

# Who's afraid of the big bad wolf?

Year level: 1–2

Unit of work contributed by Gretel Watson, Curl Curl North Public School, NSW



R6774 'Lift Off' - *A nightmare in my cupboard*. With permission of the Australian Children's Television Foundation and Film Finance Corporation Australia Limited. Produced by David Downie Film Productions. Animation by Simon Allan and Wayne Kelly.

## About the unit

### Unit description

In this unit of work, students examine a variety of texts that feature a wolf as a key character. They distinguish between fiction and non-fiction texts and focus on storybooks to compare and contrast the characterisations. They use a variety of dramatic techniques to help them understand the characters and develop their own expressive language.

### Knowledge, understandings, skills, values

- Students examine some specific texts, discuss the characters, events and settings and identify similarities and differences between them.
- Students use a variety of strategies, including drama, movement, visual arts and written and verbal responses, during the reading of a narrative text to help develop critical reading skills.
- Students explore the themes within a book and relate these themes to their own experiences.
- Students understand that texts have different formats and discuss different types, identifying some characteristic features.
- Students understand how emotions are expressed by story characters and extend their vocabulary to express their own feelings.
- Students identify and use nouns, verbs and adjectives in their writing.

## Focus questions

- What is the difference between fiction and non-fiction?
- How does 'becoming' a character in a story help us to understand both that character and ourselves?
- How can we use what we learn to improve our own writing?

## Resources

### Digital curriculum resources



L2851 *Character maker: visual attributes*

'Wonderful words, creative stories' series: L8739 space; L8740 pets; L8741 beach; L8742 food

L1007 *Make the rules: fair play*



R6067 '*I Think ...*' - *Something tells me*

R6837 '*Lift Off*' - *The lie*

R6073 '*I Think ...*' - *Real friends*

### Internet sites

- Google (images or video): <http://www.google.com.au>
- Flickr: <http://www.flickr.com>
- The wolf in children's literature: <http://www.npl.lib.va.us/bibl/wolves.html>
- *The Gruffalo* official website: <http://www.gruffalo.com>
- Protective behaviours: <http://www.protective-behaviours.org.au>

## Print

### Books

- Collection of titles about wolves, including fiction and non-fiction from your school library
- 'The three little pigs' (any edition)
- *The boy who cried wolf*, Tony Ross, Andersen Press, 2008
- *Beware of girls*, Tony Blundell, Penguin, 2002
- *Mr Wolf and the three bears*, Jan Fearnley, Egmont Children's Books, 2001
- 'Goldilocks and the three bears' (any edition)
- *Wicked wolf tales: Little Red Riding Hood*, retold by Laura Cecil, Pavilion, 2003
- *The Gruffalo*, Julia Donaldson, Macmillan, 1999
- *The true story of the three little pigs*, Jon Scieszka, Viking, 1989
- *Try again Red Riding Hood: a new look at an old story* by the children of Surrey Downs Primary School and their teacher Helen Munro, edited by Sue Gordon and Sandy Litt, Essence, 1989

## Attached printable resources



The following teacher-created learning resources referred to in the unit of work are available for you to modify, print and use in your own teaching and learning context.

- Wall of wolf-words
- Initial assessment task
- Beginning-to-end template
- 'I' poem template
- Character template
- Drama assessment rubric
- Mr Wolf cloze activity

# Teaching the unit

## Setting the scene

### Resources

- Google (images or video): <http://www.google.com.au>
- Flickr: <http://www.flickr.com>
- *The Gruffalo* official website: <http://www.gruffalo.com>
- Wall of wolf-words (page 19)
- Initial assessment task (pages 20–21)
- 'The three little pigs' (any edition)
- L2851 *Character maker: visual attributes*
- Collection of titles about wolves, including fiction and non-fiction from your school library
- *The Gruffalo*, Julia Donaldson, Macmillan, 1999

## Teaching and learning activities

### Wolf tales

Explain to the students that they are going to be examining a number of stories that feature wolves so they can become better writers.

Brainstorm a list of wolf stories that students are already familiar with and show them how to find these and others (including non-fiction titles) in your school library collection.

Build a display of wolf books in your classroom.

### Fact or fiction?

Compare the fiction titles with the non-fiction selections. Share a non-fiction book about wolves and compare it to a fiction book.

*Do they both have an author and an illustrator?*

*How are the cover illustrations different?*

*When we open the books to start the story, what do we find?*

*How are the pictures inside different?*

*What sorts of pictures are there?*

Introduce the terms 'imagination' and 'information', explaining that imagination only happens in the author's mind while information happens in the real world.

*Which type of book (fiction or non-fiction) is likely to be imaginative and which more informative?*

Examine the types of pictures in the fiction and non-fiction books and discuss which are likely to represent a real wolf best. Decide which pictures are purely designed to provide information and which are more about stimulating our imagination.

Students summarise their observations using a Venn diagram.

*What do you expect to find in a fiction book?*

*What do you expect to find in a non-fiction book?*

*What do you expect to find in both?*

## Wolves in the wild

Use Google Videos, Google Images or Flickr to view videos and photos of real wolves.

Use students' observations to create a list of fast facts about real wolves. Use questions and discussion that arises from this as triggers to investigate further, so students can have a better understanding of wolves' habitats, habits and characteristics.

*What comparisons can we make to understand how big a wolf is?*

*Why are its teeth so long and sharp?*

*Why do they seem so ready to fight?*

*Why might so many authors, particularly those from the northern hemisphere, choose a wolf to be the villain in their stories?*

## Wall of wolf-words

As a class, brainstorm a wall of words about wolves. Write on the whiteboard all the words associated with wolves that the students suggest.



Give each student a copy of Wall of wolf-words (page 19). Have them classify the class words on the board according to whether they are nouns, verbs or adjectives.

*Which words name something about the wolf?*

*Which words tell us what the wolf does?*

*Which words tell us about what the wolf is like?*

Add new words to the class wall of words as they are encountered. Students also add to their individual wall of wolf-words as the class list grows.

Examine the words to determine their tone. Do the words paint a positive or negative picture of the wolf as a creature? Discuss the reasons for the students' perceptions. Introduce the concept of stereotyping.

## Draw a wolf

Read 'The three little pigs' and have students illustrate a new version of it.

*If you were asked to illustrate the cover for this book, how would you draw the wolf?*

Compare the students' drawings, particularly the shapes and sizes used.

*How many used sharp, angular shapes for the body? Why?*

*Who gave their wolf a small head and a large body? Why?*

*Who drew thin, small facial features? Why?*

*If you had been asked to draw a puppy, would you have used the same shapes, angles and sizes? Why?*

~

Discuss how particular shapes, angles and sizes are used to convey common characteristics and qualities.

As a class, work through L2851 *Character maker: visual attributes* to have a better understanding of stereotyping.

Have the students examine the illustrations of the wolves in the fiction collection and determine whether the wolf is likely to be good or evil in each story. Construct a Venn diagram that sorts the books based on their illustrations. The 'unsure' titles go in the intersection of the circles. Move the titles to the correct sector as the stories are read.

## Assessment

Introduce students to the concept of writing descriptions. Show them a picture of a fantasy creature such as the Gruffalo and say that it has walked out of the book and is missing.

*If we were to make a wanted poster for the Gruffalo, what information would we need to include?*

Have the students suggest phrases that could be used to describe the Gruffalo's appearance, its attitude and its actions. Encourage them to use their senses and figurative language. Record their contributions so they can be used as models in the formal assessment task.

 Determine each student's descriptive writing benchmark using the Initial assessment task (page s 20–21), which requires students to provide a written description of a wolf.

## Investigating

### Resources

- R6067 *'I Think ...' - Something tells me*
- R6837 *'Lift Off' - The lie*
- R6073 *'I Think ...' - Real friends*
- L1007 *Make the rules: fair play*
- Beginning-to-end template (page 22)
- 'I' poem template (page 23)
- Character template (page 24)
- Drama assessment rubric (page 25)
- *Beware of girls*, Tony Blundell, Penguin, 2002
- *The boy who cried wolf*, Tony Ross, Andersen Press, 2008
- *Mr Wolf and the three bears*, Jan Fearnley, Egmont Children's Books, 2001
- 'Goldilocks and the three bears' (any edition)
- *Wicked wolf tales: Little Red Riding Hood*, retold by Laura Cecil, Pavilions, 2003

- *Try again Red Riding Hood: a new look at an old story*, by the children of Surrey Downs Primary School and their teacher Helen Munro, edited by Sue Gordon and Sandy Litt, Essence, 1989
- Protective behaviours: <http://www.protective-behaviours.org.au>

## Teaching and learning activities

### Telling lies

Remind the children of the guidelines for class discussions and then initiate a discussion about telling lies.

*How do you feel when someone tells you a lie?*

*How do you know when someone is telling you a lie?*

*Can you share a story about when someone has lied to you?*

*How would you feel if the lie made you feel that you were in danger?*

*Would you tell the person how you feel?*

*Why do people tell lies?*

*Why is telling lies considered to be a bad thing?*

*Is it ever okay to tell lies?*

View and listen to R6067 *'I Think ...' - Something tells me* in which children discuss the concept of truth. Relate their observations to those of your students.

~

View R6837 *'Lift Off' - The lie*, a short animated film about Ronnie Harling, his lies and their consequences.

### The boy who cried wolf

Tony Ross's version of *The boy who cried wolf* has been chosen because it has limited text but very descriptive illustrations that offer students opportunities to make comparisons, hypotheses and inferences. If this version of the story is not available, the activities could be adapted to another version of the tale.

~

Share the beginning of the story, stopping when Harry calls 'Wolf!' while in the bath. Have students imagine that a photographer has just walked in to capture the scene. Have each child demonstrate with their body in a 'frozen moment' (they can be Harry or Grandmother).

*Which facial expressions, gestures and posture will you use to show who you are?*

*Where and how will you position your body?*

*What do you think your character is thinking right now?*

Encourage students to think about their character's feelings and the language the character would use to express those feelings. Then have the students dramatise the characters' thoughts. Video these dramatisations so each student can analyse how successful they were in portraying the character through their words, facial expressions and body language.



Use the Beginning-to-end template (page 22) and have each student write a sentence in a thought bubble that expresses their thoughts at this 'Beginning' stage of the story. What do they think the characters are thinking at this stage of the story? Have them write a sentence about what Harry, his grandmother, the wolf and the villagers are thinking at this stage of the story.

### Hot-seat Harry

Continue to read the story, stopping when Harry has told a lie and everyone in the village is running.

*Why does Harry tell lies?*

*What happens to him when he does?*

*How does he feel after he has frightened everyone in the village?*

Create a 'frozen moment' of Harry after he has called 'Wolf' and everyone has run away.



Complete the 'Middle' section of the Beginning-to-end template.

Put Harry in the hot seat. Have students imagine they are villagers and come up with questions to ask Harry about his actions and communicate how they are feeling because of his prank. Model Harry's possible responses and then have students think from Harry's perspective and come up with their own responses to the villagers' questions.

*If you were Harry, do you think this experience would change how you feel and act?*

Continue reading the story, encouraging the students to understand Harry better by discussing and dramatising these sorts of questions.

*How do you think Harry was feeling when he was being chased by the wolf?*

*How do you think he felt when the people in the village didn't believe him?*

*What do you think Harry was thinking when the wolf caught him?*

*How do you think Harry felt when the wolf ate the grown-ups?*

*Do you think he changed during the story?*



Complete the 'End' section of the Beginning-to-end template. Conduct a poll to see whether there is more sympathy for Harry or for the villagers.

### The role of the wolf

*What is the role of the wolf in this story?*

*Why has Tony Ross made the wolf well-dressed?*

*What words would you use to describe the wolf at the beginning of the story?*

*What words would you use to describe him at the end?*

*Were you surprised by his actions?*

*What other choices could he have made?*

*What would you have done if you were the wolf?*

Have the students create 'frozen moments' of the wolf at various stages of the story. As a class, come up with some questions to ask the wolf about his thoughts, motives and actions.

### **Extension activities**

- Take on the role of a villager and write a letter to Harry's mother.
- Assemble an illustrated collage of critical moments in the story.
- Retell a particular part of the story from a different character's point of view.
- Take on the role of Harry and prepare a speech pleading with the wolf to let the villagers go.
- Discuss and dramatise an alternative ending.
- Take on the role of Harry and write to the villagers explaining why you lied and how you feel about it now.
- Compare this version of the story to the original by Aesop and other interpretations. Discuss the reasons for the similarities and differences.

### **Beware of girls**

*Beware of girls* by Tony Blundell has the elements of a traditional tale. It is about a young girl, Elizabeth, who meets a wolf. Students may easily see the connections and similarities to Little Red Riding Hood, so there is an opportunity for comparisons between the plot and the characters. It has limited text and allows students to infer and hypothesise.

Show the class the cover of the book to introduce them to the theme, setting and characters, and allow them to focus their thoughts and make predictions about the story.

*What can we learn by looking at the cover of this book?*

*Is there anything about the title or the picture that puzzles you?*

*Who are the main characters?*

*What role do you think the wolf will play? Why?*

*Is there anything that might suggest that this is a story you already know?*

### **Getting in ...**

Share the picture of the wolf reading. Have students speculate and make inferences about the wolf from the picture.

*What can we learn about him from his surroundings, his actions and his expression?*

*Is he likely to be fierce or friendly? Why?*

*If we were to draw a thought bubble for this wolf, what would it say?*

Encourage students to think about the wolf's feelings and the language the wolf would use to express those feelings. Then have the students dramatise the wolf's thoughts. Video the

dramatisations so each student can analyse how successful they were in portraying the character through their words, facial expressions and body language.

*How is this wolf like or unlike the wolf in 'The boy who cried wolf'?*

As you continue the story, invite the students' participation with questions such as:

*What do you think the wolf's brilliant idea is?*

*How does Elizabeth feel when she sees the wolf at her door? Why?*

*How is the dog, Rex, responding? Why?*

Have students imagine that a photographer has just walked in to capture the scene of the wolf, Elizabeth and Rex at the door. Have each child demonstrate posing in a 'frozen moment' whether they are the wolf, Elizabeth or Rex.

*Which facial expressions, gestures and posture will you use to show who you are?*

*Where and how will you position your body?*

*What do you think your character is thinking right now?*

Have students put their thoughts into actions. Discuss how putting themselves in the picture in this way helps them understand the characters better.

### **Continuing on ...**

Continue to read the story, encouraging the students to make inferences and hypotheses by asking questions such as:

*Why is the wolf wearing a dress?*

*How might the wolf be feeling now he is wearing a dress? How do you know?*

*What can you learn from his expression?*

*Do you think Elizabeth expects him to return? Why?*

*Now that the wolf has returned, what is Elizabeth thinking? How do you know?*

*What do you think she will do? Why?*

*What would you do if you were her?*

*Why is Rex the dog reacting the way he is?*

*What is his role in the story?*

Have small groups develop a 'living picture' or tableau of the scene of the wolf returning. This is a frozen, three-dimensional interpretation of the action, and it allows students to represent their understanding of the context and the relationships within it. The students need to focus on their position, stance and expressions to portray what is happening. It is useful to have a director who can see the overall tableau from the audience's perspective to help with its creation.

Once the initial scene is set, have the participants change the tableau to show what they think will happen next.

### In another's shoes

Introduce the students to 'I' poems (rhyming or non-rhyming poems in which every line starts with 'I').



Use the 'I' poem template (page 23) to have the students create poems about themselves and then have them take on the character of the wolf, the girl or the dog and construct a poem from that perspective. Tailor the sentence starters and the number of verses to meet the students' needs. Compare the poems of the characters to identify their similarities and differences.

View R6073 'I Think ...' - *Real friends* and discuss whether Elizabeth and the wolf could ever be friends.



Use the Character template (page 24) to express the thoughts of each of the characters at the end of the story.

### Compare the pair

Discuss the similarities and differences between Elizabeth in *Beware of girls* and Harry in *The boy who cried wolf*. Surround illustrations of both with appropriate words and phrases.

*Could either of these characters be friends of yours? Why?*

Discuss the similarities and differences between the two wolves. Look at the techniques the illustrators have used and compare these to what was learned from L2851 *Character maker: visual attributes*.

### Extension activities

- Look at the 14 different pictures of Rex throughout the story and give him a voice using speech bubbles. Include information about the relationship between Elizabeth and the wolf such as 'Elizabeth, you are a smart girl and the wolf thinks he has tricked you'. Sequence the drawings and the speech bubbles to retell the story.
- Translate the speech bubbles into direct speech to demonstrate the use of speech marks.
- Illustrate and add thought bubbles at critical points of the story.
- Write a conversation between Elizabeth and Rex that explains their plans for the wolf.
- Sequence and illustrate the story into a 6- to 8-frame storyboard that could be used for a television production.
- Write a new story called *Beware of boys* and compare it to Tony Blundell's version of the same name.
- Write a letter to the wolf explaining why he shouldn't trick children.
- As Elizabeth, write a letter to Harry in *The boy who cried wolf* giving him some advice about how to deal with wolves.

## Mr Wolf and the three bears

*Mr Wolf and the three bears* by Jan Fearnley has been chosen because the wolf in this story might not be what the children initially presume him to be. Their preconceptions of Goldilocks may also be challenged.

~

Have the students share their predictions about the story based on its title and cover illustration. Encourage them to justify their responses with explanations.

*What is your impression of the wolf? Why?*

*Is the wolf as friendly as it looks? Why?*

*Is the bear safe? Why?*

Have the students predict through action and body language what they think each of the characters will be like. Video these predictions so they can refer back to them at the end of the story and compare how their perceptions have changed.

~

Question them about their perceptions of Goldilocks.

*From this illustration, can you make a prediction about the type of person Goldilocks is?*

*Why does she look so grumpy?*

Share the traditional story of 'Goldilocks and the three bears' so the students are familiar with the story and can compare the two stories.

*Why does Goldilocks go to the three bears' cottage?*

*Has she been there before? How do you know?*

*Where are her parents?*

*Why do you think she is alone in the woods?*

*Was it right or safe for her to go into the cottage even though there was no-one home? Why?*

*How do you think she feels when she eats all the porridge and breaks the chair?*

*How does she feel when the bears find her?*

*Is she a hero or a villain?*

### Getting in ...

Share the beginning of the book and discuss its similarities and differences to the traditional story 'Goldilocks and the three bears'.

*Is this what you were expecting?*

Introduce the concept of mime and have the students mime the preparations that Mr Wolf and Grandma made before the guests arrive. Role-play greeting the guests at the door, accepting gifts and so forth.

*How do the guests feel when Goldilocks arrives?*

*Why does Mr Wolf say that Goldilocks always causes trouble?*

*Why does Grandma warn her about behaving?*

*Why was Goldilocks not invited?*

Have students imagine that a photographer has just walked in to capture the scene. Have each child become one of the guests and demonstrate their thoughts and feelings in a 'frozen moment'.

*Which facial expressions, gestures, and posture will you use to show who you are?*

*Where and how will you position your body?*

*What do you think your character is thinking right now?*

Have the students put their thoughts into actions. Discuss how putting themselves in the picture in this way helps them understand the characters better. Have them draw the character and write a thought bubble.

Role-play the conversations between a guest and Goldilocks, between two or three guests or between Mr Wolf and Father Bear.

### **Continuing on ...**

Discuss the things that Goldilocks did that upset the other guests.

*Why do games have rules?*

Use L1007 *Make the rules: fair play* to investigate the need for rules in games and what happens when the rules are changed.

Have the students write a list of instructions and rules for each game that the guests played so that Goldilocks knows how to play fairly. Test these by playing each game according to the list. Change it as necessary.

~

Share the sorts of food that the students like to have at a birthday party and compare it to what is served here. Role-play manners at a birthday party.

### **Hot-seat Goldilocks**

Have volunteers behave like Goldilocks. Put 'Goldilocks' in the hot seat. Other students can take on the role of the guests and tell Goldilocks how they feel about her behaviour. Have them ask questions to discover the reasons for her behaviour. Have a number of students play Goldilocks to get a variety of perspectives. Consider the responses and how these provide an insight into Goldilocks's thoughts and feelings as well as their own.

*How do you feel about Goldilocks now you have heard how she is feeling?*

*If you were at this party, what would you do to help her?*

### The end

Discuss Grandma's solution to the problem.

*How does Grandma feel about Goldilocks?*

*What does she plan to do to her?*

*Why does she bake a pie during the party?*

*What are the clues that suggest that Goldilocks is in the pie?*

*Do you agree with the parents who think the ending is too violent for the children who are likely to read this book? Why?*

Discuss and role-play what the guests could do to fix the situation so that everyone enjoys the party.

### Extension activities

Have students:

- write to Goldilocks's parents informing them of her actions and antics, their effect on the party and how the parents might help or punish her (assuming she is not in Grandma's pie)
- construct a newspaper or television report about the disappearance of Goldilocks that includes a description of her, a map showing the last sighting, interviews with those who saw her last, the weather forecast and a note on whether fears are held for her safety
- discuss the concept of heroes and villains and classify well-known characters.

### Little Red Riding Hood

*Wicked wolf tales: Little Red Riding Hood* by Laura Cecil has been selected as a quality example of this traditional tale. It provides insight into the characters as the text and illustrations provoke the reader to think, feel and wonder. It uses distinctive font styles to suggest sound effects, dramatic movements and different voices, all of which add variety and expression to reading aloud.

~

Discuss what the students already know about this story. As a class, retell the traditional version of 'Little Red Riding Hood' using captions or pictures to identify and sequence the critical events. Investigate what is already known about the characters of Little Red Riding Hood and the wolf.

*Do the illustrations help us determine what they might be like? How?*

*Given that some of the stories we have read have had some unusual twists, do you think this story will be the traditional one we know? Why?*

Ensure that the students understand the generational relationships between Little Red Riding Hood, her mother and her grandmother. Construct a diagram to show these relationships. Have the students construct a diagram that shows three generations of their own family and the relationships between the generations.

**Getting in ...**

Share the story to the point where Little Red Riding Hood meets the wolf. In pairs, have students discuss the following questions and then role-play the conversation between Little Red Riding Hood and the wolf.

*How does Little Red Riding Hood feel when she meets the wolf?*

*Why does the wolf ask so many questions?*

*What is Little Red Riding Hood thinking?*

*What is the wolf thinking?*

*Why did Little Red Riding Hood spend so much time talking to the wolf?*

*Why did Little Red Riding Hood tell the wolf the truth? Should she have lied?*

*What could she have told him?*

Review R6067 'I Think ...' - *Something tells me* and reconsider if and when it might be okay to tell a lie. Have students offer examples of when a lie is okay.

**Continuing on ...**

As you read, have the students identify parts of the story they found interesting, strange, moving or fun. Record the words and phrases they identify as effective in these passages on a chart, so they might use them in their own writing.

Look for opportunities throughout the story to:

- create frozen moments to explore thoughts and feelings
- undertake role-play conversations
- create tableaux.

Video responses so the students can judge their portrayals.

Discuss the ending of this version of the story.

*How does it compare to other endings with which the students are familiar?*

*Which version is preferred? Why?*

**Extension activities**

- Make finger puppets of each of the characters to re-enact the story.
- Write a letter of apology from Little Red Riding Hood to her mother for disobeying her instructions.
- Discuss why Little Red Riding Hood was fooled by the wolf.
- Compare the wolf in this story to those in other stories.
- Review what students know about 'stranger danger'. If appropriate, introduce or revise protective behaviours using *Try again Red Riding Hood*.

## Assessment

Film and record the students' responses at every opportunity to promote thoughtful responses and provide quality assessment information.



Use the attached drama assessment rubric (page 25) to assess the students' performances and their level of engagement over time.

## Bringing it together

### Resources

- 'Wonderful words, creative stories' series: L8739 space; L8740 pets; L8741 beach; L8742 food
- Mr Wolf cloze activity (page 26)

## Teaching and learning activities

### Wonderful words, creative stories

Revisit the class's wall of wolf-words.

*What other words could we add to describe wolves?*

~

Select various body parts of the wolf – eyes, teeth, nose, fur, legs, tail – and have the students suggest words that would describe each part. Use these words to construct a cut-and-paste or interactive whiteboard activity that matches the adjectives with the body part.

Use the 'Wonderful words, creative stories' series of learning objects to explore and explain how adjectives can be used to make ordinary sentences interesting.

Have each student draw a portrait of a wolf. Give these portraits to other students to describe. Have students then describe their own wolf portrait and compare this description to that written by a peer. Add new descriptors to the wall of wolf-words.

## Assessment



Have students complete the Mr Wolf cloze activity (page 26), selecting words from the class's wall of wolf-words. Where appropriate, encourage students to use two adjectives in each space. Then have them draw the image they have described.

Assess each student's choice of words and how these are portrayed in the image.

## Drawing conclusions

### Resources

- *The true story of the three little pigs*, Jon Scieszka, Viking, 1989
- Drama assessment rubric (page 25)
- Students' writing from the initial assessment tasks (completed in Setting the scene)

## Teaching and learning activities

### Reflections

Discuss how the authors of the stories read during this unit have portrayed their wolves as characters.

*Do the wolves live up to your expectations as storybook characters? Why?*

*Do the pictures help you to predict how the wolf in the story will behave? How?*

*Do we learn more about the wolf through the text or the pictures?*

*Do we learn more about them from what they say or what they do?*

Have each student write or record what they have learned about storybook wolves as a result of exploring the selected texts. How will the strategies they have learned help them to understand other characters in other books? How will the strategies help them to understand their own and their friends' thoughts, feelings and actions?

### A different view

Have students reflect on how putting themselves in the character's position or dramatising parts of the story has helped them understand the character better.

Read a story, such as *The true story of the three little pigs*, that tells the traditional tale from the wolf's point of view.

~

Have the students take on the character of the wolf from any story and write a description of themselves that covers their appearance, thoughts, feelings, motives and actions. Have them write or record how this activity:

- enables them to understand the original character better
- might change the original story.



Compare their descriptive writing to both the Drama assessment rubric (page 25) and the initial assessment tasks they completed earlier in the unit.

## Communicating

### Teaching and learning activities

#### Tell a story

Select a story in which the wolf is a key protagonist and read, retell and role-play it so the students are very familiar with the plot and the characters. Then develop a class retelling of it from the wolf's point of view. Encourage the students to employ all the role-play activities they have learned so they can become the wolf and understand his thoughts, feelings, motives and actions at various places in the story.

Use the class's wall of wolf-words to select interesting and appropriate words.

Write and illustrate this new story. Discuss the best way to publish it in either print or digital format.

**Writer:** Gretel Watson

The material in this unit of work may contain links to internet sites maintained by entities not connected to Education Services Australia Ltd and which it does not control ('Sites').

Education Services Australia Ltd:

- provides the links for ease of reference only and it does not sponsor, sanction or approve of any material contained on the Sites; and
- does not make any warranties or representations as to, and will not be liable for, the accuracy or any other aspect of the material on the Sites or any other matter connected to the use of the Sites.

While the material in this unit of work is not remunerable under Part VB of the *Copyright Act 1968*, material on the Sites may be remunerable under Part VB of the *Copyright Act 1968*. It is your responsibility to read and comply with any copyright information, notices or conditions of use which apply to a Site.







## Initial assessment task

### Introduction

This task is designed to provide a sample of student writing at the beginning of the year. It should be implemented using the script below and only essential teacher support.

Students are allowed 30 minutes to complete the task.

You may find it useful to make anecdotal notes about students during and after the writing session.

Assess the student's work using the rubric provided or one prescribed by your educational authority to identify individual needs. Extra rows are provided to include additional criteria. Use the rubric to assess students' writing at the end of the unit.

### Script

**Teacher:** We are going to pretend that you have just written a really wonderful story. Your story is so good that it is going to be published. It is going to be a beautiful picture book that people will be able to buy in bookshops. There is an artist ready to paint the illustrations for your book.

In your story there is a wolf. You know what the wolf looks like – you have a picture of it in your mind. But if you want the illustrator to paint a wolf just like the one you imagine, you will need to send a very clear description of your wolf to the illustrator.

I am going to pretend that I can see the wolf you are imagining. Here it is.

*(Show a large picture of a wolf from a storybook. Select a picture that does not put the wolf in a particular setting or with any other characters.)*

This is the wolf from your story. You need to describe the wolf as clearly as you can so that the illustrator knows what to paint.

Remember you are not writing a story. You are describing the wolf in this picture. You can't change its colour or the shape of its ears but you can still use your imagination and all your senses. Think about what it looks like, what it feels like, what it smells like and the sounds it might make. Describe where the wolf is, and write what it is thinking and what it is about to do. Explain how it makes you feel.

I want you to write using sentences. How will I know it's a sentence?

I will be looking at words you use, particularly the words that help give a clear description. I want to be able to shut my eyes and see your wolf.

What will you do if you can't spell a word?

While you are writing I may come and have a look at what you are doing. I know everyone is going to do their best.



## Initial assessment task continued

### Rubric

Student \_\_\_\_\_

Date \_\_\_\_\_

Criteria	Needs assistance	Still developing	Achieving
Clearly identifies the subject being described.			
Provides an accurate description, including physical appearance and significant attributes of the wolf in the picture.			
Includes adjectives that describe, classify and enumerate.			
Uses vivid adjectives and verbs to convey the demeanour, attitude, stance, movement and other qualities of the wolf.			
Provides a variety of sensory details using some figurative language.			
Incorporates dialogue and action to demonstrate the wolf's attitude, thoughts and actions.			
Writes from the viewpoint of an observer and notes the effect that the wolf has on them using thinking and feeling verbs.			
Demonstrates a degree of abstract thinking by describing the setting in which the wolf might be found.			
All sentences sound natural and flow well when read aloud. Each sentence is clear and has an obvious emphasis.			
Details are placed in a logical order and the way they are presented effectively keeps the interest of the reader.			
Details give the reader important information that goes beyond the obvious or predictable.			

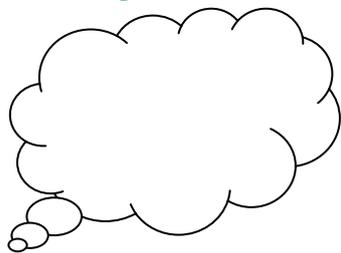


## Beginning-to-end template

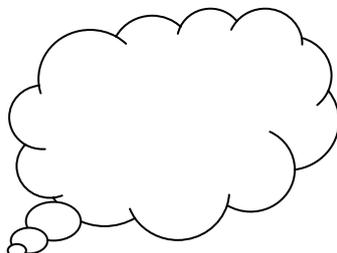
Name \_\_\_\_\_ Class \_\_\_\_\_ Date \_\_\_\_\_

Write a sentence in a thought bubble expressing your thoughts at the beginning, middle and end of *The boy who cried wolf*.

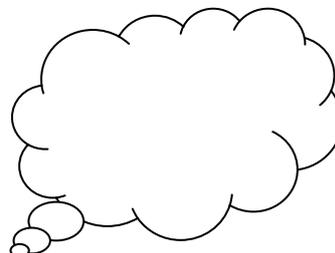
### Your thoughts



**Beginning**



**Middle**



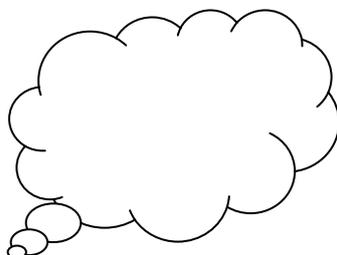
**End**

What do you think the characters are thinking? Write a sentence about what Harry, his grandmother, the wolf and the villagers are thinking at each stage of the story.

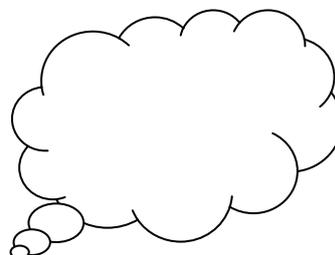
### Harry's thoughts



**Beginning**

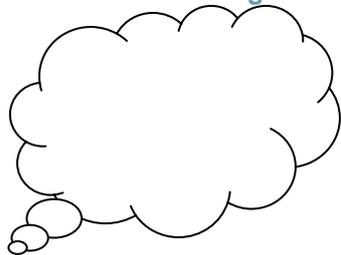


**Middle**

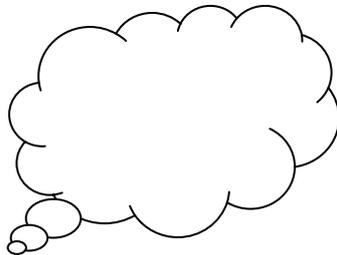


**End**

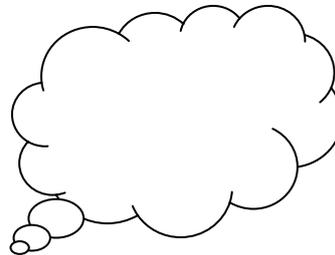
### Grandmother's thoughts



**Beginning**



**Middle**

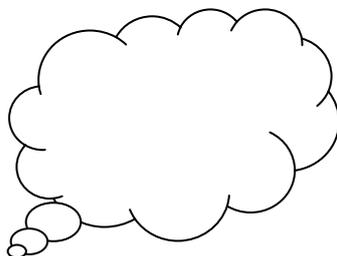


**End**

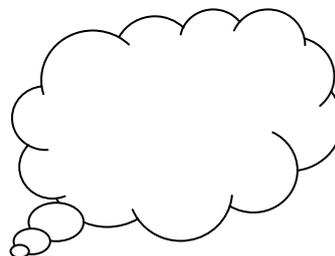
### The wolf's thoughts



**Beginning**

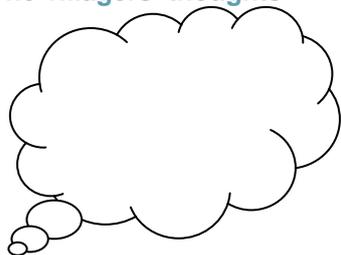


**Middle**

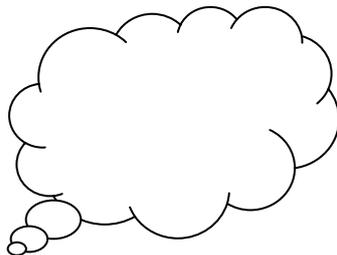


**End**

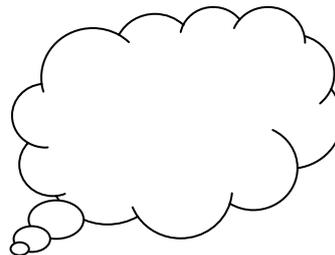
### The villagers' thoughts



**Beginning**



**Middle**



**End**



## 'I' poem template

Name \_\_\_\_\_ Class \_\_\_\_\_ Date \_\_\_\_\_

Fill in the blanks below to create an 'I' poem about yourself. Next, pretend you are Elizabeth, Rex or the wolf from *Beware of girls* and write an 'I' poem from their perspective.

I am \_\_\_\_\_

I live \_\_\_\_\_

I like \_\_\_\_\_

I hate \_\_\_\_\_

I hear \_\_\_\_\_

I see \_\_\_\_\_

I want \_\_\_\_\_

I am (*the first line of the poem repeated*) \_\_\_\_\_

I always \_\_\_\_\_

I pretend \_\_\_\_\_

I feel \_\_\_\_\_

I touch \_\_\_\_\_

I cry about \_\_\_\_\_

I am really good at \_\_\_\_\_

I wonder \_\_\_\_\_

I am (*the first line of the poem repeated*) \_\_\_\_\_

I understand \_\_\_\_\_

I believe \_\_\_\_\_

I worry \_\_\_\_\_

I am as \_\_\_\_\_

I dream \_\_\_\_\_

I try \_\_\_\_\_

I hope \_\_\_\_\_

I could \_\_\_\_\_

I am (*the first line of the poem repeated*) \_\_\_\_\_



## Character template

Name \_\_\_\_\_ Class \_\_\_\_\_ Date \_\_\_\_\_

### Beware of girls

Think about Elizabeth, Rex and the wolf in *Beware of girls*. Draw a picture and write a short sentence to show what each of these characters is thinking at the end of the story.

**Elizabeth**

**Rex**

**The wolf**



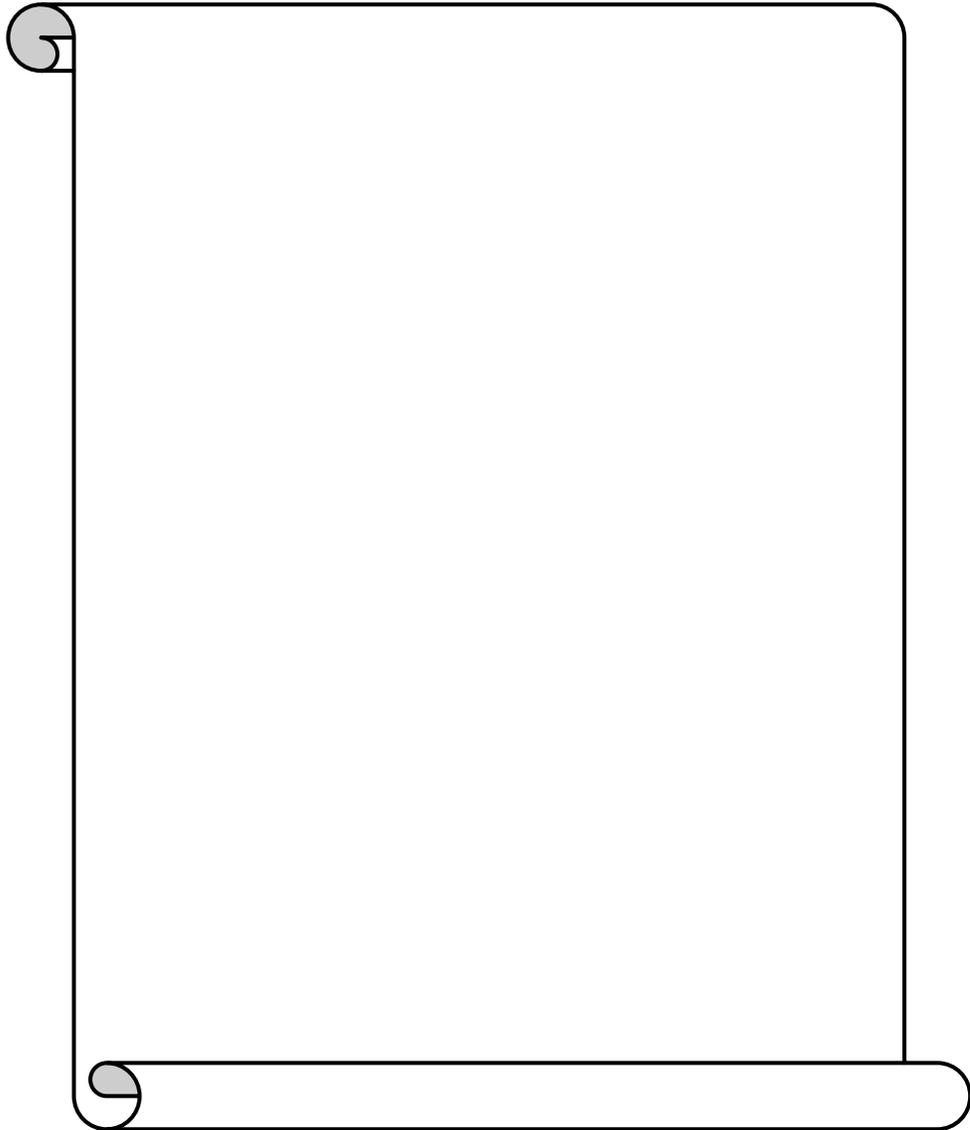
## Drama assessment rubric

Criteria	Beginning 1	Developing 2	Accomplished 3	Exemplary 4
<b>Discussion director questions</b>	Simple comprehension questions developed by students.	'Fat' questions about the character or plot. Not necessarily connected with the messages and values in the literature.	Questions based on wondering that led to deeper thinking.	Complex questions that attempted to respond to the author's message or took the students to the heart of subjects connected with the literature.
<b>Discussion contribution</b>	Simple answers to simple questions. No knowledge of deeper concepts. Routine thinker. Gives response to please.	Aware of more than just facts and information. Expresses awareness using simple language and ideas. Uses time to answer questions.	Evidences deeper thinking by hypothesising and exploring ideas. Justifies and supports answers as awareness of personal response.	Explores ideas and concepts by making connections, reflecting on ideas and text and others. Recognises own ideas and values as well as differing views and values. Creates meaning, develops concepts and engages with ideas.
<b>Dramatic conventions</b>	Responds using simple movement. Demonstrates predictable responses as directed by the text.	Develops connections with the characters. Shows connections through movement and actions. Experiments with focus by creating dramatic images.	Commits to the drama by engaging in activities through movement, voice and dialogue. Makes inferences about character and plot and shows this through drama.	Demonstrates great understanding and empathy for characters by developing the concepts and values implied in the text. Continues the drama by altering the direction through imagined possibilities. Interacts collaboratively.
<b>Written work</b>	Sound response.	Responds in a way that reflects thinking in discussion and dramatic activities. Shows understanding of concepts beyond simple comprehension.	In-depth responses. Shows understanding of higher order concepts and the ability to justify and support ideas.	Able to make connections and reflect on personal understanding. High quality language and exploration of the central concepts.
<b>Reflection</b>	Reflection not really apparent.	Able to reflect on activity and situation of character and/or dilemmas. Curious and eager to participate in the activity.	Rethinks position in light of learning or reaffirms beliefs or values. Works to clarify issues that are initially confusing.	Able to enhance communication and values. Appreciates the importance of lifelong lessons and values. Makes connections between what one knows and what one is learning about.



## Mr Wolf cloze activity

Name \_\_\_\_\_ Class \_\_\_\_\_ Date \_\_\_\_\_



This is Mr Wolf.

He has \_\_\_\_\_ fur which is  
always \_\_\_\_\_.

He has \_\_\_\_\_ ears which are  
always listening.

His \_\_\_\_\_ eyes stare at you.

His teeth are \_\_\_\_\_ and  
he looks \_\_\_\_\_.

He makes me feel \_\_\_\_\_.

(CÃcero e Heitor) He don't take no time to play Time to play Time to play All he does is work all day. (PrÃjtico) You can play and laugh and fiddle Don't you think you'll make me sore I'll be safe and you'll be sorry When the wolf comes to your door. (CÃcero e Heitor) Who's afraid of the big bad wolf Big bad wolf Big bad wolf Who's afraid of the big bad wolf. Who's afraid of the big bad wolf Big bad wolf Big bad wolf Who's afraid of the big bad wolf. I'll punch him in the nose I'll tie him in a knot I'll kick him in the shin We'll