

Literary devices

Stage 5

Overview

Purpose

This literacy teaching strategy supports teaching and learning for Stage 5 students across all key learning areas. It targets specific literacy skills and suggests a learning sequence to build skill development. Teachers can select individual tasks, or a sequence, and embed into their teaching and learning program according to their students' needs. While exemplar texts are provided throughout this resource, it is recommended that teachers select texts which are relevant to their students and curriculum.

Learning intention

Students will learn to identify and analyse the effect of a range of literary devices in imaginative, informative and persuasive texts.

Syllabus outcomes

The following teaching and learning strategies will assist in covering elements of the following outcomes:

- EN5-RVL-01: uses a range of personal, creative and critical strategies to interpret complex texts
- EN5-URA-01: analyses how meaning is created through the use and interpretation of increasingly complex language forms, features and structures
- EN5-2A: effectively uses and critically assesses a wide range of processes, skills, strategies and knowledge for responding to and composing a wide range of texts in different media and technologies
- EN5-3B: selects and uses language forms, features and structures of texts appropriate to a range of purposes, audiences and contexts, describing and explaining their effects on meaning

[NSW English Syllabus K-10](#)

Visit the Leading curriculum K-12 website for more information on the syllabus implementation timeline

Success criteria

The following Year 9 NAPLAN item descriptors may guide teachers to co-construct success criteria for student learning.

- analyses the effect of a literary device in a narrative
- analyses the effect of a literary device in a persuasive text
- analyses the effect of a literary device in a poem
- analyses the effect of modal language in an information text
- identifies an example of a literary device in a text
- identifies the effect of a literary device in a narrative
- identifies the use of a literary device in an information text

National Literacy Learning Progression guide

Understanding Texts (UnT9-UnT11)

Key: C=comprehension P=process V=vocabulary

UnT9

- reads and views complex texts (see Text complexity) (C)
- analyses the use of language appropriate to different types of texts (e.g. compare the use of pun in imaginative and persuasive texts) (C)
- identifies language used to create tone or atmosphere (V)
- analyses language and visual features in texts using metalanguage (e.g. cohesion, interpretation, figurative) (V)

UnT10

- reads and views complex or some highly complex texts (see Text complexity) (C)
- applies and articulates criteria to evaluate the language structures and features for relevance to purpose and audience (C)
- analyses the techniques authors use to position readers (C)
- demonstrates an understanding of nuances and subtleties in words of similar meaning (e.g. frustrated, discouraged, baffled) (V)
- verifies interpretations of unfamiliar words using grammatical and contextual cues (V)

UnT11

- interprets symbolism in texts, providing evidence to justify interpretation (C)
- evaluates the use of devices such as analogy, irony, rhetoric and satire and how they contribute to author's individual style (C)
- analyses the cumulative impact of use of language features and vocabulary across texts (C)

[National Literacy Learning Progression](#)

Evidence base

- Centre for Education Statistics and Evaluation (2017). [Effective reading instruction in the early years of school](#), literature review.
- Oakhill, J., Cain, K. & Elbro, C. (2015). Understanding and teaching reading comprehension: A handbook. Routledge.
- Quigley, A. (2020). Closing the reading gap. Routledge.
- Scarborough, H.S. (2001). Connecting early language and literacy to later reading (dis)abilities: Evidence, theory and practice. In S. Neuman & D. Dickson (Eds.), Handbook for research in early literacy (pp. 97-110). New York, NY: Guilford Press.

Alignment to system priorities and/or needs: [Five priorities for Literacy and Numeracy](#), [Our Plan for NSW Public Education](#), [School Excellence Policy \(nsw.gov.au\)](#)

Alignment to School Excellence Framework: Learning domain: Curriculum, Teaching domain: Effective classroom practice and Professional standards

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Teaching strategies

Tasks	Appendices
Literary devices	Appendix 1 - Literary devices match and sort Appendix 2a - 'The Kite Runner' extract Appendix 2b - 'The Kite Runner' annotated text Appendix 3 - Metaphor wheel
Literary devices: narrative textual analysis	Appendix 4 - 'The Road' Cormac McCarthy
Literary devices: informative texts	Appendix 5 – Cosmic Cannibalism Appendix 5b - Language Compare and Contrast Appendix 5c - Language Compare and Contrast T-chart Appendix 5d – Literary devices evaluation table
Literary devices: persuasive techniques hunt	Appendix 6 – Information text ‘Multitasking’ Appendix 7- Technique hunt
Literary devices: persuasive texts	Appendix 8 – Persuasive text Appendix 9 – Word Association Table
Personification in a poem	Appendix 10 - 'I wandered Lonely as a cloud' Appendix 11 - 'I wandered Lonely as a cloud' vocabulary Appendix 12 - Stanza summary jumble and daffodil images

Background information

Literary devices

Literary devices include textual elements such as structure, generic conventions, language forms and features that are used to shape meaning in texts, for example, figurative language or soliloquy.

Figurative language

Word groups/phrases used differently from the expected or everyday usage to express an idea in a non-literal way for a particular effect.

Figurative language creates comparisons by linking the senses and the concrete to abstract ideas. Words or phrases are used in a non-literal way for particular effect, for example simile, metaphor, personification. Figurative language may also use elements of other senses, as in hearing with onomatopoeia, or in combination as in synesthesia.

Metaphor

Linguistic – a figure of speech used for effect that implies one thing by referring to another.

Literary – an object, entity or situation that can be regarded as representing something else.

A resemblance between one thing and another is declared by suggesting that one thing is another, for example 'My fingers are ice'. Metaphors are common in spoken and written language and visual metaphors are common in still images and moving images.

Modality

Aspects of language that suggest a particular perspective on subjects and/or events. Modality forms a continuum from high modality (always, must) to low modality (might, could).

Modality is expressed linguistically in choices for modal verbs (for example *can*, *may*, *must*, *should*), modal adverbs (for example *possibly*, *probably*, *certainly*, *perhaps*), modal nouns (for example *possibility*, *probability*, *certainty*) and modal adjectives (for example *likely*, *possible*, *certain*).

Personification

Attributing human characteristics to abstractions such as love, things or animals. For example, 'The trees sighed and moaned in the wind' or animals (for example 'The hen said to the fox ...').

Point of view

The position from which the information and events of a text are intended to be perceived by its audience. Point of view is constructed through the narrator, voice or images of the text and by characters or voices presented within it.

Point of view should not be confused with the term 'perspective' or with notions of opinion.

Rhetorical devices

Strategies used by writers and speakers to achieve particular effects, such as, to stimulate the audience's imagination or thought processes, to draw attention to a particular idea, or simply to display wit and ingenuity in composition. Examples of rhetorical devices include irony, paradox, rhetorical question, contrast and appropriation.

Simile

A figure of speech that compares the similar qualities of 2 different things. The comparison usually includes like, as or as if.

Reference: English K-10 Syllabus © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2012 and 2022.

Where to next?

- Vocabulary in context
- Text structure and features
- Inference

Overview of teaching strategies

Purpose

These literacy teaching strategies support teaching and learning from Stage 2 to Stage 5. They are linked to NAPLAN task descriptors, syllabus outcomes and literacy and numeracy learning progressions.

These teaching strategies target specific literacy and numeracy skills and suggest a learning sequence to build skill development. Teachers can select individual tasks or a sequence to suit their students.

Access points

The resources can be accessed from:

- NAPLAN App in Scout using the teaching strategy links from NAPLAN items
- NSW Department of Education literacy and numeracy [website](#).

What works best

Explicit teaching practices involve teachers clearly explaining to students why they are learning something, how it connects to what they already know, what they are expected to do, how to do it and what it looks like when they have succeeded. Students are given opportunities and time to check their understanding, ask questions and receive clear, effective feedback.

This resource reflects the latest evidence base and can be used by teachers as they plan for explicit teaching.

Teachers can use classroom observations and assessment information to make decisions about when and how they use this resource as they design teaching and learning sequences to meet the learning needs of their students.

Further support with [What works best](#) is available.

Differentiation

When using these resources in the classroom, it is important for teachers to consider the needs of all students, including [Aboriginal](#) and EAL/D learners.

EAL/D learners will require explicit English language support and scaffolding, informed by the [EAL/D enhanced teaching and learning cycle](#) and the student's phase on the [EAL/D Learning Progression](#).

Teachers can access information about [supporting EAL/D learners](#) and [literacy and numeracy support](#) specific to EAL/D learners.

Learning adjustments enable students with disability and additional learning and support needs to access syllabus outcomes and content on the same basis as their peers. Teachers can use a [range of adjustments](#) to ensure a personalised approach to student learning.

[Assessing and identifying high potential and gifted learners](#) will help teachers decide which students may benefit from extension and additional challenge. [Effective strategies and contributors to achievement](#) for

high potential and gifted learners helps teachers to identify and target areas for growth and improvement. A [differentiation adjustment tool](#) can be found on the High potential and gifted education website.

Using tasks across learning areas

This resource may be used across learning areas where it supports teaching and learning aligned with syllabus outcomes.

Literacy and numeracy are embedded throughout all syllabus documents as general capabilities. As the English and mathematics learning areas have a particular role in developing literacy and numeracy, NSW English and Mathematics syllabus outcomes aligned to literacy and numeracy skills have been identified.

Text selection

Example texts are used throughout this resource. Teachers can adjust activities to use texts which are linked to their unit of learning.

Further support with text selection can be found within the [National Literacy Learning Progression](#) Text Complexity appendix.

The [NESA website](#) has additional information on text requirements within the NSW English syllabus.

Teaching strategies

Literary devices

1. Review literary devices: these are used in texts to connect with the reader and convey meaning. Accomplished readers are able to recognise and interpret the use of various literary devices that composers use for effect. Explain to students that composers use different literary devices for particular purposes. In a persuasive text, composers might use persuasive devices such as rhetorical questions, repetition, metaphors, hyperboles, analogy and modality to persuade readers to agree with a particular point of view. In narrative texts, composers might use literary devices such as personification, similes, alliteration, onomatopoeia and imagery to engage the reader and allow them to visualise the setting and characters. In information texts, composers might use literary devices such as simile, metaphor or personification to explain challenging concepts. Modality, reference to or citations from experts, facts and statistics are used to create authority and help readers understand the information. Students complete the match and sort then categorise activity ([Appendix 1 - Literary devices match and sort](#)) to reinforce understanding of literary devices.

Differentiation: Students use scaffolded match and sort matrix

2. Select a text relevant to a current unit of learning, or refer to ([Appendix 2 - ‘The Kite Runner’ extract and annotations](#)), and read with the class. Tell students that they need to listen carefully and identify any key sections of the text that they find interesting or appealing. Before reading, determine whether any vocabulary may need to be explicitly taught or explained in context. (For example, ‘The Kite Runner’ contains words such as ‘receiver’ and ‘harelipped’ which students may be unfamiliar with. Visual stimulus can support student comprehension of these unfamiliar words.)
3. Using the ‘think aloud strategy’, the teacher identifies a key phrase that appeals to them personally. The teacher identifies any key literary devices in that section of text and discusses how it contributes to meaning.

Think – Pair – Share: students then highlight any phrases that they think enhance the text, appeal to them personally or add complexity. In pairs, students share their examples and justify their choices. Students then discuss whether their selected phrase includes a literary device, and how that device enhances meaning.

4. Gallery Walk: students choose three of their identified phrases and put these onto sticky notes, then match them to a literary device displayed in the classroom. (Have headings enlarged or on whiteboards around the classroom: metaphor, simile, repetition, rhetorical question, modality, personification, hyperbole, onomatopoeia, cliché, imagery, symbolism, oxymoron, spoonerism and any others that might be pertinent to current teaching and learning.) Students justify why they chose their phrases and explain the effect of the literary device on meaning.

Metaphor

1. Define metaphor: what is it? Where do we find it? What is its role in a text? What are some examples? Explain to students that metaphors can be found in many forms of texts, not just literary texts. For example, in science metaphors are often used to explain challenging concepts such as the ‘greenhouse effect’ or the ‘wave theory of light’. To support the discussion, explore and explain a variety of examples from different forms of texts relevant to a current unit of learning.
2. Students then use [Appendix 3 - Metaphor wheel](#) to create a metaphor wheel. On the inner circle, students write 8 concrete nouns and on the outer wheel, write 8 abstract nouns with the word ‘of’ repeated in the centre circle. (Teacher may need to review abstract and concrete nouns.) Students combine to create metaphors, for example, the stick of despair. Students select their three favourite pairings and write a sentence using the metaphor to create context. For example, ‘The stick of despair rested in the drawer, waiting to next inflict pain.’ Students write these at the top of a piece of paper. Students then circulate the papers and add a sentence, line or section in a pass-around activity.
3. Students then generate metaphors for specific topics and for a specific type of text. For example, metaphors on the Solar System for an information text; metaphors on love for an imaginative text; metaphors on power for a persuasive text.
For [challenge](#), student could generate metaphors for ‘atypical’ combinations of topic and type of text. For example, metaphors on love for an information text about the environment.
4. To develop [higher order thinking](#), students could use a ‘For or Against’ [Affinity diagram](#) to argue the effectiveness of each metaphor created in the metaphor wheel activity.

Literary devices: narrative text analysis

1. Vocabulary and literary devices. Explain to the class that composers use a variety of literary devices to add meaning to a text, but that if the reader doesn’t understand key vocabulary, they may not be able to understand this additional layer of meaning. Read an excerpt from a text relevant to a current unit of learning with the class, or refer to [Appendix 4 - ‘The Road’ Cormac McCarthy](#). Students use colour coding to identify unfamiliar vocabulary within the text. For example, glaucoma, tarpaulin, flowstone, granitic, flues, rimstone and alabaster. Use a [think-pair-share](#) in which students discuss the possible meaning of these unknown words, drawing on clues in the text. As a class, discuss the extent to which not knowing these words may prevent deep understanding of the extract and the effectiveness of any literary devices.
2. Students are given the word ‘cold’ to brainstorm as many synonyms as possible. As a class, order these on a [word cline](#). Re-read through the extract of ‘The Road’ as a class, noting all words associated with cold. Were there any additional words not on their clines? Where would they add these words? Students then highlight any words associated with ‘dark’. What tone do these words convey? In pairs, students complete a second word cline based on this discussion, then compare

- their order with another pair. Students identify similarities and differences, discuss and justify their choices until a consensus is formed. The final word cline is shared with the class.
3. Discuss simile: ask the class to anticipate predictable similes, for example, as cold as... as tall as..., then have students make unpredictable similes, for example, as cold as piercing shards of ice being crushed in Antarctic waters. Discuss example from 'The Road': 'Like pilgrims in a fable swallowed up and lost among the inward parts of some granitic beast. Discuss:

- What does this simile reveal about the characters? How does the metaphor of being 'swallowed up' reinforce this?
- Highlight the descriptions of the monster. What can you infer about its intentions? How does the accumulation of imagery help to convey this? What literary devices are used to create this imagery?
- What is the effect of having no names for the characters, and an unidentified setting?

Literary devices: informative texts

1. Teacher led discussion: explain to students that as readers we bring expectations of the language, structure and content of a non-fiction text (scientific text, historical text, news article). For example, if we are reading an informative scientific text, we may expect that there will be scientific language, images and diagrams to support and/or elaborate on the written text, and that it is factual, based on research and unbiased. We might also expect that the information in these types of texts may be presented in a formal, serious (and sometimes boring!) manner. However, texts may have more than one purpose and may feature a variety of literary devices which may be used to inform, entertain and/or persuade the reader. It is important to note that literary devices such as similes, metaphors and personification can be found in many non-fiction texts, not just imaginative, and that writers of informative scientific texts often include literary devices which are engaging and make the text more accessible. Conduct a class brainstorm and list as many literary devices that may feature in a range of texts. This list will be a reference point for the following activities.
2. Using a text relevant to a current unit of learning, or refer to [Appendix 5 - Cosmic Cannibalism](#), explore and evaluate how a range of literary devices are used in non-fiction texts. Read the opening section of the text with the class, using the 'think aloud' strategy to identify, explore and evaluate the literary devices.

For example: I note that the title 'Cosmic Cannibalism' is a metaphor. Dr Karl is essentially saying that there are elements of space that 'eat each other' like cannibals. This is intriguing, and immediately engages me, I want to read more to find out who or what is eating or being eaten. When I read the first sentence, I note that there is a literary allusion (or reference to) the fairy tale genre '**Now, the fairytale rule-of-thumb is that acts of kindness are rewarded, while evil deeds are punished – or at the very least, baddies get their comeuppance.**' Again, this engages me as I really didn't expect an article on space to have elements of a fairy tale or story that features good guys and evil villains. I also expected this to be a challenging scientific text with a lot of technical

language, but so far it is very easy to read and the devices in the title and the opening sentence intrigue me, and I think I want to read more.'

3. Continue the discussion and evaluation on the opening section of the text. For example, 'In the third paragraph I note an allusion to Star Wars, 'Our story begins about 500 million years ago in a galaxy far, far away – to be precise, about 500 million light years away', and this really engages me (Star Wars nerd!) but also helps me understand the concept of just how long ago and how far away this cosmic cannibalism occurred; so the 'storytelling' elements support my understanding of the scientific information.' As a class read through the opening sections, moving to guided questioning, prompting students to engage in the 'think aloud' process to explain how they interpret the literary devices and their impact.
4. Think Pair Share - after reading and discussing the initial sections, divide the remainder of the text and allocate sections to students. Students read through the text highlighting the sentences that provide the facts and information and a second colour to highlight the literary devices used to communicate these facts before recording on a table or T-Chart. (Refer to Appendix 5b - Language Compare and Contrast for an annotated teacher copy and Appendix 5c - Language Compare and Contrast T-chart for annotated text and accessible table.) Alternatively, students complete a table to categorise the informative and factual information, literary devices and their effect on meaning. (Refer to Appendix 5d – Literary devices evaluation table.)
5. To encourage higher order thinking, use the Key questioning strategies guide, teachers develop and ask students higher cognitive questions (open ended, evaluative, synthesis, interpretive) to engage students in a discussion on the cumulative effect of the use of the literary devices and how they have been used to communicate and shape understanding. They could also consider the purpose of the text and the possible reasons why the author has chosen to compose the text in this manner. Class discussion: does the style of this text persuade them that scientific concepts and ideas are both engaging and accessible?

Informative text: persuasive technique hunt

1. Discuss with students the different types of persuasive techniques that they may expect to read in different forms of texts. For example, a speech may include rhetorical questions, pausing for effect, and inclusive language such as collective pronouns ('we', 'us'). A feature article may include (or omit) statistics, and quotes from experts to influence a reader. Explain that these persuasive techniques may be deliberately targeted to an intended audience, for example, different colloquial language or metaphors may be used to appeal to different age groups and/or nationalities. Using the 'think aloud' strategy, the teacher reads short extracts from a variety of forms of texts relevant to a current unit of learning, identifying persuasive language techniques and noting how they are used to support the purpose of the text and persuade the intended audience.

2. As a class, read a suitable text relevant to a current unit of learning, or refer to [Appendix 6 – informative texts](#)) and complete a technique hunt table ([Appendix 7- Technique hunt](#)). The teacher should model how to complete the first section. Discuss student findings.
3. [Think Pair Share](#) - students select literary devices and examples that they felt to be the most persuasive. Class discussion/debate about which are the most persuasive and why.
Additional task – students could select their own text, identifying and evaluating literary devices used to persuade an audience.

Literary devices: Persuasive texts

1. Teacher led-discussion - explain to the class that composers can use a variety of literary devices to persuade an audience and that these literary devices can be used in a wide range of texts, even in texts where it may not be immediately obvious that the composer is trying to persuade the reader. As readers engage with more complex texts, the composer may have more than one purpose and may use more subtle and nuanced literary devices to engage and persuade their audience. Before reading it is essential that we determine who wrote or published the text, why they wrote the text and identify their intended audience. As readers, we use this information to form ideas about the purpose and reliability of the text. For example, if we view an author as an expert or know of them by reputation, we may assume that they have authority on the subject; this perceived authority could persuade a reader to a particular point of view. Similarly, if a text is published on a well-known or reputable website, the audience may assume that the text is reliable and trustworthy and may be more open to persuasion. It is also possible that an author's title or position may create a false sense of authority and reliability, so it is important that we synthesise this knowledge with a critical reading of the information within the text. It is always a good idea to understand if the author is trying to persuade us to a particular point of view.
2. Using a text relevant to a current unit of learning, or refer to [Appendix 8 – Persuasive text](#), direct students to identify the author and the publisher of the text. Students then complete the 'Word association table' to explore the connotations associated with the author's title and position and the publication source. (Refer to [Appendix 9 – Word association table](#).) Discuss student observations, using open-ended questioning on how the connotations of the word 'Dr' may influence how readers view the information contained in the text and how associations with 'ABC Radio National' may impact the reader's assumptions and expectations about the text and its content. Explain that this will help support their understanding of how they may be persuaded by the text before they have even read it.
3. Using the 'think aloud' strategy, model how to identify and evaluate literary devices used to persuade the audience in the opening section of the text. (The following example is based on [Appendix 8 – Persuasive text](#).)

'And get ready for another **rant** from me, about more **pseudo-science!**

As we've all seen online, Superfoods are a very popular concept in the Wellness Industry. Maybe it's because they can be easily packaged as a **quick fix** to complicated problems? Forget about a balanced diet and regular exercise, but instead, **solve everything with a berry!**'

'When I read the title of this text - 'Chlorophyll water – Part 1' there is very little to alert me to whether this will be anything more than an information text. However, in the first line there are two words that alert me to the fact that Dr Karl may have a negative opinion of this water. If he is going to have a 'rant' that suggests he is angry or upset, and when he uses the term 'pseudo-science' this implies that the topic he is going to explore is not scientific fact, but something disguised as science. As I read on, I note that he poses a rhetorical question about why superfoods are so popular, but the term 'quick fix' has definite negative connotations – rarely does a quick fix 'fix' anything, let alone a 'complicated problem'. And he uses the low modality word 'maybe' to further undermine this idea. Then, he answers his question with a sentence that is very sarcastic 'Forget ... a balanced diet...solve everything with a berry!' From this short section I can see that Dr Karl's cumulative use of a range of literary devices contributes to the persuasive tone of his text, he is starting to convince me about chlorophyll water before I have heard any of the 'science' or information he is refuting.'

4. As a class discuss how a range of literary devices may be used across a text to build the 'persuasive' case of the author. Read the opening paragraphs of the text and guide student discussion. For example, note the examples of sarcasm in the text, noting how it is used in combination with other literary devices to undermine the 'science' of Chlorophyll water. (The table below could support class discussion.)

Evidence from the text	Literary devices/language	Effect - persuasion
'What if you could turn water into a superfood - just by adding something to it? Think of all the time you save by not having to chew!'	Rhetorical question. Sarcasm Exclamation mark	Dr Karl persuades the audience that the idea of chlorophyll water is ridiculous, not by exploring the 'science', but by suggesting a 'silly' benefit of the product. His sarcasm and mocking tone encourage the audience to laugh at the idea of chlorophyll water, without proof of its worth.
'...we're talking about the amazing Chlorophyll Water! 'All for the amazing price of lots of money!'	Adjective choice Sarcasm	The author clearly means the opposite of what he is saying- he undermines the credibility of the product through is sarcastic tone 'amazing'. By repeating 'amazing' he is also drawing attention to the exorbitant cost of these types of superfood products.
'(Chlorophyll) It's that wondrous chemical that plants use to turn sunlight into energy. The energy is then used by the plant to turn carbon dioxide from the air, and water from the soil, into cellulose for the plant, and oxygen that we humans can breathe.	Adjective choice 'wondrous' Contrast in tone Register	When Dr Karl discusses 'real' science, or chlorophyll, his tone shifts from sarcasm to genuine awe. As he describes the process of photosynthesis his tone is neutral – in contrast to how he sarcastically discusses the 'evidence' for chlorophyll water.

5. Think Pair Share – divide the remainder of the text into sections. Students trace how literary devices are used in a persuasive text, noting their effect on the reader. Students could record their observations in a table or other suitable graphic organiser, noting evidence from the text, examples of literary devices and how they are used to persuade. As a class, students discuss their observations, justifying their evaluation of the persuasive elements of the text, using evidence to support their opinions.
- Students could select their own persuasive text relevant to a current unit of learning and identify how a range of literary devices are used to persuade an audience.

Personification in poetry

1. Explain to students that they will be looking at a famous poem, first published in 1815; William Wordsworth's 'I Wandered Lonely as a Cloud', sometimes referred to just as 'Daffodils'. ([Appendix 10 - 'I wandered Lonely as a cloud'.](#))
2. Display the title and the word daffodils on the board. Discuss language connotations of 'wander' and 'lonely' and what daffodils are. Show an image of daffodils in a field to support students who may not be familiar with them (refer to [Appendix 12 - Stanza summary jumble and daffodil images](#)).
3. Read the poem in its entirety or listen to the poem sourced online. Elicit students' thoughts on the poem through a snowball discussion. In pairs, students discuss their overall thoughts on the poem: its tone, how it made them feel, what they think it might be about and any particular phrases or ideas that struck them. They then join up with another pair and share their ideas. After that, their group of four links with another, repeating the process.
4. Read through each stanza separately with the students, rephrasing and recasting language and ideas with student input. Annotate the poem with key vocabulary for each stanza. (Refer to [Appendix 11 - 'I wandered Lonely as a cloud' vocabulary](#).)
5. Students annotate each stanza with the correct summary from the Stanza summary jumble ([Appendix 12 - Stanza summary jumble and daffodil images](#)). The correct order is c), b), d), a).
6. Explain to students that you will now focus on the idea of personification, which is key to the poem. Discuss with students that personification is a type of metaphor where something non-human is described as if it were human or had human characteristics. For example, 'The sky looks angry today.' Ask students to underline instances of personification in the poem. Possible answers:
 - a. The waves 'dance'.
 - b. The daffodils are personified throughout, for example fluttering, dancing and tossing their heads.
 - c. The final couplet sees the poet's heart personified as it 'dances with the daffodils'.
7. Students annotate the poem with the effect of each instance of personification. How does it impact on how we visualise or interpret the poem? The teacher could model the first example. For instance, 'The daffodils dancing: gives a sense of joy and lightness, as if they are celebrating being alive.'

Appendix 1a

Literary devices match and sort – teacher's copy

Language device	Definition	Example
metaphor	A figure of speech in which something is identified as something else.	Life is a box of chocolates.
simile	A comparison of two things using the words 'like' or 'as'.	Our soldiers are as brave as lions.
repetition	The use of any element in a text that is repeated and used more than once.	We came. We saw. We conquered.
rhetorical question	A question that is asked where the answer is implied or not required.	How could I be so stupid?
modality	Words that express the certainty of something. For example, high modality shows high certainty, 'must' 'will' 'definitely'	We must save the environment.
personification	Giving human characteristics or qualities to non-human things.	The sun smiled at us from the sky.
hyperbole	Deliberate exaggeration to produce a dramatic effect.	I'm so bored I could die.
onomatopoeia	The use of words that imitate the sound they describe.	Buzz. Boom! Crash!
cliché	A phrase that is overused and predictable.	The apple doesn't fall far from the tree.
imagery	The use of words to produce mental images or specific sensory experiences.	The sweet fragrance of the yellow begonias filled the air.
symbolism	The use of an object to represent an abstract idea.	Dove = peace
oxymoron	A figure of speech that uses two contradictory or opposing ideas.	Saying goodbye was bittersweet.

Appendix 1b

Literary devices match and sort (support)

Language device	Definition	Example
metaphor		Life is a box of chocolates.
simile	A comparison of two things using the words 'like' or 'as'.	
repetition		We came. We saw. We conquered.
rhetorical question	A question that is asked where the answer is implied or not required.	
modality		We must save the environment.
personification	Giving human characteristics or qualities to non-human things.	
hyperbole		I'm so bored I could die.
onomatopoeia	The use of words that imitate the sound they describe.	
cliché		The apple doesn't fall far from the tree.
imagery	The use of words to produce mental images or specific sensory experiences.	
symbolism		Dove = peace
oxymoron	A figure of speech that uses two contradictory or opposing ideas.	

Examples

Buzz. Boom! Crash!

Saying goodbye was bittersweet.

The sun smiled at us from the sky.

Our soldiers are as brave as lions.

The sweet fragrance of the yellow begonias filled the air.

How could I be so stupid?

Definitions

The use of any element in a text that is repeated and used more than once.

Words that express the certainty of something.

The use of an object to represent an abstract idea.

A figure of speech in which something is identified as something else.

A phrase that is overused and predictable.

Deliberate exaggeration to produce a dramatic effect

Appendix 1c

Literary devices match and sort - template

Language device	Definition	Example
metaphor		
simile		
repetition		
rhetorical question		
modality		
personification		
hyperbole		
onomatopoeia		
cliché		
imagery		
symbolism		
oxymoron		

Appendix 2a

The Kite Runner text extract

The Kite Runner, Khaled Hosseini, Riverhead Books, 2003

I became what I am today at the age of twelve, on a frigid overcast day in the winter of 1975. I remember the precise moment, crouching behind a crumbling mud wall, peeking into the alley near the frozen creek. That was a long time ago, but it's wrong what they say about the past, I've learned, about how you can bury it. Because the past claws its way out. Looking back now, I realize I have been peeking into that deserted alley for the last twenty-six years.

One day last summer, my friend Rahim Khan called from Pakistan. He asked me to come see him. Standing in the kitchen with the receiver to my ear, I knew it wasn't just Rahim Khan on the line. It was my past of unatoned sins. After I hung up, I went for a walk along Spreckels Lake on the northern edge of Golden Gate Park. The early-afternoon sun sparkled on the water where dozens of miniature boats sailed, propelled by a crisp breeze. Then I glanced up and saw a pair of kites, red with long blue tails, soaring in the sky. They danced high above the trees on the west end of the park, over the windmills, floating side by side like a pair of eyes looking down on San Francisco, the city I now call home. And suddenly Hassan's voice whispered in my head: For you, a thousand times over. Hassan the hare-lipped kite runner.

I sat on a park bench near a willow tree. I thought about something Rahim Khan said just before he hung up, almost as an afterthought. There is a way to be good again. I looked up at those twin kites. I thought about Hassan. Thought about Baba. Ali. Kabul. I thought of the life I had lived until the winter of 1975 came along and changed everything. And made me what I am today.

Copied under the statutory licence in s113P of the Copyright Act. Khaled Hosseini, 'The Kite Runner', Riverhead Books, 2003. [Section 113P Warning Notice](#)

Appendix 2b

Kite Runner Text extract annotations

Kite Runner, by Khaled Hosseini, Riverhead Books, 2003

Extract 1 -The Kite Runner,	Annotations
<p>I became what I am today at the age of twelve, on a frigid overcast day in the winter of 1975. I remember the precise moment, crouching behind a crumbling mud wall, peeking into the alley near the frozen creek. That was a long time ago, but it's wrong what they say about the past, I've learned, about how you can bury it. Because the past claws its way out. Looking back now, I realize I have been peeking into that deserted alley for the last twenty-six years.</p> <p>One day last summer, my friend Rahim Khan called from Pakistan. He asked me to come see him. Standing in the kitchen with the receiver to my ear, I knew it wasn't just Rahim Khan on the line. It was my past of unatoned sins. After I hung up, I went for a walk along Spreckels Lake on the northern edge of Golden Gate Park. The early-afternoon sun sparkled on the water where dozens of miniature boats sailed, propelled by a crisp breeze. Then I glanced up and saw a pair of kites, red with long blue tails, soaring in the sky. They danced high above the trees on the west end of the park, over the windmills, floating side by side like a pair of eyes looking down on San Francisco, the city I now call home. And suddenly Hassan's voice whispered in my head: For you, a thousand times over. Hassan the harelipped kite runner.</p> <p>I sat on a park bench near a willow tree. I thought about something Rahim Khan said just before he hung up, almost as an afterthought. There is a way to be good again. I looked up at those twin kites. I thought about Hassan. Thought about Baba. Ali. Kabul. I thought of the life I had lived until the winter of 1975 came along and changed everything. And made me what I am today.</p>	<p>Imagery Imagery allows the reader to visualise the text. The detail and description allow readers to picture the character crouching behind a crumbling mud wall. Imagery is used again to describe the afternoon, the sun, the water and the colourful kites. By being descriptive and using imagery, readers can visualise parts of the text.</p> <p>Personification Personification is used to convey ideas to the readers. By saying that the past can 'claw its way out', readers can interpret that no matter how hard we try to keep our past hidden, it will come out. Personification is also used to describe the movement of the kites in the sky. By giving them a human quality, readers can better understand the way they moved, like dancers.</p> <p>Metaphor Metaphors are used to help readers understand an idea or concept. He uses the metaphor of 'burying the past' to show that people think the past can be hidden. The metaphor that the character has been 'peeking into that deserted alley for the last twenty-six years' is not literal, but it helps readers understand that the character has been trapped in a moment from his past.</p> <p>Simile Similes are used to make comparisons between two things so that readers can better understand what is described. The simile is used to compare the two kites and how they looked like 'a pair of eyes looking down on San Francisco'. The simile allows readers to visualise that the kites were flying together high up in the sky.</p> <p>Hyperbole Hyperbole is used to reinforce a point by making a deliberate exaggeration. The character remembers that Hassan said, "for you, a thousand times over" where the hyperbole emphasises what Hassan would do for the character.</p> <p>High modality High modality is used to show the certainty of what the character learns. Rahim says to the character "there IS a way to be good" which shows the reader that it is possible for certain people to become good.</p>

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Kite Runner text extract annotations – accessible version

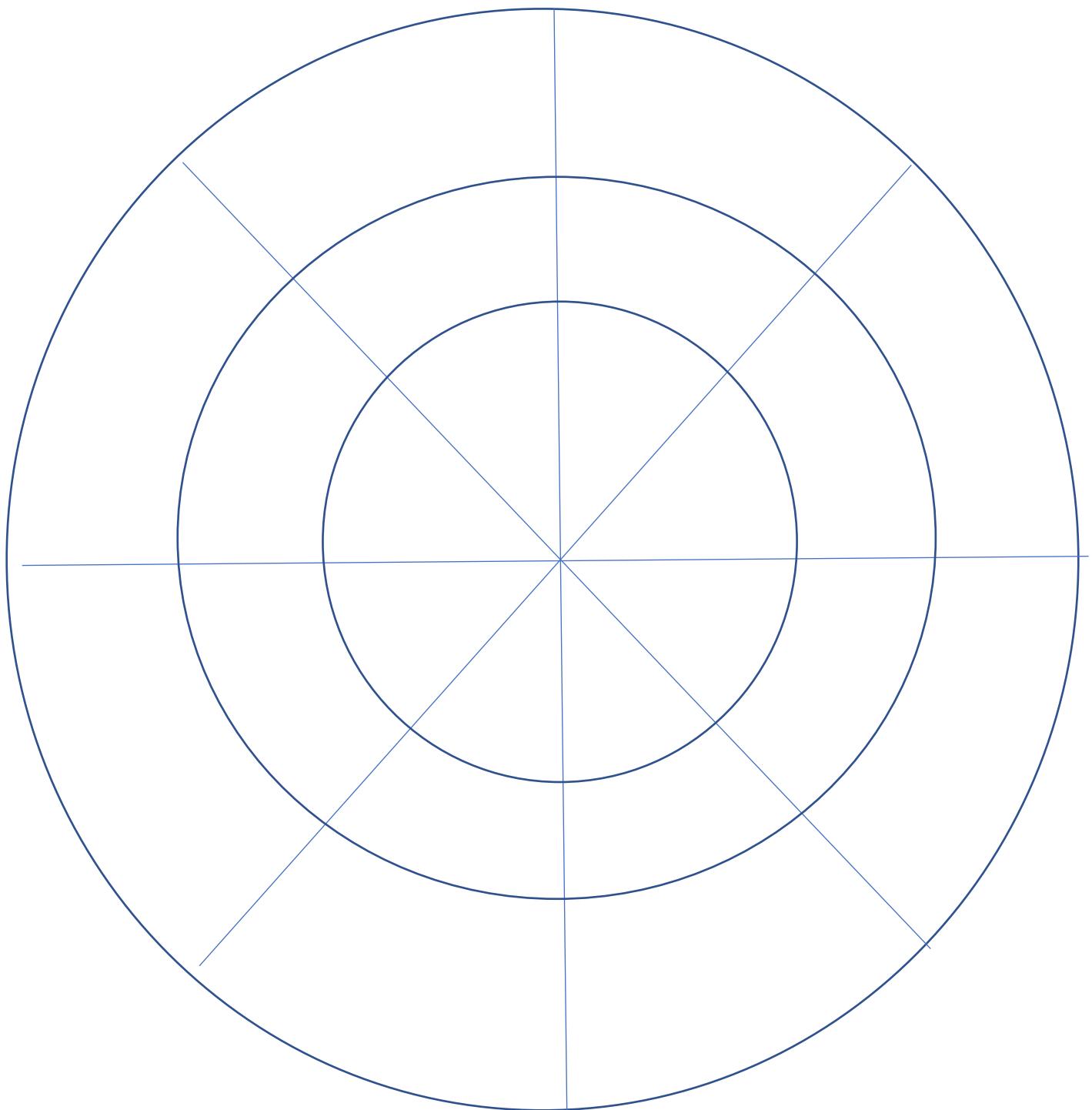
Kite Runner, by Khaled Hosseini, Riverhead Books, 2003

Literary devices	Examples from text
Imagery Imagery allows the reader to visualise the text. The detail and description allow readers to picture the character crouching behind a crumbling mud wall. Imagery is used again to describe the afternoon, the sun, the water and the colourful kites. By being descriptive and using imagery, readers can visualise parts of the text.	'crouching behind a crumbling mud wall, peeking into the alley near the frozen creek.' 'The early-afternoon sun sparkled on the water where dozens of miniature boats sailed, propelled by a crisp breeze.' 'Then I glanced up and saw a pair of kites, red with long blue tails, soaring in the sky.'
Personification Personification is used to convey ideas to the readers. By saying that the past can 'claw its way out', readers can interpret that no matter how hard we try to keep our past hidden, it will come out. Personification is also used to describe the movement of the kites in the sky. By giving them a human quality, readers can better understand the way they moved, like dancers.	'Because the past claws its way out.'
Metaphor Metaphors are used to help readers understand an idea or concept. He uses the metaphor of 'burying the past' to show that people think the past can be hidden. The metaphor that the character has been 'peeking into that deserted alley for the last twenty-six years' is not literal, but it helps readers understand that the character has been trapped in a moment from his past.	'...it's wrong what they say about the past, I've learned, about how you can bury it.' 'I have been peeking into that deserted alley for the last twenty-six years.'
Simile Similes are used to make comparisons between two things so that readers can better understand what is described. The simile is used to compare the two kites and how they looked like 'a pair of eyes looking down on San Francisco'. The simile allows readers to visualise that the kites were flying together high up in the sky.	'...floating side by side like a pair of eyes looking down on San Francisco.'
Hyperbole Hyperbole is used to reinforce a point by making a deliberate exaggeration. The character remembers that Hassan said, "for you, a thousand times over" where the hyperbole emphasises what Hassan would do for the character.	'For you, a thousand times over.'
High modality High modality is used to show the certainty of what the character learns. Rahim says to the character "there IS a way to be good" which shows the reader that it is possible for certain people to become good.	'There is a way to be good again.'

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Appendix 3

Metaphor wheel



Appendix 4

'The Road' – Cormac McCarthy

Vintage Books, 2006

When he woke in the woods in the dark and the cold of the night he'd reach out to touch the child sleeping beside him. Nights dark beyond darkness and the days more grey each one than what had gone before. Like the onset of some cold glaucoma dimming away the world. His hand rose and fell softly with each precious breath. He pushed away the plastic tarpaulin and raised himself in the stinking robes and blankets and looked toward the east for any light but there was none. In the dream from which he'd wakened he had wandered in a cave where the child led him by the hand. Their light playing over the wet flowstone walls. Like pilgrims in a fable swallowed up and lost among the inward parts of some granitic beast. Deep stone flues where the water dripped and sang. Tolling in the silence the minutes of the earth and the hours and the days of it and the years without cease. Until they stood in a great stone room where lay a black and ancient lake. And on the far shore a creature that raised its dripping mouth from the rimstone pool and stared into the light with eyes dead white and sightless as the eggs of spiders. It swung its head low over the water as if to take the scent of what it could not see. Crouching there pale and naked and translucent, its alabaster bones cast up in shadow on the rocks behind it. Its bowels, its beating heart. The brain that pulsed in a dull glass bell. It swung its head from side to side and then gave out a low moan and turned and lurched away and loped soundlessly into the dark.

With the first grey light he rose and left the boy sleeping and walked out to the road and squatted and studied the country to the south. Barren, silent, godless. He thought the month was October but he wasn't sure. He hadn't kept a calendar for years. They were moving south. There'd be no surviving another winter here.

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Appendix 5a

Informative text: Cosmic Cannibalism

Dr. Karl Kruszelnicki, [Cosmic Cannibalism](#), ABC Radio National, 21 September 2021

Dr Karl: G'day, Dr Karl here.

Now, the fairytale rule-of-thumb is that acts of kindness are rewarded, while evil deeds are punished – or at the very least, baddies get their comeuppance.

So, let me give you a modern-day astronomical tale of comeuppance – involving two stars that eat each other to death. Loosely, it's a kind of cosmic cannibalism.

Our story begins about 500 million years ago in a galaxy far, far away – to be precise, about 500 million light years away. Two of the stars in this galaxy were orbiting around their common centre of gravity.

As usual, one of the stars was heavier than the other. It turns out that heavy stars have a shorter life expectancy than lighter stars. So in our pair of stars, the heavy star burnt up of its nuclear fuel fairly quickly. What was left of the star shrank down, because of the suck of gravity. Because this star started as a heavyweight, it shrank down to a compact object - either a neutron star about 20 km in diameter, or a black hole, which has zero size. By the way, it's really weird that all black holes have the same size, which is zero – whether they weigh six times the mass of our Sun, or 60 billion times! For simplicity - and drama - let's assume that the heavy star turned into a black hole (even though it could have just as easily been a neutron star).

So now we have a black hole and a regular star orbiting each other. With time, the usual happened, and the regular star began to shift from burning hydrogen, to burning helium. As a result, the outside of the regular star got hotter, and started expanding, getting physically bigger. The black hole stayed in its original orbit, but the atmosphere of the regular star blossomed out to meet it – and begin to swallow it.

About four centuries ago, the blackhole started spiralling in towards the core of the regular star. As part of this process, the regular star began throwing out enormous amounts of its own substance – roughly 4% of the weight of our Sun each year.

This stuff ended up as a dense doughnut of stuff orbiting around the regular star – looking a bit like a fat, blobby version of the rings of Saturn.

So now we've got the regular star swallowing the black hole.

The next stage is naturally the comeuppance, or Revenge of the Black Hole.

In 2014, the black hole reached the active nuclear-burning core of the regular star. The black hole started simultaneously ripping the core apart, and swallowing it. But not all of the core got swallowed. The black hole started building up a small doughnut of star staff in orbit around itself – and yes, this was happening while the black hole was inside the regular star.

So there are two doughnuts of regular star stuff – one outside the star orbiting the star, and one inside the star orbiting the black hole.

The black hole then began to react with the internal doughnut. The black hole's magnetic fields were powerful enough to grab some stuff from the doughnut, and then blast it away from the black hole's north and south poles. Suddenly, there were jets of matter blasting out at speeds close to the speed of light. These so-called "relativistic jets" were actually observed on 14 August 2014 by a special X-ray imaging experiment on the International Space Station.

But in 2017, these relativistic jets eventually forced the regular star to explode in a supernova. The stuff from this supernova blasted out in all directions at around 900 km/second. It ran into the outer doughnut ring around the regular star. The result was massive amounts of synchrotron radiation emitted in the radio bands, which was picked up by the Very Large Array – a set of 27 enormous radio dishes in the New Mexico desert. The twin 10-metre mirror Keck telescopes in Hawaii also saw this, but in visible light.

The last one standing was the single black hole - with cosmic debris and radiation rushing away at high speeds.

And that's the bitter-sweet ending to our tale of coupled cosmic cannibalism ...

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Dr. Karl Kruszelnicki, [Cosmic Cannibalism, ABC Radio National, 21 September 2021](#)

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Appendix 5b

Language compare and contrast (Teacher copy)

(Refer to [Appendix 5c](#) for accessible version.)

Factual information

Literary devices

Cosmic Cannibalism

Dr. Karl Kruszelnicki, [Cosmic Cannibalism, ABC Radio National, 21 September 2021](#)

Dr Karl: G'day, Dr Karl here.

Now, the fairytale rule-of-thumb is that acts of kindness are rewarded, while evil deeds are punished – or at the very least, baddies get their comeuppance.

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As usual, one of the stars was heavier than the other. It turns out that heavy stars have a shorter life expectancy than lighter stars. So in our pair of stars, the heavy star burnt up of its nuclear fuel fairly quickly. What was left of the star shrank down, because of the suck of gravity. Because this star started as a heavyweight, it shrank down to a compact object – either a neutron star about 20 km in diameter, or a black hole, which has zero size. By the way, it's really weird that all black holes have the same size, which is zero – whether they weigh six times the mass of our Sun, or 60 billion times! For simplicity – and drama – let's assume that the heavy star turned into a black hole (even though it could have just as easily been a neutron star).

So now we have a black hole and a regular star orbiting each other. With time, the usual happened, and the regular star began to shift from burning hydrogen, to burning helium. As a result, the outside of the regular star got hotter, and started expanding, getting physically bigger. The black hole stayed in its original orbit, but the atmosphere of the regular star blossomed out to meet it – and begin to swallow it.

About four centuries ago, the blackhole started spiralling in towards the core of the regular star. As part of this process, the regular star began throwing out enormous amounts of its own substance – roughly 4% of the weight of our Sun each year.

This stuff ended up as a dense doughnut of stuff orbiting around the regular star – looking a bit like a fat, blobby version of the rings of Saturn.

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Dr. Karl Kruszelnicki, [Cosmic Cannibalism](#), ABC Radio National, 21 September 2021
[Section 113P Warning Notice](#)

Appendix 5c

Language compare and contrast T-chart (Teacher copy)

Topic: Persuasive Texts - Audience and Purpose

Informative/Factual	Literary Devices (for example, figurative language, simile, analogy, hyperbole, modality)
<ul style="list-style-type: none"> • 500 million light years away • orbiting around their common centre of gravity. • one of the stars was heavier than the other • heavy stars have a shorter life expectancy than lighter stars. • the heavy star burnt up of its nuclear fuel fairly quickly • Because this star started as a heavyweight, it shrank down to a compact object - either a neutron star about 20 km in diameter, or a black hole, which has zero size. • all black holes have the same size, which is zero – whether they weigh six times the mass of our Sun, or 60 billion times! • black hole and a regular star orbiting each other • the regular star began to shift from burning hydrogen, to burning helium • the regular star got hotter, and started expanding, getting physically bigger. The black hole stayed in its original orbit, but the atmosphere of the regular star • About four centuries ago, the blackhole started spiralling in towards the core of the regular star. As part of this process, the regular star began throwing out enormous amounts of its own substance – roughly 4% of the weight of our Sun each year. • In 2014, the black hole reached the active nuclear-burning core of the regular star. • one outside the star orbiting the star, and one inside the star orbiting the black hole. • The black hole then began to react • The black hole's magnetic fields were powerful enough • the black hole's north and south poles. • at speeds close to the speed of light. These so-called “relativistic jets” were actually observed on 14 August 2014 by a special X-ray imaging experiment on the International Space Station. • in 2017, these relativistic jets eventually forced the regular star to explode in a supernova. • this supernova blasted out in all directions at around 900 km/second. • The result was massive amounts of synchrotron radiation emitted in the radio bands, which was picked up by the Very Large Array – a set of 27 enormous radio dishes in the New Mexico desert. The twin 10-metre mirror Keck telescopes in Hawaii also saw this, but in visible light. 	<ul style="list-style-type: none"> • the fairytale rule-of-thumb is that acts of kindness are rewarded, while evil deeds are punished – or at the very least, baddies get their comeuppance. • let me give you a modern-day astronomical tale of comeuppance – involving two stars that eat each to death. Loosely, it's a kind of cosmic cannibalism • Our story begins • a galaxy far, far away • By the way, it's really weird • - and drama - • With time, the usual happened, • blossomed out to meet it – and begin to swallow it. • This stuff ended up as a dense doughnut of stuff orbiting around the regular star – looking a bit like a fat, blobby version of the rings of Saturn. • So now we've got the regular star swallowing the black hole. • The next stage is naturally the comeuppance, or Revenge of the Black Hole. • The black hole started simultaneously ripping the core apart, and swallowing it. But not all of the core got swallowed. The black hole started building up a small doughnut of star stuff in orbit around itself – and yes, this was happening while the black hole was inside the regular star. • So there are two doughnuts of regular star stuff • the internal doughnut. • grab some stuff from the doughnut, and then blast it away from • Suddenly, there were jets of matter blasting out • The stuff • . It ran into the outer doughnut ring • The last one standing was the single black hole - with cosmic debris and radiation rushing away at high speeds. • And that's the bitter-sweet ending to our tale of coupled cosmic cannibalism ...

Appendix 5d – Literary devices evaluation table

‘Cosmic cannibalism’

Informative/Factual	Literary device	Effect

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Dr. Karl Kruszelnicki, [Cosmic Cannibalism, ABC Radio National, 21 September 2021](#)

[Section 113P Warning Notice](#)

Appendix 6 – Informative text

Multitasking



Multi-tasking – a feeble excuse for laziness, or a valid justification of a twenty-first century way of working?

Perhaps the latter. Increasingly, the adult world of work is calling for people who can ‘demonstrate flexibility’ and ‘respond creatively to a range of competing demands’.

To prepare for this, you probably feel that you have to fall into line – that you have to multi-task. You could always tell a potential employer that you don’t work this way, that you need to be left in peace to doggedly complete one task before beginning the next. But then your potential employer will perhaps remain just that – potential. Silent, dedicated absorption in a single task was all that was needed in the past, but today a frenetic clicking on multiple windows on a computer screen is more in sync with our fragmented, furiously expanding universe of knowledge.

However, one section of this same expanding universe of knowledge – research into the workings of the brain – tells us a different story: we should slow down, shut out distractions and focus.

How does the brain deal with simultaneous tasks? It doesn’t. According to Dr Edward

Hallowell, director of the Hallowell Center for Cognitive and Emotional Health (in the USA), ‘What people really do is shift their attention from one task to the next in rapid succession. That reduces the quality of the work on any one task because they’re ignoring it for milliseconds at a time.’ This is why it is dangerous to talk on a mobile phone while driving, and why many people instinctively turn down the car radio while they are studying a roadmap.

Doing four things simultaneously takes you longer than doing them sequentially – and you do not do them as well.

Cognitive research has even more bad news for music-listening, message-sending, multi-tasking learners. Brain scans show that learning while multi-tasking involves the striatum, a part of the brain devoted to new skills; undistracted learning, however, involves the hippocampus, which is devoted to long-term storage and retrieval of what has been learned.

Undistracted learning goes deeper and lasts longer; it improves problem-solving, creativity and the ability to integrate different ideas. In fact, it improves the very skills that those employers who think they want multi-taskers really need.

Multitasking text – accessible version

Multi-tasking



I'm multi-tasking! It helps me concentrate...

Multi-tasking – a feeble excuse for laziness, or a valid justification of a twenty-first century way of working? Perhaps the latter. Increasingly, the adult world of work is calling for people who can ‘demonstrate flexibility’ and ‘respond creatively to a range of competing demands’.

To prepare for this, you probably feel that you have to fall into line – that you have to multi-task. You could always tell a potential employer that you don’t work this way, that you need to be left in peace to doggedly complete one task before beginning the next. But then your potential employer will perhaps remain just that – potential. Silent, dedicated absorption in a single task was all that was needed in the past, but today a frenetic clicking on multiple windows on a computer screen is more in sync with our fragmented, furiously expanding universe of knowledge.

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NAPLAN Year 9 Reading Magazine, 2012 ACARA.

Appendix 6 – informative text

'Flies, maggots and methamphetamine: how insects can reveal drugs and poisons at crime scene'

By Paola Magni, Senior Lecturer in Forensic Science, Murdoch University in [The Conversation](#), March 1 2022

The oldest book of zoology was published on clay tablets more than 3,600 years ago, and reported the names of 396 types of wild animals known at the time. Ten of them were different kinds of fly.

Flies have lived alongside humans since the dawn of history, feeding on our bodily fluids and other organic waste such as meat and vegetable scraps. When an adult female blowfly finds some juicy decaying material – typically a carcass – she may lay hundreds of eggs or tiny maggots in it.

So flies use us, our products, our waste, and even the bodies of our dead. How can we use them in return?

One way is the science of forensic entomology. At a crime scene, flies and maggots can be used to determine how long it has been since a person or animal died, if they have been moved or neglected prior to death – and what drugs or poisons they had in their system.

From flies on a sickle to modern forensics

The first recorded instance of flies helping out in a murder case was during the 13th century.

A Chinese judge named Sung T'zu was sent to investigate a fatal stabbing in a rice field.

At the scene of the murder, he asked all the workers to lay down their sickles. After a short time, several flies swarmed on one of the sickles, attracted by the smell of invisible traces of blood.

Sung T'zu wrote about the case in *The Washing Away of Wrongs*, the oldest known book on forensic medicine, printed in 1247. He showed how thinking "outside the box" using clues from nature can help in forensic investigations.

It was several more centuries before the scientific method was applied to the use of flies in criminal investigations. The discipline of forensic entomology as we know it was not born until 1894, with the publication of *Carrión Fauna: The Application of Entomology to Legal Medicine*, by the French army veterinarian and entomologist Jean Pierre Mégnin.

Since then, research on blowfly growth rates, decomposition patterns in different environments and use of blowflies to clean up the wounds (debridement or "maggot" therapy) have gained momentum.

Often flies can help estimate the time of death, as an entomologist can identify the flies or maggots, look at environmental conditions such as temperature, and thereby calculate the amount of time they have been growing.

Forensic entomologists are often involved at crime scenes, and many suspicious deaths of humans and animals have been solved with the help of insects.

You are what you eat

However, drugs and poisons can also affect how attractive blowflies find the carcass, and how quickly maggots grow on it. This means we often need to identify what drugs or poisons we are dealing with.

This can be found by analysing blood, urine, solid tissue or hairs from the dead body. But in some cases all that remains is a skeleton, so these are unavailable.

In these cases, we need to think outside the box, just like Sung T'zu. The old adage says “you are what you eat”, so insects feeding on a body should take in substances from the body and store them in their own bodies.

Furthermore, insects’ hard external skeleton is made of chitin, a comparable substance to the keratin protein from which hair is made. Similarly to hair keratin, insect chitin stores drugs for a long time, which is helpful for toxicological analyses.

Insects collected from a carcass can be used as alternative toxicological specimens in situations where traditional sources are not available. Knowing the effect of the toxins on the life cycles of the flies can be used to adjust what we know about their growth rates.

In the early 1970s, the Finnish biologist Pekka Nuorteva showed mercury from a fish carcass could transfer to carrion flies. A few years later a similar analysis was used to determine whether a murder victim had lived in a polluted area. By 1977 the hybrid discipline of entomotoxicology (entomology + toxicology) became a reality.

When tissues and fluids are unavailable, insects are more reliable than hair to detect drug use just before death. They are also easier to analyse than decomposed matter.

What’s more, they are available for a very long time. Empty fly puparial cases (cocoons left in the environment by the adult fly after its metamorphosis) as well as skin of carrion beetles have even been used for toxicological studies of mummified bodies found weeks, months, or even years after death.

And since cocaine has been detected in the hair of 3,000-year-old Peruvian mummies, it might also be possible to detect drugs in the insects associated with ancient skeletal remains.

Ice and antifreeze

Since the beginning of the COVID-19 pandemic, there has been an increase in drug overdose deaths and also pet poisonings.

My research group is developing ways to detect a range of drugs and other substances commonly found in the suspicious death of humans and animals.

One of these is methamphetamine, a large problem for Australian law enforcement and health authorities. Another is ketamine, a sedative and hallucinogen sometimes used to facilitate sexual assault.

We have also studied the effect of cheap, dangerous, and readily available poisons on blowflies, including

- nicotine, which can be lethal if ingested from e-cigarette refills or if passed through the skin via nicotine patches
- car antifreeze(ethylene glycol), as it is sometimes used to make home-made alcoholic drinks or consumed by homeless people in winter in the hope to keep themselves warm at night
- endosulfan, a pesticide often used to make poison baits to kill animals.

More to be done

Many compounds (such as drugs, metals and pesticides) as well as accelerants and gunshot residues have been detected in insect tissues in a forensic context. However, fewer than 100 such studies have been carried out.

Furthermore, older research often lacks consistency, robust study protocols and method validations. Standard protocols and more sophisticated analytical methods can provide more accurate results that will hold more weight in court.

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Paola Magni, [Flies, maggots and methamphetamine: how insects can reveal drugs and poisons at crime scene](#), [The Conversation](#), 1 March 2022

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Appendix 7 – Technique hunt

‘Multitasking’

Technique	Example	Effect
Rhetorical question		
Expert opinion		
Jargon		Provides meta-language to readers. Creates authenticity – using language of the topic area.
Second person pronouns		
Imagery	‘furiously expanding universe of knowledge’	
Facts		
Accumulation	‘music-listening, message-sending, multi-tasking learners’	

'Flies, maggots and methamphetamine: how insects can reveal drugs and poisons at crime scene.'

Technique	Example	Effect
Rhetorical question		
Expert opinion		
Cliché		
Modality		
Imagery		
Facts		
Idiomatic language		
Metaphor		

Appendix 8

Persuasive text: Chlorophyll water part 1

Dr. Karl Kruszelnicki, [Chlorophyll water Part 1](#), ABC Radio National, 8 June 2021.

Dr Karl: G'day, Dr Karl here.

And get ready for another rant from me, about more pseudo-science!

As we've all seen online, Superfoods are a very popular concept in the Wellness Industry. Maybe it's because they can be easily packaged as a quick fix to complicated problems? Forget about a balanced diet and regular exercise, but instead, solve everything with a berry!

And here's the pitch for one of the latest superfood crazes:

What if you could turn water into a superfood - just by adding something to it? Think of all the time you save by not having to chew!

That's right, we're talking about the amazing Chlorophyll Water!

Simply add a dash to your drinking water for countless health benefits! You can even buy it in breath freshener-form, or as a weird skin balm!

All for the amazing price of lots of money!

Ok, so, what the heck is Chlorophyll Water?

Well, do you remember "chlorophyll" from high school botany? It's that wondrous chemical that plants use to turn sunlight into energy. The energy is then used by the plant to turn carbon dioxide from the air, and water from the soil, into cellulose for the plant, and oxygen that we humans can breathe.

That's genuinely remarkable - but not as remarkable as the list of Wellness benefits that are touted for "Chlorophyll Water".

Chlorophyll Water is a concentrated slightly musty green liquid. Supposedly, it can increase your blood cells and build up your blood (whatever that means), cure cancer (wow!), curb your appetite and help you lose weight, and even cleanse and/or detoxify your bloodstream, kidneys and liver. If that wasn't enough, it's said to be able to bump up your iron levels, reduce redness and swelling, improve and regularise your gut health, improve your skin's appearance, eliminate all the fungus in your body, increase energy levels and even get rid of bad odours. And as the icing on the cake (just in case curing cancer wasn't enough), chlorophyll water is claimed to improve platelet-related measurements in your blood, improve your oxygenation and even cure altitude sickness.

So, how could chlorophyll possibly do such incredible things for our health?

Well, there are lots of claims online. But first, let's look at what chlorophyll actually does in plants.

And for those drawn to seemingly magical properties: chlorophyll's main job - photosynthesis - is a bit of a quantum mystery!

We don't fully understand exactly how chlorophyll turns sunlight into energy. It seems like it should be straightforward - just plain old chemistry. But no, it's poorly understood.

We do know it does do a wondrously efficient job though.

We humans generate and use power from many different sources (nuclear, fossil fuels, renewables, etc). It works out that we need a bit less than 30 TW of continuous power to run all our activities.

Meanwhile, photosynthesis casually captures a whopping 130 TW of power from the sun.

Plants use this solar power to draw down about 100 million tonnes of carbon from the atmosphere each year.

But the big mystery has always been this: why is photosynthesis so amazingly efficient?

In a fossil fuel car, only about one quarter of the energy embedded in the fuel actually propels the car down the road - the rest is wasted as heat, friction et cetera. But in capturing sunlight, photosynthesis runs at an astonishingly high 95% efficiency.

You see, there are many different possible energy pathways for how photosynthesis can use sunlight to grab carbon dioxide molecules from the atmosphere. And somehow, photosynthesis nearly always picks the most efficient set of pathways.

In 2013, scientists studying photosynthesis made a discovery. They found that there were unexpectedly long-lived Quantum Coherence States involved in photosynthesis. What is a Quantum Coherence State, I hear you ask? Well, in a Quantum Coherence State, the wave patterns of every part of the system stay in step together. They are somehow, and we don't fully understand this, linked to each other. Yep, quantum magic again. The result? Each part of the system "knows" what is happening elsewhere in the system.

So, this extra-long Quantum Coherence State meant the photosynthesis process somehow "knew" about the entire system, and then picked the most efficient pathways to transfer energy.

So, this mysterious quantum efficiency of chlorophyll in photosynthesis does sound pretty neat for plants!

But could Chlorophyll Water do similarly amazing things in our bodies!?

Well, unfortunately there's a Super Big Problem with this Superfood. When you test Chlorophyll Water, it does not contain any genuine organic chlorophyll - none, absolutely zero, nada, zip! Instead of chlorophyll, there is a related chemical, artificially manufactured by Chemical Engineering in an industrial setting.

Chlorophyll (the chemical in plants) is a molecule with four rings of atoms surrounding a single atom of magnesium. Unfortunately, real chlorophyll does not dissolve in water. But if you apply some fancy chemistry you can chop out that central atom of magnesium, and replace it with a copper atom, leaving you with a water-soluble chemical called chlorophyllin - that's chlorophyll with the extra two letters of "i" and "n". This is what gets sold as chlorophyll water.

And there's another issue: while chlorophyll might work wonders in plants, people aren't plants.

So, what do we know about the effects of Chlorophyll Water on humans? Let's look at that - next time...

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Appendix 9

Word association table

1. Identify the author and publisher of the text. (Dr. Karl/ABC National)

(Teacher Copy)

Word	Synonyms/Associations	Connotations (an idea or feeling which a word evokes)
Doctor (Dr.)	<ul style="list-style-type: none">• Expert• Professor• Scientist• Physician• Specialist	<ul style="list-style-type: none">• Trustworthiness• Reliable• Looks after others• Intelligent
ABC Radio National	<ul style="list-style-type: none">• Australian Broadcasting Corporation• Authority• Professional	<ul style="list-style-type: none">• Reliable• Unbiased• Informative• Accurate

Word Association Activity (Student copy)

Word	Synonyms/Associations	Connotations (an idea or feeling which a word evokes)
Doctor (Dr.)		
ABC Radio National		

Appendix 10

I wandered Lonely as a Cloud, William Wordsworth (1815)

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the Milky Way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

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Appendix 11

I wandered Lonely as a Cloud - Vocabulary

I wandered lonely as a cloud
That floats on high o'er vales [valleys] and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the Milky Way [our galaxy],
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly [energetic, upbeat] dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay [happy],
In such a jocund [light-hearted, merry] company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive [thinking deeply] mood,
They flash upon that inward eye
Which is the bliss of solitude [being alone];
And then my heart with pleasure fills,
And dances with the daffodils.

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Appendix 12

Stanza summary jumble and daffodil images

Daffodil images

	
Photo by Annie Spratt Unsplash.com	Photo by Sarah Hongerloot Unsplash.com

Stanza summary jumble:

- The narrator often remembers the daffodils and is filled with joy from the memory
- The daffodils are spread out like stars in the sky, dancing
- The narrator walks along like a cloud floating in the sky. He/she is struck by the sight of a field of daffodils
- The narrator cannot believe how beautiful the daffodils are and the happiness they inspire in him/her