

English S1 student workbook – Connotation, imagery and symbol

Name:

Class:

Lesson 1

During this activity you will learn to:

- express feelings and opinions about things
- understand how connotation, imagery and symbol are used in writing.

1.1 Speaking and listening

Play 'What the word makes me feel'. Explain a reaction to each given word.

For example, what do you feel when I say the word 'sun'? You may respond that you feel happy because when the sun is out, it is warm and you get to play outside.

Possible words to explore include winter, beach, home, rain, park, ice cream, flowers, forest.

Why do some people respond differently?

1.2 What did I learn?

Watch the [connotation, imagery and symbol video](#).

After viewing, write or draw what you have learnt from this video.

You can write in dot points.

1.3 Feelings about image



"Magic beach" by [pfly](#) is licensed under [CC BY-SA 2.0](#)

Write a paragraph about how this image makes you feel (connotations of this image).

The image of a beach is of water, sand and people.

How does the sun, sand and water make you feel? Does it make you feel relaxed and happy or scared and uncertain?

Why do authors sometimes use images in texts? What purpose can they serve?

1.4 Reflection

How can images and words evoke different feelings for people?

Lesson 2

During this activity you will learn to:

- express feelings and opinions about things
- use antonyms to change the feelings and connotations in a text

2.1 Speaking and listening

Connotations are emotions, feelings, images, or moods that a word brings to mind beyond its literal definition.

Place the listed words into the column of positive, negative or neutral depending on the feelings and moods that are personally evoked.

Explain to an adult why these words were placed in certain columns.

Place these words into a column: relaxed, lazy, bossy, nosy, curious, interested, fit, energetic, healthy, loud, talkative, quiet.

Connotations		
Negative	Neutral	Positive

2.2 Colours and title

Look at the image below by illustrator Peter Sheehan from The School Magazine.



What colours feature in this illustration? _____

Why do you think the illustrator uses these colours? _____

How do these colours make you feel? _____

Looking at the image, what do you think this poem is going to be about?

This poem is called Happily Haunted. What do you feel when you hear the word: happily?

What do you feel when you hear the word: haunted? _____

Read or listen to '[Happily Haunted](#)' by Suzy Levison from The School Magazine.

2.3 Substitution of adjectives

Using words from the poem 'Happily Haunted', substitute/change selected words with other words that will change the connotation.

For example, here is the original:

I'm **dusty**, I'm **musty**

and busting with **clutter**.

Here is the innovation:

I'm **white**, I'm **bright**

and busting with **shine**.

Your turn. Change the **bold words** so the reader has a positive feeling when reading the poem. Re-write your poem on the lines provided.

I'm **squeaky**, I'm **creaky**

whenever the **wind blows**.

I'm **dreary**, I'm **eerie**

with **boards** on the windows.

Optional words you can use.

(Please note: words do not need to rhyme)

tidy	warm	calm
happy	clean	fresh
relaxed	open	cosy

Does the feel of the house change with the new words? What do we feel about the house now?

2.4 Reflection

What impact does colour have on our moods? What do you think of, how do you feel, when you see black and grey? Do pink and yellow stir different connotations for you? What does the colour 'red' connote for you? For different cultures and groups, the colour red symbolises very different things.

Lesson 3

During this activity you will learn to:

- use alliteration and onomatopoeia
- identify, reproduce and experiment with rhythmic, sound and word patterns in poems
- recognise and generate one-syllable rhyming words.

3.1 Speaking and listening

Onomatopoeia is when a word describes a sound and actually mimics the sound of the object or action it refers to when it is spoken.

Onomatopoeia words	
bang	fizz
oink	sizzle
woof	zoom
ribbit	ring
buzz	snap

Put onomatopoeic words in sentences and share with an adult.

Watch the [‘onomatopoeia’ song](#).

3.2 Onomatopoeic words

Read or listen to [‘Happily Haunted’](#) in The School Magazine.

Record the onomatopoeic words from this poem:

- 1.
- 2.

Write a sentence using these words and draw an example of what these words would look like or what objects make these sounds.

Onomatopoeia		
Word	Sentence	Drawing

3.3 Onomatopoeia in poetry

Re-watch '[onomatopoeia](#)' song and write all of the onomatopoeia words used in the video. Add other onomatopoeic words you know.

Look at the poem extracts below and underline the onomatopoeic words used.

Water

Water oozes into the puddle

Drizzle-trickle cuts through the dirt

Cackling kookaburras perched up high

Shake drips and drops from their feathery coats.

Nature

The butterflies flutter as they take flight

Bees busily buzz and flit from flower to flower

Snakes slither through the leaves

And birds tweet good morning!

Look at the example provided for a pig. Create your own short poem for a different animal!

Example of animals: sheep (baa), horse (neigh), cat (meow) or dog (woof).

Remember poems don't have to rhyme.

Pig



[The sow](#) by Peter Lindberg is licensed under [CC BY 2.0](#)

The pig likes to roll in the mud

oink, oink, oink, oink

He makes a terrible thud

oink, oink, oink, oink

His curly tail swings and sways

oink, oink, oink oink

he is happiest when he plays

oink, oink, oink oink

Your turn now:

3.4 Reflection

Why do you think authors use the literary device of onomatopoeia?

What effect does onomatopoeia have on text that is read aloud?

Lesson 4

During this activity you will learn to:

- use similes
- listen to and recite poems, imitating sound patterns including alliteration and rhyme.

4.1 Speaking and listening

Simile – Two unlikely things are compared. The comparison often includes the word 'like' or 'as'

Using the first noun, supply the adjective to compare it to the last noun.

Place the words into a verbal sentence to create a simile. For example: My cheeks are as rosy red as this Red Delicious apple.

Check: does it work? It must make sense.

Similes		
noun	You add the adjective/s	noun
cheeks	rosy red	apple
kitten		flower
elephant		house
clouds		fairy-floss
pencil		knife
bike		bird
car		jewel
rug		Grandad's hair
tree		dancer

4.2 Recite poem

Happily Haunted has a strong beat.

Read '[Happily Haunted](#)' aloud to an adult.

4.3 Haunted house simile

Look at the image of the haunted house by illustrator Peter Sheehan. (Activity 2.2)

You may watch '[similes](#)' video for further examples.

Complete the following simile sentences.

The house is as dark as a _____.

The house is as dusty as a _____.

The stairs are as wobbly as _____.

The house creaks like a _____.

The house is as empty as _____.

Using the simile sentences above as a guide, write a description of the house. Include some similes from above.

4.4 Reflection

Why do authors use similes?

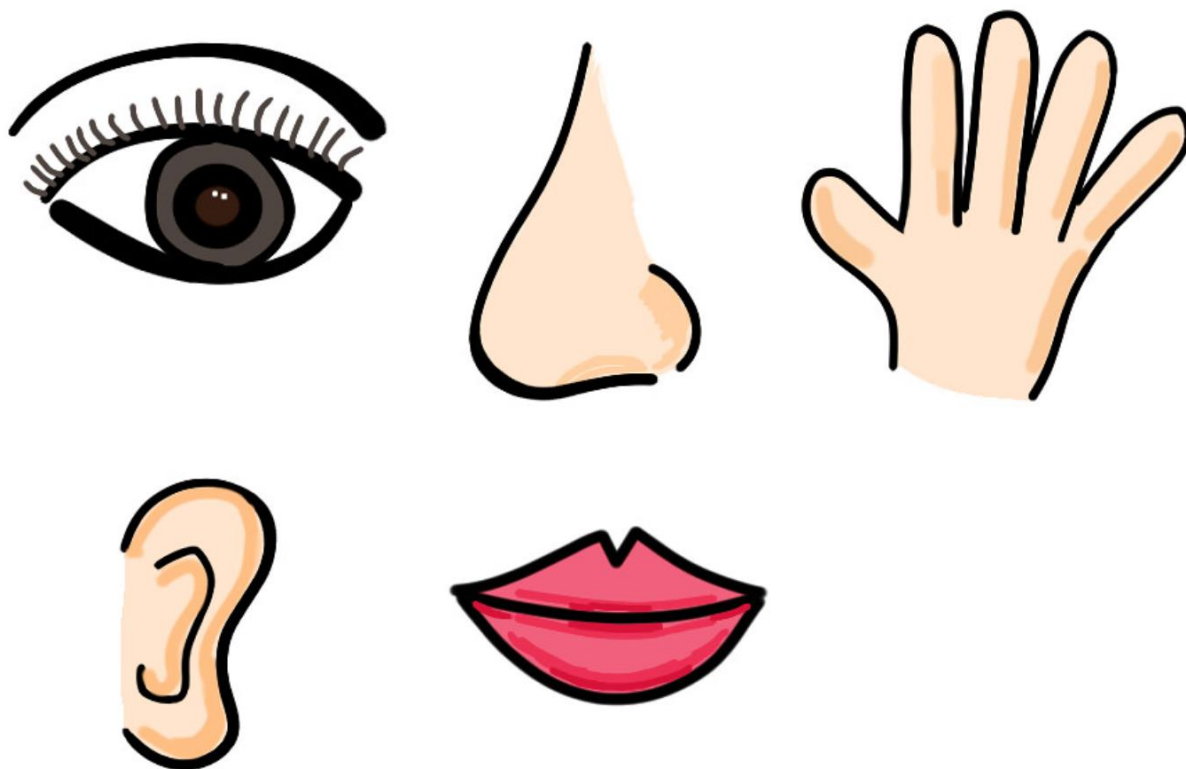
Do we use similes in our everyday life? Can you think of some examples?

Lesson 5

During this activity you will learn to:

- describe in detail familiar things
- write texts supported by a picture
- reread and edit text for spelling, punctuation and text structure.

5.1 Speaking and listening



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Use your 5 senses and imagination to describe:

- the outback
- a horse
- hairspray
- a roller-coaster
- the circus or a carnival
- a desert
- the main street of a city.

5.2 Senses poem

You will use the five senses to write a poem about the house in 'Happily Haunted'.

You will write about what the house would smell, look, feel, sound and taste like.

Use alliteration, onomatopoeia and similes in your own poem.

An example of a 'Senses poem':

The Beach

I **hear** waves, smashing into the sand – crash! (onomatopoeia)

I **smell** salt, sweat and sunscreen (alliteration)

I **see** sand-castles as beautiful as a painting (simile)

I **feel** as happy as a clown on stage (simile)

I **taste** hot chips sprinkled with chicken salt.



["Ross Back Sands"](#) by [Russel Wills](#) is licensed under [CC BY-SA 2.0](#)

Your turn to write a senses poem about the house in 'Happily Haunted':

I hear _____

I smell _____

I see _____

I feel _____

I taste _____

Draw an image of the house:

5.3 Reflection

How does using the five senses when writing, engage the reader?

How does it allow the reader to imagine what the writer is describing? How will this change the way you approach writing now?

Lesson 6

During this activity you will learn to:

- identify and discuss symbols of Aboriginal and Torres Strait Islander culture
- identify and consider the purpose of common symbols in the environment.

6.1 Speaking and listening

Symbols are used throughout our world. Your teacher may provide additional symbols (e.g. from a commercial company)

Look at the symbols here:

- Where have you seen them?
- To whom are they aimed?
- What is the purpose of the symbol?



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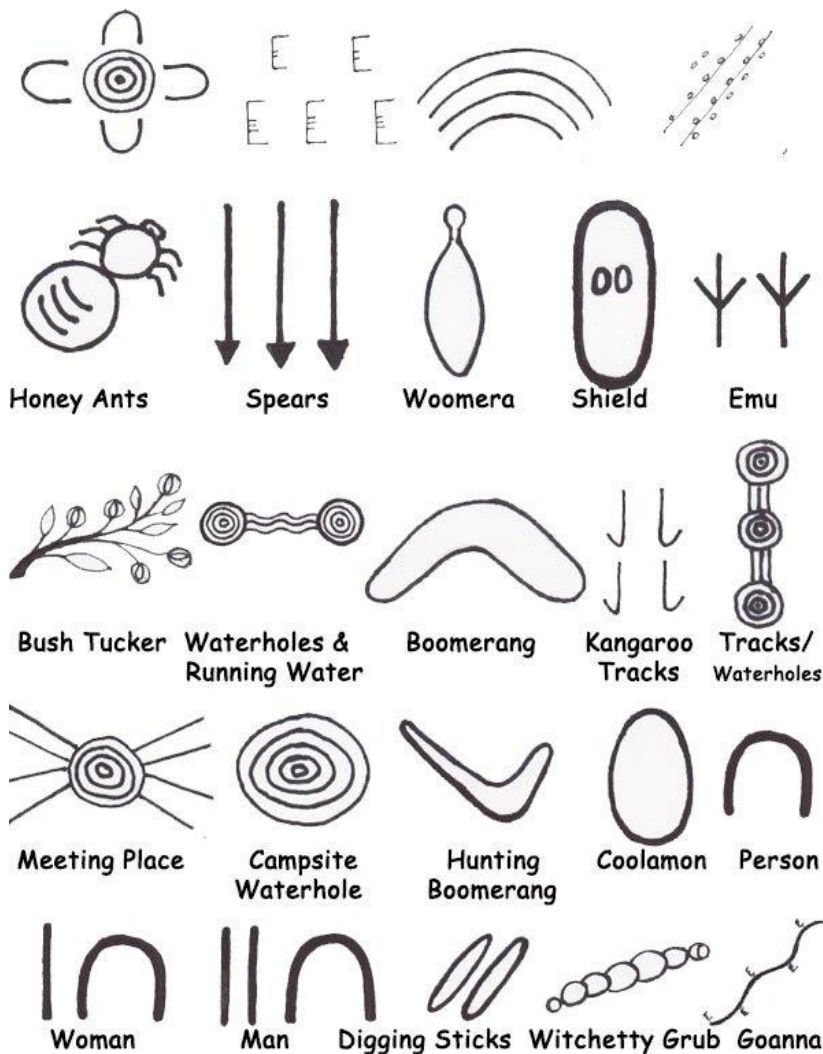
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6.2 Traditional Aboriginal symbols

Have a look at the Aboriginal symbols.



Symbols used in Papunya Central Desert art –
Established on information from “Papunya Tula” by Geoffrey Bardon

Where have you seen these symbols before?

There is no written language for Australian Aboriginal people. In order to share their important stories through the generations, it is shown by symbols/icons through their artwork.

Why are symbols often used in Aboriginal art?



What colours do you see in traditional Aboriginal paintings? Why do you think these colours are used?

6.3 My symbols

You will create symbols for familiar nouns (house, playground, classroom, teacher, friends, letterbox, path, toilet block, bubblers, flowers, dog).

Read the following two recounts.

1. Yesterday at school I walked from the classroom to the toilets to have a drink from the bubblers. I then went to the oval with my friends to play football. When we finished playing football, we had a play on the playground.
2. Yesterday at home I walked out the front door to collect the mail from the letterbox. I walked down the path, passed all the lovely red flowers until I reached the letterbox. The dog from next door ran over to me, so I gave him a pat. There was no mail in the letterbox, so I went back inside my home.

Use the space below to draw a recount of one of the above events using the symbols you have developed. Explain your recount to a peer.

6.4 Reflection

Why are Aboriginal symbols important?

Why are symbols important in our lives?

What symbols are universal and can be understood all over the world?

Lesson 7

During this activity you will learn to:

- use a range of opinion adjectives
- Listen to texts to engage with content
- use imagery and figurative devices appropriately to enhance composition..

7.1 Speaking and listening

Play 'Silly name game' with an adult or peers.

Using adjectives and alliteration, name your family members.

Examples could include Neat Natasha, Smart Sam, Clever Catherine. Remember to be kind.

7.2 Class reading and code

Read or listen to [Storm](#) by Janeen Brian from The School Magazine.

Imagery refers to how the language used in texts appeals to our senses.

As you listen or read each line, point to the part of your body to demonstrate the sense evoked by the language (for “the grey slid and spread,” point to your eyes to demonstrate sight, for “hammered the rain, drove each thick drop” point to your hands to show the sense of touch and for “thunder boomed,” and, “branches screamed,” point to your ears to indicate hearing).

7.3 Visual of a storm

Read or listen to '[Storm](#)' from The School Magazine, identifying the alliteration used in the text (slid – spread, wind-whipped).

Draw an image of the storm based on the language used in the poem.

What colours would be used in the visual? What objects would we see?

Label your picture, identifying the objects using alliteration and similes.

For example:

Bridge that is as broken as a Humpty Dumpty (simile)

River as full as Dad on Christmas day (simile)

Broken branches (alliteration)

7.4 Reflection

Why do authors use alliteration and adjectives? How can I incorporate this into my own work?

Where else do we see alliteration and similes used? (songs, both print audio and visual advertisements)

Lesson 8

During this activity you will learn to:

- identify and discuss symbols of Aboriginal and Torres Strait Islander culture and recognise recurring characters, settings and themes in Dreaming stories
- identify, reproduce and experiment with rhythmic, sound and word patterns in poems

8.1 Speaking and listening – Aboriginal art

Discuss with an adult:

- Have you seen traditional Aboriginal art before?
- Why do Aboriginal people often use art to tell their stories? What symbols are used? What story did it tell?

You will look at the artwork 'Reflections' by Margaret Adams.

After looking at the artwork:

- Discuss the symbols that are used and the story that is being told based on these symbols. (Refer to activity 6.2 for Aboriginal symbol information).
- Why do you think particular colours have been used?

8.2 Narrative about a storm

Using the poem '[Storm](#)' as a stimulus, write the opening paragraph to a narrative.

Introduce additional characters if you need to in the poem to grab the audience's attention in your own narrative.

Set the scene. You will need to describe the location and what the storm looks and sounds like.

You are encouraged to use the five senses and some devices if you can e.g. similes, adjectives, alliteration.

Some example starters:

- It was a cold, dark and windy night when...
- Bang! Crash! What was that noise?
- I could hear the rain hitting the roof. It was as loud as my neighbour's dog barking when I am trying to sleep.
- Wet, windy and wild!

8.3 Reflection

What did you do well when reading your poem today? How did you engage an audience?

What could you work on for next time?

Lesson 9

During this activity you will learn to:

- recognise, discuss and use alliteration and onomatopoeia
- identify key words and their meaning
- use adjectives to add meaning

9.1 Speaking and listening

Take the theme and say as many onomatopoeic words as you can!

Themes:

- animal sounds (baa, woof)
- fire (snap, crackle)
- wind (woosh, swirl)
- wrestling or fighting (bam, pow).

9.2 Creative word play

An **adjective** is a word that describes an animal, person, thing or thought. Adjectives include words that describe what something looks like and what it feels like to touch, taste, or smell.

Watch the [adjectives](#) video.

List some of the adjectives used in the text 'The girl from Barellan' and other adjectives that could be used to describe that noun.

Adjectives		
Noun in the story	Adjective used in the story	Other adjectives that could describe that noun
roof	iron	tile, green, smooth
ball	rubber	fluffy, red, round
bat		
feet		
dust		
grass		
man		
chair		

Write your own sentences using these adjectives:

purple

rough

spikey

spotted

fluffy

9.3 Reflection

Describe what onomatopoeia is.

Why is being creative with words and language an important skill?

Lesson 10

During this activity you will learn to:

- use alliteration and onomatopoeia
- use adjectives.

10.1 Describing activity

Read 'The girl from Barellan'.

To help readers connect with the main character, the author describes what Evonne feels and uses imagery to help the reader visualise parts of the story.

Draw a picture of what you see and feel from these descriptive sentences:

'Her bare feet dance and skip in the red dust, swift and quick, reaching and lunging'.

'Her burning feet interrupt the game and she sprints off, leaping over white spear grass to get across to the tap at the lawn tennis club to cool them down'.

10.2 Describe the setting

Write what the Barellan tennis courts might have sounded like, looked like, felt like and smelt like. You can use dot point to record.

Looked like:

Felt like:

Sounded like:

Smelt like:

10.3 Descriptive Writing

Using your brainstormed notes, write a descriptive paragraph about the Barellan tennis courts, creating an image for the reader. Remember to include alliteration, adjectives and onomatopoeia to help the reader visualise the courts.

Draw an image of the courts:

My Record of Texts

'Texts' includes sound, print, film, digital and multimedia. It's the way we communicate. So that means it can be a book, text message, podcast, play, website and even a movie. When we talk about text, it could be any of these communications.

Record the title of each text you engage with (or if it is a novel, you might like to record each chapter title).

Record of Texts				
Date	Title	Type of text	Independent or shared	Notes
1 April	The Barber Shop Scissor Twister	comic	Shared with dad	I recommend this comic because it is funny. Dad did funny voices.

Happily Haunted

poem by Suzy Levinson



I'm dusty, I'm musty
and busting with clutter.
I'm muddy, I'm flood-y
with muck in the gutter.

I'm squeaky, I'm creaky
whenever the wind blows.
I'm dreary, I'm eerie
with boards on the windows.

I'm moany, I'm groany
when visitors roam.
I'm just an old house ...
but my ghosts call me home!

Storm

poem by Janeen Brian



Across the sky
the grey slid and spread.
The wind whipped up
turned on its head
hammered the rain
drove each thick drop.
Lightning sparked.
Thunder boomed, 'Stop!'
Branches screamed.
Umbrellas scattered.
Gutters choked.
Bridges shattered.
Wildness raged,
it ripped and tore.
The earth ran to rivers,
could swallow no more.
At last, the storm shrugged
and gave a sigh,
cleared the last of the raindrops
from off the sky.
'Job well done,' the storm then said.
'Good-o,' yawned the wind.

'I'll rest now instead.'

The Girl from Barellan

story by Neridah McMullin



THE OLD MAN leans back in his garden chair. The heat of the day makes the iron roof of the house tick and creak, and the peppercorn trees are alive with the steady buzz of a thousand bees. He half-dozes as he listens.

A little voice travels over the fence to where he's sitting. 'One hundred and eight, one hundred and nine, one hundred and ten.'

Evonne comes here every day to hit a rubber ball with a homemade bat against an old chimney wall. She's six years old and she's an obsessive ball hitter.

Thwack. Thwack. Thwack.

'One hundred and eleven, one hundred and twelve, one hundred and thirteen ...'

Thwack. Thwack. Thwack.

Evonne plays her own little tournament, in her own little world. Her bare feet dance and skip in the red dust, swift and quick, reaching and lunging. She meets every ball.

She uses a stick to write in the dirt how many times she's hit the ball on the first bounce. Then she comes back again the next day to better it.

Forehand. Backhand. Volley.

Thwack. Thwack. Thwack.

Skimming backhand; crisp volley—Evonne loves to play.

Her burning feet interrupt the game and she sprints off, leaping over white spear grass to get across to the tap at the lawn tennis club to cool them down.

Flocks of pink-breasted galahs screech and swoop, and then Evonne's back at the wall again.

Forehand. Backhand. Volley.

Thwack. Thwack. Thwack.

'She's got it.' The old man chuckles. He prides himself as a good judge of the game of tennis.

A woman can be heard asking her older children, Barbara and Larry, to take Evonne with them to tennis.

'Oh, Mum. She's too little.'

'Take her anyway; let her have a go.'

'She's too little; they won't let her play.'

'I reckon they might,' she smiles.

* * *

Soon the children are at tennis, doing 'The drill'. The voice of their coach rings out across the court ...

'Get ready! Back swing! Impact! Spin! Follow-through! Again!'

And they do it again. And again. And again. ... so many times that it's etched like poetry into their memories.

'Ready! Back swing! Impact! Spin! Follow-through! Again!'

Thirty children move in perfect rhythm and time to the chant of the coach. And among them is a young girl, much smaller than the others ...

* * *

The old man leans back in his lounge chair. In the cool of the night, he can hear the buzz of television sets. Lights shine in every window in the town of Barellan. He half dozes as he listens and waits. The town listens and waits for the Wimbledon Women's Final to begin.

The centre court crowd cheers.

The commentators chatter ...

'And here she is, ladies and gentlemen, she's a young slip of a girl, an Australian Aboriginal, Miss Evonne Goolagong. Only nineteen years of age ... destined to be a champion.'

Evonne's feet dance and skip on the manicured lawn, swift and quick, reaching and lunging. She hits the ball sweet and hard.

A skimming backhand, a crisp volley. Evonne smiles as she plays.

A sharply angled forehand volley.

She chases down every ball, laughing if she muffs a shot and sorry if she belts an unreturnable ball to her opponent. She covers the court with sublime ease and instinctive movement.

A delicate drop shot.

'Deuce,' calls the umpire.

Evonne's serve is deep and deceptive.

'Advantage, Miss Goolagong,' calls the umpire.

Halfway around the world, an old man and a town draw breath and wait and hope with fingers crossed.

A sweepingly beautiful one-handed stroke with top spin deceives her opponent.

'Game, set and match to Miss Goolagong, from Australia.'

Those who saw her play that day were never the same again. They were captivated by her grace and poise; her serenity lifted their spirits. They felt privileged to witness a young girl play for the love of the game instead of personal gain.

The old man smiles and wipes a tear from his eye, and as he dozes off he is sure he can hear counting ...

'One hundred and fourteen, one hundred and fifteen, one hundred and sixteen ...'