questions and perceived needs, wants and opportunities
- > ST2-7PW describes everyday interactions between objects that result from contact and non-contact forces
- > ST3-1VA shows interest in and enthusiasm for science and technology, responding to their curiosity, questions and perceived needs, wants and opportunities

English K-10

- > EN2-2A plans, composes and reviews a range of texts that are more demanding in terms of topic, audience and language
- EN2-4A uses an increasing range of skills, strategies and knowledge to fluently read, view and comprehend a range of texts on increasingly challenging topics in different media and technologies
- > EN2-5A uses a range of strategies, including knowledge of letter-sound correspondences and common letter patterns, to spell familiar and some unfamiliar words
- > EN2-6B identifies the effect of purpose and audience on spoken texts, distinguishes between different forms of English and identifies organisational patterns and features
- EN2-7B identifies and uses language forms and features in their own writing appropriate to a range of purposes, audiences and contexts
- EN2-10C thinks imaginatively, creatively and interpretively about information, ideas and texts when responding to and composing texts
- > EN2-11D responds to and composes a range of texts that express viewpoints of the world similar to and different from their own
- > EN2-12E recognises and uses an increasing range of strategies to reflect on their own and others' learning
- > 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
- > EN3-4A draws on appropriate strategies to accurately spell familiar and unfamiliar words when composing texts
- 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
- > EN3-8D identifies and considers how different viewpoints of their world, including aspects of culture, are represented in texts

Assessment overview

Assessment for learning. Placing students on the literacy continuum to determine individual student clusters for reading texts, comprehension, aspects of writing, aspects of speaking. Use PLAN data to move students forward in their learning and differentiate learning to cater for individual student learning needs. Pretest spelling data collection including standardised testing and writing samples.

Assessment as learning. Performance activities demonstrating understanding of characters in various texts, role-play of segments of video showing characters' multiple perspectives, and students' sympathy for characters' roles. Students select and use a range of ICT apps to demonstrate deep knowledge and understanding of characters in texts. eg: Voki, Storybird, Padlet, Book Creator.

Assessment of learning. Using evidence of student speaking, listening, reading, writing, viewing and representing to assess their knowledge, understanding and skills of the key English concept of characterisation.

> EN3-9E recognises, reflects on and assesses their strengths as a learner

Creative Arts K-6

- > CA-VAS2.1
- > represents the qualities of experiences and things that are interesting or beautiful* by choosing among aspects of subject matter
- > * 'Beautiful' within this outcome does not simply mean 'pretty' but rather something that excites and arouses awe, wonder, fascination and delight.
- > CA-VAS2.4 identifies connections between subject matter in artworks and what they refer to, and appreciates the use of particular techniques
- > CA-VAS3.2 makes artworks for different audiences assembling materials in a variety of ways

Content	Learning Intention	Teaching, learning and assessment	Resources
EN2-2A		Week 1	
EN3-2A	To build the field	-Show a trailer of a current exciting film eg: "The Force Awakens" to set the scene for the pretest writing task (2.36 mins)	https://www.youtube.com/watch?v=sGbxmsDFVnE
		-Discuss briefly what draws us into film and why:	
		 how: plot/ storyline/ setting/ characters 	
		work together to engage the viewer.	
	To model and guide	-Use proforma provided to outline task to students	
	students in	-Students discuss modelled writing sample provided to critique how well the composer addressed the stated criteria. Assess	pretest writing task overview and marking proforma
	completing pretest	the writing together using marking criteria provided.	
	writing task	-Students discuss the movies that they will write about, using the stated criteria in pretest task as a guide.	
		-Students critique/ assess the example modelled writing sample in pairs. Use the marking rubric to discuss the writing sample	Petest modelled writing sample for students to
	To produce pretest	and how well the criteria was met by the composer.	critique prior to guide students in the completion of
	writing sample	-Pre-data collection:	pretest writing task.
EN2-10C		Pretest writing task to assess student understanding of key concepts covered in unit and to place students on literacy	
		continuum in Aspects of Writing, Speaking and listening.	
		• Children write a text, telling about their favourite film, the purpose of which is to inform and persuade the class in relation to	
		the movie that they choose.	
		 Include plot (elements that have important consequences for the story), main characters and how they contribute to engaging the viewer and moving the story forward. Include the theme/ main idea of the movie and why they liked this movie. 	
	To present writing to	 Students are encouraged to use a critical literacy approach; questioning, challenging and evaluating the meanings and 	
	class To critique/ peer	purpose of the movie that they choose to write about.	
EN2-12E	assess oral	Students orally present their text to class.	
EN-39E	presentations based	 Class provides written feedback to peers following their presentation, using marking rubric. 	
	on stated criteria.	p	
EN2-5A		■ SA Spelling Test data collection pretest	SA Spelling test to provided standardised data to
EN3-4A	To assess students	The same of the same production of the same p	measure student spelling growth over duration of
	pretest spelling		the unit in addition to formative data collected from reading,
	ability in isolation to		Available 3 January 2016 from
	measure growth		https://coachgruss.wikispaces.com/file/view/
			SouthAustralianSpellingTest.pdf

Content	Learning Intention	Teaching, learning and assessment	Resources
ENO 4A	Total	World To Andrews	
EN2-4A EN3-3A	To orientate students to the text,	Week 1 Text orientation Introduce text. Discuss structure of text, visual features of text. eg: much of the story is told through pictures (no words).	Text structure p. 148 Syllabus
CAVA2.4	setting, format of	-Read together and discuss information and illustrations provided on dust cover, title page, publisher's information.	Visual features, visual language, viewing,
CAVA3.4	graphical novel.	-Discuss type of text, idea of a graphical novela format, not a genre, similar to comic books because they use sequential art	visual literacy, p. 153 Syllabus
		to tell a story. Unlike comic books, graphic novels are generally stand-alone stories with more complex plots.	http://www.getgraphic.org/whatisagraphicnovel.php
	To introduce	-Read together "A Brief Introduction" by Professor Alcofrisbas. Discuss who the Professor may be. "JAG" it [Just ask Google]	Types of texts p. 151 Syllabus
	characters in text.	(neologism)	Introduction p.VII
		-Follow link to Johnny Depp's blog to see what he has to say about the Professor, to set the scene for the text reading.	Neologism Syllabus p. 141
		-Talk about the setting (1931 Paris). In pairs/ small groups, key word search "Paris" and "1931" and "trains" and share findings (text, videos and images)	http://johnnydeppreads.com/index.php?showtopic=6089
		KQ:	
		■ What was it like in Paris in 1931? How do we know? (evidence)	Computer access
		Why did the composer mention films in the introduction?	Computer access
		■ Who is Professor Alcolfrizbas?	
		Students read the dust cover of book thoroughly to determine important information. Design/ create a title page displaying	
		important information from dustcover of text, illustrate. Share your work with the class.	
			Art materials, text
EN2-5A	To explicitly teach	-Teacher explicitly explains the 4 forms of spelling knowledge to students (modelling examples of words from text).	Teacher reference articles:
EN2-4A	students about how	Four forms of spelling knowledge	Adoniou, M. (2013). What should teachers know
	we learn to spell	1. visual knowledge- how words look	about spelling? Literacy. V48 (3),pp 144-154.
	words.	2. phonological knowledge- how words sound	Miller, J. (2015) Learning Vocabulary in context.
		3. morphemic knowledge- how words change form	PETAA Paper 1999 (2015). www.petaa.edu.au
		4. etymological knowledge- where words come from	Spelling strategies:
		(a focus of text, contains many French names, words)	Oakley, G. & Fellowes, J. (2016). A Closer Look At
		- Begin a spelling chart, to add to weekly in books. Students choose list of spelling words to pre, and post test with peers.	Spelling in the Primary
Reveridae I		"How Characters See Their World" Stage 2/3 English Science &	Technology and Creative Arts integrated unit

Content	Learning Intention	Teaching, learning and assessment	Resources
		Begin a weekly individual spelling list from text at the beginning of week. Students graph pre and post test results weekly.	Classroom.Sydney.PETAA
		-Students choose words that are personally challenging and contain a variety of word types (prefixes, suffixes, unusual	specifically:
		spellings, unfamiliar words). Students drill these daily and choose a different spelling activity each day to learn to spell them.	pp 87- 92 Strategies for the
	To begin weekly	-Teacher explicitly teaches a spelling strategy daily to the class, using words common to individual student lists, addressing a	spelling of words
	individual spelling	range of difficulty and student spelling ability.	pp 92-92 Organising for
	lists from texts.	-Students choose list of spelling words to pre, and post test with peers. Begin a weekly individual spelling list from text weekly.	spelling instruction
		Use a range of spelling strategies to drill words, focus on meanings daily. Students graph pre and post test results weekly.	pp 97 The Spelling Lesson
		-Peruse, discuss text illustrations in-depth, at an inferential level, up to page 46. Use metalanguage to describe illustrations in-	pp 98 Writing and proof-reading for spelling.
	To learn about and	depth in relation to framing of image, placement of elements in image, salience and composition of images in text.	spelling proforma/ handout
	create a shared	KQ:	3 F 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
	understanding of the	What do these illustrations tell us about what is happening in the story?	Images in text Syllabus p. 93
	grammar of visual	■ What is the setting?	inages in text cyllabas p. 55
	literacy	What characters can you see? Describe them and what they are doing.	
		-Students take turns in retelling the story from the illustrations in the text (no words).	Ideas for displaying characterisations in class can
	To discuss images	-Begin building class character profiles on butchers paper/ brown paper for display in classroom, that will continue throughout	Ideas for displaying characterisations in class can
	in depth to	the unit (small group activity).	be viewed on Pinterest:
	understand the		https://www.pinterest.com/hewittl/characterization/
	composer's choices in relation to setting,	Chapter 1	Butchers Paper or A3 , or large brown paper sheets
	characters.	Read Chapter 1: "The Thief", up to p.51 together.	that can be added to as characterisations grow
EN2-2A		-Talk about the word choices of the composer that comprise the author style. Complex sentences Identify main clauses, and	throughout the text. Further Ideas for presentation can be
EN3-3A	To read fluently and	adverbials, adjectivals in sentences from text eg:	found at:
	accurately.	"From his perch behind the clock, Hugo could see everything".	https://www.pinterest.com/lorrainebeverid/
EN2-7B	docuratory.	-Students add complexity to simple sentences by adding adverbials in the first position, in the style of the author. Share efforts	characterisation/
EN3-5B	To identify that	with class to create shared understanding.	
	language choices	-The notebook (p.51). Students describe what the notebook contained. Identify what the drawings in the notebook contained,	textas
	shape and make	through class discussion.	
	meaning according	-Use google to discover the name of the mechanical man described in the notebook. "Is he on your character chart?" Locate	Types of sentences p. 147
EN2-6B	to audience and	youtube clips of the mechanical man in the text. Students prepare an oral description of the mechanical man telling who, what,	Syllabus
	purpose.	when, where, why, how?	Clauses p. 130 Syllabus

Content	Learning Intention	Teaching, learning and assessment	Resources	
	To orally describe	-Use of speech marks. Identify direct speech in text. Write sentences on cards omitting punctuation. Swap cards with		
EN2-9B	the mechanical man	classmates to insert punctuation in correct places.		
EN3-6B	in the text.		Quotation marks p.93, p. 145	
	To use quotation		Syllabus	
	marks correctly in			
	writing.			
		Week 2,3		
		Read chapters 2.3.4 together, up to p. 105.		
	To understand how	Chapter 2: "The Clock". Talk about how clocks work.	http://education.nationalgeographic.org/activity/simple-mach	
	gears and levers	-Talk about the role of gears and levers in mechanical toys, clocks. Begin science unit activities here. Students are encouraged	https://www.youtube.com/watch?v=Dr5XYle5PMc	
ST2.7PN	work together in	to bring in old clocks, take them apart in small groups.		
ST2.1VA	simple machines.	-Watch video clip "How clock towers work". Discuss.		
ST3.1VA		-Students construct simple, labelled diagrams/ illustrations to demonstrate understanding of how tower clocks work. Publish	https://www.pinterest.com/explore/simple-machines/	
	To identify simple	artwork on Pinterest "Simple machines" page.		
	machines in the	Students select a simple machine to construct in small groups for project work (ongoing throughout the unit) from Pinterest	1	
	mechanisms of	"Simple machines" page.	Photocopy text p. 81-83 for	
EN2-5B	clocks.	Chapter 3: "Snowfall". Identify/ hilight interesting noun groups, verb group adverbials, adjectivals.	each student to analyse	
	To build interacting	, , , , , , , , , , , , , , , , , , ,	-Identify how the composer uses language choices to develop characters, events and setting, creating interest for the reader.	composer's language choices.
	To build interesting noun/groups, verbs	-Continue to add descriptive words to character word banks. Add new characters as they are revealed/ portrayed by the	30	
EN3-5B	to embellish writing.	composer. Identify types of characters (protagonist, antagonist, foil characters)	Hilighters/ textas.	
		-Analyse sentences from a functional view using "who, what.when, where". Identify joiners used by composer in texts. Colour-		
	To acknowledge the	code text using a scaffolding literacy approach:	Ref: Russell, D.L (2009).	
	role of language to enhance meaning.	For example:	Literature for Children.	
	Cililatice illeatility.	(p.83)	A Short Introduction. Chapter	
		It had been a very long time since Hugo had left the train station, and he wasn't dressed for winter, but within moments he	3 "Characterisation".	
		burst through the doors.	PDF available of text	
			Ref: Derewianka, B. (2011).	

Content	Learning Intention	Teaching, learning and assessment	Resources
			A New Grammar
EN2-10C		Chapter 4: "The Window" Identifying/ recording interesting verbs/ verb groups used by the composer.	Companion. Sydney.
EN3-7C		-Add any additional interesting descriptive words to character charts.	PETAA available from
EN2-12E		-Act out the scene of Hugo asking for his notebook back (small group activity). Students video each group on ipad for	http://www.petaa.edu.au/imis_prod/w/Store/Item_Detail.
EN3-9E		reflection. Share.	aspx?iProductCode=PET095&Category=BOOK/
		Weeks 3, 4	(If your school is not a PETAA
		Read chapters 5-8 together	member, I recommend
		Chapter 5: New characters introduced- Hugo's father, Uncle Claude, Monsoir Labisse, the automaton (his strong presence	you become one. This text was
EN2-6B		has been felt from the outset).	free to members and it is
EN3-5B		-Describe the automaton. Identify the author's word choices when describing it. eg: "The automaton had become the centre of	essential grammar knowledge
CA-VA 3.4		Hugo's life"(p. 114)	for all teachers.
EN2-6B EN3-5B		-Students draw the automaton, using the description provided by the composer and narrated by the teacher, to do so (p.114, 115) and illustrations from text. Visualisation activity.	Great text for TPL in schools)
EINO-OD		-Continue to identify interesting vocabulary choices made by the composer. eg: Instinctively (adv.), revealing, automaton,	Nouns/ groups, verbs
	To identify	horologist. Prefixes and suffixes, compound words. Students identify these throughout the chapter.	
	descriptive words in	-Identifying noun groups and how they are used by the composer to set the scene eg: describing Hugo's father's world at the museum post-fire (p.116)	p. 135, p.152 Syllabus
	text.	"In the dusty light, Hugo saw broken model ships and heads of statues and piles of shattered doors".	Colour coding guide:
	To demonstrate		noun/ groups- blue (who, what)
	inferential comprehension	-Locate, unpack and record similes (p. 121, p.142, p.147, p.283, p.321), rhetorical questions (p. 130). Keep a list in books as	• verb/groups- red
EN2-10 C	through drama.	figurative language is ongoing throughout the text, that students can add to, draw on to enrich their own writing.	(action,happening word)
EN3- 7C	aoug u.uu.	-Re-read description of Uncle Claude together p. 124, 125. Discuss what kind of a man he was. What words does the	adjectivals, adverbials- green
EN2-7B		composer use to tell us this? Students identify vocabulary that describes Hugo's uncle and their function.	(where, when, why, how)
EN3-5B		-Students write a brief description of Uncle Claude and illustrate their description.	conjunctions, connectives-
	To demonstrate	KQ: " Describe Uncle Claude".	yellow (joiners)
	understanding of	Share illustrated descriptions and publish on class Pinterest page.	
	text through creative	Chapter 6: "The Ashes"	
	expression.	Overview chapter 6 together. Discuss, focusing on meaning.	Personification Syllabus p. 142. The composer also

Content	Learning Intention	Teaching, learning and assessment	Resources
EN2-4A		KQ:	the automaton human qualities through the
EN3-4A		Why did Papa Georges choose the actions that he did?	illustrations. Discuss.
		How did this make Hugo feel?	
		Drama- students act out the scene in small groups. Perform for class.	
	To recognise the	Personification (p.142) "the clocks were waiting". Unpack the meaning behind this statement and the composer's use of	
	use of figurative language in texts.	figurative language . The Automaton seems to have human traits. Evidence in text?	
		Chapter 7: "Secrets"	
CA-VA2.4		-Teacher re-reads p.145-149 to class. Talk about the descriptive words offered by the composer to pant the setting of the chapter. Students record key words whilst teacher reads.	
CA-VA3.4		-Keenly observe the pencil drawing of the bookstore p. 148, 149. Discuss main features of bookstore.	
		-Individual formative assessment task. Describe the bookstore. Tell about its smells, what the children were doing there. Use descriptive words, interesting noun, verb groups.	Illustration p. 136 text
EN2-6B		Chapter 8: "Cards"	Board Tooling and allow the desired desired
EN3-5B		-New characters "Etienne, Monsier Tabbard". Discuss. Add to character list.	Personification and other rhetorical devices
		-Early French cinema. JAG "Safety Last" starring Harold Lloyd. Discuss. In small groups, students research Early French Film	Syllabus p. 142, 146
		and Georges Mieles. Each group presents their findings to the class in some form (electronic, oral, visual).	
		-Revisit character profiles built cumulatively throughout the text Overview main characters, minor characters and how they fit together (character web)eg:	
		■ Isabelle- reads Greek Mythology, picks locks, black eyes, adopted, parents died when she was a baby	
		• Hugo- wants to be a magician, 12 y.o., lives in a clock tower, looks after himself (protagonist?)	
		■ Etienne- one eye, kind, stopped Hugo from stealing a book, honest, friendly, loves films	
	To use drama to	■ Papa Georges- sad, unwell, owns toy booth at station, a "colourful" past, cranky (?)	
	respond to/	Mama Jean-worries, carer, homemaker, keeps the peace in the home	
	compose texts.	Station Inspector- officious, cruel, (antagonist?)	-Key word search on Google: "Early French cinema".
		Automaton- watchful, still, holds secrets	Outline the importance of inverted commas when
		-Descriptive writing (p. 193). "You can make up your own story when you look at a photo". Students choose a photo that	searching for information.

Content	Learning Intention	Teaching, learning and assessment	Resources
		interests them, print it, then make up a story about it below, for display in the classroom.	-Other key names from text that students may wish to
			research include Charlie Chaplin, Louise Brooks,
			Jean Renoir, Buster Keaton, "The Million"
			by Renee Claire.
	To demonstrate		Pinterest characterisation activities: students can choose fro
	understanding of		Pinterest page "@ lorrainebeverid"
	text through creative	-Onomatopia: clicking, whirring. Begin a list in books that can be added to.	https://www.pinterest.com/lorrainebeverid/
	expression.		characterisation/
	To draw a	-Greek mythology: view a film on Greek mythology and discuss how the Greeks used mythology to explain the creation of the	-Interesting apps to create character avatars eg: Voki
	description provided	universe. In small groups, students retell the story of Prometheus in form of choice (orally, written, artwork, multimodal). Share.	available from: http://www.voki.com/create.php
EN2-5A	in text.		-students source photos from photo sites with creative
EN3-4A	To research early	Week 5	commons licence
	French films mentioned in text.	-Read chapters 9, 10, 11, 12 together (about 2 pages per chapter plus illustrations). End Part 1.	(explain this to students and their responsibilities re
EN2-7B	mentioned in text.	-Locate magic books in the Library, and magic tricks for kids on the Internet. In small groups, students choose a magic trick to	copyright) eg:
EN3-5B	To build character	perform as part of a class magic show, to perform for the school. Students are required to plan, implement and polish their	http://photography.nationalgeographic.com/
	profiles as they	tricks to perform as part of a class magic show, a culminating activity for the unit. This involves introducing each item, trick and	photography/photo-of-the-day/
	evolve through the	group to the wider school at assembly, as well as locating and collating all necessary equipment for their performance.	
EN2-6B	text.	-Correct usage practise/ practice (p. 189 error in text). Students read excerpt from Macquarie Dictionary. Highlight key facts.	Ononmatopoeia Syllabus p. 141.
EN3-5B		Share findings with class.	This list can be added to throughout the text
2.10 02		KQ:	-The Creation of the world- Greek Mythology (5 mins)
		What is the difference between these two words?	https://www.youtube.com/watch?v=LxoRWD-RwtU
		What are other "common confusables"?	-The Tale of Prometheus (drawing text p.344, <i>6 mins</i>)
		Revise functional grammar. Formative assessment task. Students colour-code passage from p. 240. Teacher models and	https://www.youtube.com/watch?v=dbA3qXsUsCQ
		guides students in the completion of the task prior to them completing independently.	Magic books from school library
EN2-4A		A cascade of perfect moments, with hundreds of brilliantly callibrated actions, coursed through the mechanical man. The key	Key word search JAG "Kids & magic tricks"
		tightened a spring connected to a series of gears that extended down into the base of the figure. /10. Students peer-assess.	eg: https://www.youtube.com/watch?v=-gfTobQ7ZaU
EN3-3A		-Discuss word choice of composer. What is the composer, Brian Selznick trying to tell the reader in this passage?	eg: Pinterest: DIY Magic Tricks for kids
ENO 400		-Using the passage above as a scaffold, students write their own passage, replacing the nouns/ noun groups, verbs chosen by	https://www.youtube.com/watch?v=SzuptRpBr-Q
EN2-10C		the author to describe the mechanical man with their own words, while giving the reader a similar message. Discuss	III.ps.//www.youtube.com/watch?v=3zuptrpbf-Q

Content	Learning Intention	Teaching, learning and assessment	Resources
EN3-7C		synonyms. Share writing with class.	https://www.macquariedictionary.com.au/news/view/
		A (what) with (what) , (action) the mechanical man.	editor/article/101/
		The key (action) (what) that (action)	
	To understand that	(<i>where</i>) /10	Ref: Ref: Derewianka, B. (2011). A New Grammar
	we are being	-Read composer's summary of Part 1 (p.255) together. Discuss voice (composer's voice, active, passive). The brief	Companion. Sydney. PETAA available from
	positioned to view	introduction (p.V11) and summary of book 1 (p.255) are written in first person, from the perspective of the composer. The story	http://www.petaa.edu.au/imis_prod/w/Store/Item
	events/ characters in	is told from the perspective of the main character, in third person.	Detail.aspx?iProductCode=PET095&Category=BOOK
	a certain way, based	-Student orally retell main events, describe characters in their own words.	
EN2-4A	on the language	-In small groups, students create a multimodal texts, retelling the story in Part One, outlining the setting, plot and the	
EN3-4A	choices of the	contribution of the main characters. Explain how they created their text and share with wider group. Students provide peer	Synonyms p. 149 Syllabus.
	composer.	feedback on other groups' multimodal texts.	Synonymo p. 110 Synasso.
		Week 6-9	
		Read Part 2 together.	
EN2-8B		Chapter 1: "The Signature"	
		-Class discussion end-chapter. Add any information provided by composer about characters.	
EN3-5B		Chapter 2: "The Amoire"	
		-Etymology of word "Armoire", students look up word and discuss origin. Find pictures of Armoires on Internet. Share.	Students select multimodal tool they use e.g.:
		-Formative assessment visualisation activity. Read p.282, 283 to group. Students draw what they hear as they are being read	■ Voki. Accessed 1 January 2016 from
		to. Focus on characters. Share.	http://www.voki.com/
		KQ -p.298	Storybird. Accessed 1 January 2016 from
		What is Papa Georges telling us about how he feels about himself?	 https://storybird.com/
		eg: "How could this work be mine? I am but a penniless merchant, a prisoner, a shell, a wind-up toy!".	 Padlet. Accessed 1 January 2016 from
		-Students add descriptive words to Papa George's characterisation.	https://padlet.com/
			■ Book Creator. Accessed 1 January 2016 from
	To be familiar with	Chapter 3: "The Plan"	http://www.redjumper.net/bookcreator
CA-VA 3.4	Greek mythology as	-Discuss composer's word choice (p. 303) "One curious item" * and what he may have meant by this.	Text p. 282, 283
	a form of cultural	-The composer implies (p.306) that the parts from the toy booth fit the mechanical man well. "Why do you think this is so?"	
	expression.	Students discuss in small groups and share findings.	Rubric for visualisation:
		-Descriptive noun groups/ verbs that tell us about characters (p.318). Identify noun groups/ verbs. "What do they tell us about	Pictures should contain:

	1		T
Content	Learning Intention	Teaching, learning and assessment	Resources
EN2-2A		the character/s?". Add information to characterisation charts.	Isabelle (on chair, floor, falling- all acceptable)
EN3-3A	Using language in	(p.318)	2. box
	texts to	"Hugo saw the white crooked fingers of the Station Inspector reaching for him. They turned into long, ragged claws and	3. Hugo watching (or trying to help Isabelle, or
	collaboratively	grabbed him violently by the arm. Hugo woke up screaming. *	picking up papers)
	create/ develop a	Other examples of rich usage of nouns verbs to point out to students: V- oiled, observed, snaked (p.321) N-intriguing.	4. Mama Jean (godmother)
EN2-10C	product.	Chapter 4: "The Invention of Dreams"	5. Papa Georges (distraught)
EN2-7C		Perspective Drawings. Observe the sketches of the streets of Paris p. 332, 337. Students construct their own perspectives	6. pictures/ papers (all over floor, in box etc)
		drawings or collages for display in classroom, adding depth to their understanding of setting, character, plot.	
	To recognise	Chapter 5: "Papa Georges Made Movies", Chapter 6: "Purpose", Chapter 7: "The Visit", Chapter 8: "Opening the Door"	Mood p. 140 Syllabus
	commonly misspelt words and use a	(these chapters focus on the history of French films, retold through the eyes of the characters in the text)	Types of nouns, verbs p. 141, 152 Syllabus
	range of resources	-Revisit what class learned about Early French films in Part One of book. Students locate "A Train Arrives at the Station"	Point of view of composer p. 143 Syllabus
	for correction.	(1895) on the Internet. Discuss stylistic features (timeframe, costumes, sound), mood, camera angle and compare this to the	
		Star Wars clip used at the beginning of the unit. Discuss how far the industry has moved forward in 120 years.	Examples of my class's perspectives drawings can be perus
		- View "A Trip to the Moon". Discuss the saying "If you can imagine it, you can create it". Compare/ contrast this trip (1902) to	https://www.pinterest.com/pin/293719206920363036/
		the moon to the Apollo 11 space mission (1969).	Stylistic features p. 148 Syllabus
	To write a descriptive passage independently, using the text as a scaffold.	Chapter 0: "The Cheet in the Station"	
		Chapter 9: "The Ghost in the Station" Residue to the second of the seco	
		Revisit the setting, researched at the beginning of the unit. KQ: "Where is the Seine river?"	Visual features p. 152 Syllabus
EN2-7B		-Revisit characterisations that have been slowly building throughout the unit, particularly Uncle Claude. Add more information to his character profile based on what the composer shares with us in chapter 9.	Camera angle p. 130 Syllabus
EN3-5B		-Two new characters introduced Monsieur Frick, Madame Emelie. Discuss, add them to character charts.	Very early French film clip "A Train Arrives at the
		-Add new information to the Station Inspector's character chart (further information p.454).	Station" 1895 (56 secs)
		-Read together newspaper article model "Body in the River"	https://www.youtube.com/watch?v=1dgLEDdFddk
		-Class modelled writing activity. Students write a newspaper article about a body found in the river in Paris. Discuss the key	A Trip to the moon 1902 (12m 52 s)
	To identify voice	features of the article (<i>who, what, when, where</i>). Show students a model of a newspaper article, demonstrating passive voice.	https://www.youtube.com/watch?v=1dgLEDdFddk
	adopted by	Guide students in the completion of individual student writing task.	Apollo 11 Man First Walks on the moon 1969 (2 m)
	composer towards	-Individual student Writing: Write a brief newspaper article about the body that was found at the bottom of the Seine River, as	
	subject matter.	reported by Monsieur Frick, Madame Emelie.	https://www.pinterest.com/lorrainebeverid/paris-france/
EN2-7B			

Content	Learning Intention	Teaching, learning and assessment	Resources
EN3-5B		PART 3	Modelled writing activity handout, "Body at the bottom of the river" Passive voice Syllabus p. 153
	To identify words from other cultures in text/ etymology of words	Chapter 10: "A Train Arrives at the Station". -Discuss the composer's use of dramatic irony in the naming of this chapter, based on previous events in the text. Chapter 11: "The Magician". -New character formally introduced, who had been lurking in the background for most of the text. Professor Alcofrisbas".	Irony Syllabus p. 138 Ref: Image of the steam train crash in Paris 1895 in text p.382. more images available:
	To understand how the composer creates characters in the text through the language	Discuss. Add to character chartUnpack the term "metamorphosis". KQ "Describe how the Professor came to be" (p. 507 text). Students discuss in small groups and share responses.	https://www.google.com.au/search?q=great+train+crash+pal &tbm=isch&tbo=u&source=univ&sa=X&ved=0ahUKE wipuJuSzLHKAhUEHKYKHYhQA5YQsAQIKg A permanent recreation of the event is situated in Paris today outside the Steam World Museum,
CA VA 2.4 CAVA3.4 ST2-7PN	choices that he makes. To create a flip book that explores students ideas and imaginings.	Chapter 12: "Winding It Up". (Revise voice, tense. Chapter 12 is a message from the composer, same as introduction and end part one). -Students construct a flip book as modelled by the composer, representing the cycle of life through the phases of the moon. -Students present mechanical toys independent Science project work that they have been constructing in groups in Science throughout unit.	"Mundo A Vapor". https://www.youtube.com/watch?v=Njl-uqnmBGA (5 mins) small note-book of sticky notes (smaller is easier to flip) one per child. drawing materials, coloured pencils.
EN2-6B EN3-5B	To make comparisons between texts, based on evidence.	- In small groups, students plan and implement a television interview of key characters in the text, demonstrating their deep knowledge and understanding of characters roles and how they link together to tell the story of Hugo Cabret. This will involve students selecting an interviewer who writes a scripted series of questions, as well as other group members taking on a particular character's persona for the duration of the interview. Students draw on their character profiles, compiled throughout the unit for the completion of this activity. Perform for wider audience.	Watch a current affairs interview of a film star or similar to cl https://www.youtube.com/watch?v=sGdVTouXoKU (5 mins only. It's a long interview and only setting is

Content	Learning	Teaching, learning and assessment	Resources
	Intention		
	audience and		relevant)
	purpose when		OR
	presenting an		Star Wars interview Harrison Ford
	interview from the		https://www.youtube.com/watch?v=sGdVTouXoKU
	perspectives of the	-Fun finishing quiz. "How well do you know Hugo".	(this clip culminates/ rounds-off the study of book)
	characters in the text.	Discuss, compare quiz results (self-assessment task).	
	toxt	KQ	http://www.goodreads.com/quizzes/17526-how-well-do-you-
		"How well did you get to know Hugo?"	
EN2-10C	To appreciate the	Weeks 9,10	
EN3-7C	grammar of films.	-Students watch film "Hugo" together in segments.	Logan, J. (Producer). Scorsese, M. (Director). (2012).
	To respond to films	-Compare and contrast characterisations collaboratively developed throughout the reading of text and that which is presented	Hugo [Motion Picture]. USA. Nickelodian Movies. GK
	that express aspects	by the Director in the film.	Films. Infinitum Nihil.
	of the broader world.	KQ	
		Which characters presented differently in the film compared to the book? Why?	
		Did this change the essential elements of setting, plot, narrative point of view in the film compared to the book?	
		■ What was the main idea (theme) of the film? Was this the same as in the text? Evidence	Ref: Russell, D.L (2009). Literature for Children.
EN2-11D	To compare and	-Students discuss KQ in small groups and report back to the class	A Short Introduction. Chapter 3 "Characterisation".
EN2-8D	contrast characters	-For the characters that changed significantly in the film compared to the text, students create new avatars using a range of	Theme Syllabus p. 150
	across texts.	multimodal tools to reflect these changes.	
		-Share multimodal texts with the wider group through publishing avatars and other multimodal texts.	

Enter your own title	Evaluation
"Characters in their world"	Pretest, formative assessment tasks throughout unit, students create and present multimodal texts to
	demonstrate their knowledge and understanding of how composers and directors build characters in texts to

build engaging stories. Student, peer and teacher assessment is an ongoing focus of the unit. Students will
present their individual and/ or group science projects on simple machines to the class at the end of the
term.