






Wordplay in poetry

© The State of Queensland (Queensland Studies Authority) and its licensors 2013. All web links correct at time of publication.

Assessment description	Category
Students create a written exposition to demonstrate an understanding of the language devices and wordplay in a selected poem.	Written
	Technique
	Information text
Context for assessment	Alignment
<p>Students choose a poem to examine how language devices and wordplay are used for effect. The poem needs to include the deliberate use of devices and wordplay, for example, neologisms, spoonerisms, nonsense words or puns. The poem “Jabberwocky” by Lewis Carroll has been used in this assessment.</p> <p>Students create a written response to explain how devices and wordplay appeal to the reader. An imaginative presentation of a selected poem could follow this assessment as identified in the Year 4 unit overview.</p>	<p><i>Australian Curriculum v4.2</i>, Year 4 English Australian Curriculum content and achievement standard ACARA — Australian Curriculum, Assessment and Reporting Authority www.australiancurriculum.edu.au</p> <p>Year 4 English standard elaborations www.qsa.qld.edu.au/downloads/p_10/ac_eng_yr4_se.pdf</p>
	Connections
	<p>This assessment can be used with the QSA Australian Curriculum resource titled Year 4 unit overview — English exemplar (Playing with words), available at: www.qsa.qld.edu.au/downloads/p_10/ac_english_yr4_unit_overview.doc.</p>
	Definitions
	<p>Neologism: the creation of a new word or expression, for example, <i>app</i>. These may be based on existing words, for example, <i>glamping</i> (<i>glamorous, camping</i>).</p> <p>Spoonerism: a slip of the tongue where the initial sounds of the pair of words are transposed, for example “<i>Hash your wands</i>”.</p> <p>Pun: Humorous use of a word to bring out more than one meaning; a play on words, for example, “<i>A boiled egg every morning is hard to beat</i>”.</p> <p>Exposition: A text used to explain and analyse information about a topic.</p>
In this assessment	
<p>Teacher guidelines</p> <p>Úċ á} ǎ [\ ǎ</p> <p>Væ \ ě] ^ & ǎ ǎ } ǎ ǎ • kǎ [] ǎ ~ æ</p> <p>Væ \ ě] ^ & ǎ ǎ } ǎ ǎ • kǎ ǎ ǎ</p> <p>Ĉ • ^ • • { ^ } ǎ ^ • [~ & kǎ] ^ ǎ ^ • [] • ^</p> <p>Ĉ • ^ • • { ^ } ǎ ^ • [~ & kǎ [* • ǎ</p> <p>Ĉ • ^ • • { ^ } ǎ ^ • [~ & kǎ c !] ^ ǎ * ǎ [^ { ǎ</p> <p>Ĉ • ^ • • { ^ } ǎ ^ • [~ & kǎ ǎ ! , [& ^ ǎ</p>	

Teacher guidelines

Identify curriculum

Content descriptions to be taught		
Language	Literature	Literacy
<p>Language for interaction</p> <ul style="list-style-type: none"> Understand differences between the language of opinion and feeling and the language of factual reporting or recording (ACELA1489) <p>Text structure and organisation</p> <ul style="list-style-type: none"> Understand how texts are made cohesive through the use of linking devices including pronoun reference and text connectives (ACELA1491) 	<p>Responding to literature</p> <ul style="list-style-type: none"> Discuss literary experiences with others, sharing responses and expressing a point of view (ACELT1603) Use metalanguage to describe the effects of ideas, text structures and language features of literary texts (ACELT1604) <p>Examining literature</p> <ul style="list-style-type: none"> Understand, interpret and experiment with a range of devices and deliberate word play in poetry and other literary texts, for example nonsense words, spoonerisms, neologisms and puns (ACELT1606) 	<p>Interpreting, analysing, evaluating</p> <ul style="list-style-type: none"> Use comprehension strategies to build literal and inferred meaning to expand content knowledge, integrating and linking ideas and analysing and evaluating texts (ACELY1692) <p>Creating texts</p> <ul style="list-style-type: none"> Plan, draft and publish imaginative, informative and persuasive texts containing key information and supporting details for a widening range of audiences, demonstrating increasing control over text structures and language features (ACELY1694)
<p>General capabilities (GCs) and cross-curriculum priorities (CCPs)</p> <p>This assessment may provide opportunities to engage with the following GCs and CCPs. Refer also to the Resources tab on the English curriculum hub: www.qsa.qld.edu.au/yr4-english-resources.html</p>		
<p> Literacy</p> <p> Numeracy</p> <p> ICT capability</p>	<p> Intercultural understanding</p> <p> Critical and creative thinking</p>	
<p>Achievement standard</p> <p>This assessment provides opportunities for students to demonstrate the following highlighted aspects.</p>		
<p>Receptive modes (listening, reading and viewing)</p> <p>By the end of Year 4, students understand that texts have different text structures depending on purpose and audience. They explain how language features, images and vocabulary are used to engage the interest of audiences.</p> <p>They describe literal and implied meaning connecting ideas in different texts. They express preferences for particular texts, and respond to others' viewpoints. They listen for key points in discussions.</p>		
<p>Productive modes (speaking, writing and creating)</p> <p>Students use language features to create coherence and add detail to their texts. They understand how to express an opinion based on information in a text. They create texts that show understanding of how images and detail can be used to extend key ideas.</p> <p>Students create structured texts to explain ideas for different audiences. They make presentations and contribute actively to class and group discussions, varying language according to context. They demonstrate understanding of grammar, select vocabulary from a range of resources and use accurate spelling and punctuation, editing their work to improve meaning.</p>		
<p>Source: ACARA, The Australian Curriculum v4.1, www.australiancurriculum.edu.au</p>		

Sequence learning

Suggested learning experiences

This assessment leads on from the learning experiences outlined in the QSA's Year 4 English unit overview. The knowledge, understanding and skills developed in the exemplar unit will prepare students to engage in this assessment:

- See unit overview — English exemplar (Playing with words)
www.qsa.qld.edu.au/downloads/p_10/ac_english_yr4_unit_overview.doc

Adjustments for needs of learners

The Australian Curriculum, in keeping with *Melbourne Declaration on Educational Goals for Young Australians* (2008), establishes the expectations of a curriculum appropriate to all Australian students. All students across all education settings and contexts are supported in their diverse learning needs through the three-dimensions of the Australian Curriculum: the learning area content, the general capabilities and the cross-curriculum priorities. The relationship between and the flexibility to emphasis one or more of the dimensions allows teachers to personalise learning programs.

To make adjustments, teachers refer to learning area content aligned to the student's chronological age, personalise learning by emphasising alternate levels of content, general capabilities or cross-curriculum priorities in relation to the chronological age learning area content. The emphasis placed on each area is informed by the student's current level of learning and their strengths, goals and interests. Advice on the process of curriculum adjustment for all students and in particular for those with disability, gifted and talented or for whom English is an additional language or dialect are addressed in *Australian Curriculum — Student Diversity* materials.

For information to support students with diverse learning needs, see:

- Queensland Studies Authority materials for supporting students with diverse learning needs
www.qsa.qld.edu.au/10188.html
- Australian Curriculum Student Diversity
www.australiancurriculum.edu.au/StudentDiversity/Overview
- The *Melbourne Declaration on Educational Goals for Young Australians*
www.mceecdya.edu.au/mceecdya/melbourne_declaration,25979.html
- The *Disability Standards for Education* www.ag.gov.au.

Resources

A range of poetry texts for students.

Suggested printed texts

- McSkimming, G 2006, *Ogre in a toga and other perverse verses*, Scholastic, Lindfield.
- Seuss, Dr 1971, *The Lorax*, Random House, New York.
- Jennings, P and Greenwood, T 1992, *Spooner or Later*, Puffin, Sydney.

Suggested online texts

rhyme

- Kenn Nesbitt's poetry4kids.com, *Brand New Shoes*,
www.poetry4kids.com/poem-602.html

onomatopoeia

- The Poetry Archive, *Glossary - Onomatopoeia*,
www.poetryarchive.org/poetryarchive/glossaryItem.do?id=8108
- Bing search on videos for onomatopoeic poem "Jabberwocky",
www.bing.com/videos/search?q=jabberwocky&docid=1577535342097&mid=31FC1F2C25B991B2DF1331FC1F2C25B991B2DF13&FORM=LKVR23#

spoonerisms

- spoonerism.net, *Spoonerism – A Tip of The Slongue*,
www.spoonerism.net

internal rhyme and repetition

- The Froggy Page, *Froggy Rhymes and Songs*, www.frogsonice.com/froggy/songs/rhymes.shtml

puns

- Buzzle.com, *List of puns*,
www.buzzle.com/articles/puns-list-of-puns.html

Nonsense words

- PoemHunter.com, *The biography of Edward Lear*,
www.poemhunter.com/edward-lear/biography/

wordplay

- BBC | Arts | Poetry | Out Loud, *Lemonade*,
www.bbc.co.uk/arts/poetry/ondisplay/lemonade.html
- lenn9, YouTube, Johnny *Jabberwocky*, (extract from the movie *Alice in Wonderland (2010)*),
www.youtube.com/watch?v=CfclMIRfTiM
- Poets.Org, Academy of American Poets, *Jabberwocky* by Lewis Carroll,
www.poets.org/viewmedia.php/prmMID/15597.

Develop assessment

Preparing for the assessment

- Provide multiple opportunities to read, view and listen to poetry. Use multimodal presentations of poetry, e.g. visit www.bing.com/videos and search for “Jabberwocky”.
- Explore the meanings of poetry and prose that use a range of devices and wordplay with students through different modes.
- Use *Assessment resource: Frogs* to explore simple use of wordplay and devices in a poem.
- Use *Assessment resource: Jabberwocky* and *Assessment resource: Interpreting a poem* to prepare for the task.
- Discuss how different ways of communicating (the modes) can engage audiences and support the meaning of a poem, e.g. how digital images of a feather falling enhance the words “heavy like a feather falling” in the poem *Lemonade*: www.bbc.co.uk/arts/poetry/ondisplay/lemonade.html.
- Introduce the idea of “aesthetic” — the appreciation of artistic expression.
Discuss:
 - how the words help build an image or feeling and evoke a response in the reader or listener
 - how poets use devices and deliberate wordplay to create effects
 - individual responses to poetry and identify which poems are appealing
 - what it is about a particular poem that is appealing.
- Identify devices and wordplay within poems and discuss their purpose and effect (see Resources for links to relevant poems). These devices and wordplay include:
 - alliteration and rhyme (Year 1 content)
 - onomatopoeia (Year 3 content)
 - spoonerisms
 - internal rhyme within a line (either whole word, syllables or sounds)
 - repetition
 - neologisms
 - puns
 - nonsense words
- Model writing a personal response to poetry. Use specific examples of devices and wordplay to support the response. This will prepare students for the question at the end of Section 1.

Implementing

Section 1. Interpreting a poem

Student role

- Read, view and listen to the poem, “Jabberwocky”.

Teacher role

- Provide multiple opportunities for students to read, view and listen to the poem “Jabberwocky”
- Select a different poem with a range of devices and wordplay suitable for your students if required.

- Discuss: What does it remind you of? What is conveyed in the poem? What is the feeling conveyed by the writer? What did you like or dislike about the poem?

- Check students understand the questions.
- Provide feedback on student responses to questions in discussion.

- Listen while your teacher explains Questions 1 and 2.

- Check students have had sufficient time to interpret the meaning of the poem and explain the devices and wordplay used in the poem.

- Respond to the questions using examples of devices, wordplay and ideas used in the poem to support your explanation.
- Explain the effects of the devices and wordplay used in the poem.

- Provide graphic organisers and cues to support students write their responses to Question 1 and 2 as required.

Section 2. Creating a written exposition

Student role

- Read the key questions to help you plan your written exposition.
- Review the use of text connectives and pronoun references to link ideas together with your teacher.
- Use your planning to construct your draft in Section 2.
- Proofread and edit your work as directed by your teacher.

Teacher role

- Read and discuss the key questions for planning an exposition with the students. Provide examples to support student understanding.
- Use *Assessment resource: Interpreting a poem* and *Assessment resource: Sample response* as teacher resources.
- Review the use of text connectives and pronoun references to link ideas together using examples.
- Model the textual features of a written exposition using an example.
- Determine amount of time to be spent on drafting and editing.
- Identify and facilitate the drafting and editing process to be used by students.
- Monitor student writing and editing.

Make judgments

When making judgments about the evidence in student responses to this assessment, teachers are advised to use the task-specific standards provided. The development of these task-specific standards has been informed by the Queensland Year 4 English standard elaborations. See www.qsa.qld.edu.au/downloads/p_10/ac_eng_yr4_se.pdf

The Queensland standard elaborations for English

The Queensland Year 4 standard elaborations for English are a resource to assist teachers to make consistent and comparable evidence-based A to E judgments. They should be used in conjunction with the Australian Curriculum achievement standard and content descriptions for the relevant year level.

The Queensland English standard elaborations provide a basis for judging *how well* students have demonstrated what they know, understand and can do using the Australian Curriculum achievement standard.

The Australian Curriculum achievement standards dimensions of Understanding and Skills are used to organise the Queensland English standard elaborations. Understanding and skills in English are organised as Receptive modes and Productive modes.

The valued features of English drawn from the achievement standard and the content descriptions for Receptive and Productive modes are organised as:

- Ideas and information in texts
- Text structures
- Language features

Task-specific standards

Task-specific standards give teachers:

- a tool for directly matching the evidence of learning in the student response to the standards
- a focal point for discussing student responses
- a tool to help provide feedback to students.

Task-specific standards are not a checklist; rather they are a guide that:

- highlights the valued features that are being targeted in the assessment and the qualities that will inform the overall judgment
- specifies particular *targeted aspects* of the curriculum content and achievement standard
- aligns the valued feature, task-specific descriptor and assessment
- allows teachers to make consistent and comparable on-balance judgments about student work by matching the qualities of student responses with the descriptors
- clarifies the curriculum expectations for learning at each of the five grades (A–E or the Early Years equivalent)
- shows the connections between what students are expected to know and do, and how their responses will be judged and the qualities that will inform the overall judgment
- supports evidence-based discussions to help students gain a better understanding of how they can critique their own responses and achievements, and identify the qualities needed to improve

- encourages and provides the basis for conversations among teachers, students and parents/carers about the quality of student work and curriculum expectations and related standards.

Task-specific valued features

Task-specific valued features are the discrete aspects of the valued features of English targeted in a particular assessment and incorporated into the task-specific standards for that assessment. They are selected from the Queensland English standard elaborations valued features drawn from the Australian Curriculum achievement standard and content descriptions.

Task-specific valued features for this assessment

The following table identifies the valued features for this assessment and makes explicit the understandings and skills that students will have the opportunity to demonstrate. This ensures that the alignment between what is taught, what is assessed and what is reported is clear.

Dimensions	Modes	Valued features	Task-specific valued features	
Understanding and Skills	Receptive Evidence of listening reading and viewing	Ideas and information in texts	Interpretation of literal and implied meaning of the poem's message by connecting ideas about devices (e.g. rhyme, onomatopoeia, alliteration, imagery, language of feeling) and wordplay (neologisms, spoonerisms, nonsense words) and explanation of how these elements are used to engage the reader. Section 1	
		Language features		
	Productive Evidence of speaking writing and creating	Ideas and information in texts		Selection and organisation of ideas about the meaning of devices (e.g. rhyme, onomatopoeia, alliteration, imagery, language of feeling) and wordplay (neologisms, spoonerisms) in the poem. Use of grammar (including pronoun reference and text connectives) and vocabulary to create a written exposition about a poem. Section 2
		Language features		

The task-specific standards for this assessment are provided in two models using the same task-specific valued features:

- a matrix
- a continua

Matrix and continua

Task-specific standards can be prepared as a matrix or continua. Both the continua and the matrix:

- use the Queensland standard elaborations to develop task-specific descriptors to convey expected qualities in student work – A to E (or the Early Years equivalent)

Australian Curriculum Year 4 English	Wordplay in poetry Unit: Playing with words	Teacher guidelines
---	--	--------------------

- highlight the same valued features from the Queensland standard elaborations that are being targeted in the assessment and the qualities that will inform the overall judgment
- incorporate the same task-specific valued features i.e. make explicit the particular understanding / skills students have the opportunity to demonstrate for each selected valued feature
- provide a tool for directly matching the evidence of learning in the student response to the standards to make an on-balance judgment about student achievement
- assist teachers to make consistent and comparable evidence-based A to E (or the Early Years equivalent).

Continua

The continua model of task-specific standards uses the dimensions of the Australian Curriculum achievement standard to organise task-specific valued features and standards as a number of reference points represented progressively along an A-E continuum. The task-specific valued features at each point are described holistically. The task-specific descriptors of the standard use the relevant degrees of quality described in the Queensland standard elaborations.

Teachers determine a position along each continuum that best matches the evidence in the students' responses to make an on-balance judgment about student achievement on the task.

The continua model is a tool for making an overall on-balance judgment about the assessment and for providing feedback on task specific valued features.

Matrix

The matrix model of task-specific standards uses the structure of the Queensland standard elaborations to organise the task-specific valued features and standards A to E (or the Early Years equivalent). The task-specific descriptors of the standard described in the matrix model use the same degrees of quality described in the Queensland standard elaborations.

Teachers make a judgment about the task-specific descriptor in the A to E (or the Early Years equivalent) cell of the matrix that best matches the evidence in the students' responses in order to make an on-balance judgment about how well the pattern of evidence meets the standard.

The matrix is a tool for making both overall on-balance judgments and analytic judgments about the assessment. Achievement in each valued feature of the Queensland standard elaboration targeted in the assessment can be recorded and feedback can be provided on the task-specific valued features.

Use feedback

Feedback to students	<p>Evaluate the information gathered from the assessment to inform teaching and learning strategies. Focus feedback on the child's personal progress and the next steps in the learning journey.</p> <p>Offer feedback that:</p> <ul style="list-style-type: none">• encourages students to experiment with the selection, organisation and synthesis of ideas during the drafting process• focuses students on the meanings of devices and wordplays when completing Section 1• makes use of existing classroom practices for peer editing to provide another source of feedback for students during the drafting process• identifies the characteristics of a high quality text that aligns with the descriptors in the Task-specific standards• use the <i>Assessment resource: Sample response</i> to provide feedback to students after grading responses. <p>Specific feedback to progress student's achievement could direct students to:</p> <ul style="list-style-type: none">• connect ideas about the poem• use language that is clear• discuss where devices and wordplay are used in the poem• use prompts and cues to assist with understanding devices and wordplay• deconstruct explanations with the teacher or a peer to check meaning is clear and purpose has been achieved.
Resources	<p>For guidance on providing feedback, see the professional development packages titled:</p> <ul style="list-style-type: none">• <i>About feedback</i> www.qsa.qld.edu.au/downloads/p_10/as_feedback_about.doc• <i>Seeking and providing feedback</i> www.qsa.qld.edu.au/downloads/p_10/as_feedback_provide.doc

Wordplay in poetry

© The State of Queensland (Queensland Studies Authority) and its licensors 2013. All web links correct at time of publication.



Image: *For Cooper Union, Amy Loves Yah*, Creative Commons Attribution 2.0, www.flickr.com/photos/amylovesyah/3335893055/

Explain how poetic devices and wordplay are used in a selected poem to engage the reader, and to create a written exposition about the poem.

You will:

- read, view and listen to a selected poem that uses a range of devices and wordplay
- interpret the meaning of the poem
- identify and explain how devices and wordplay are used to engage the reader
- create a written exposition about the poem.

Section 1. Interpreting a poem

Read, view and listen to “Jabberwocky” with your teacher.

Jabberwocky

‘Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

“Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!”

He took his vorpal sword in hand:
Long time the manxome foe he sought --
So rested he by the Tumtum tree,
And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

“And, has thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!”
He chortled in his joy.

‘Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

Lewis Carroll

(from *Through the Looking-Glass and What Alice Found There*, 1872)

1. a) Explain what happens in the poem using examples from across the stanzas.

.....

.....

.....

.....

.....

.....

b) How does the poem make you feel?
Use examples from across the stanzas to support your explanation.

.....

.....

.....

.....

.....

2. a) List examples of devices and wordplay used in the poem.

Devices: (e.g. rhyme, onomatopoeia, alliteration, imagery, language of feeling).....

.....

.....

Wordplay: (e.g. neologisms, spoonerisms, nonsense words)

.....

.....

b) Explain how devices and wordplay are used to make the poem interesting.

.....

.....

.....

.....

.....

.....

Section 2. Creating a written exposition

Use the questions in the table below to help you plan a written exposition about “Jabberwocky”.

Your exposition should be about **200 words** and include an introduction and conclusion. Use **text connectives** and **pronoun references** to link your ideas together.

	Key questions	Notes
Introduction	<ul style="list-style-type: none">• What happens in the poem?• What is the writer’s purpose in writing this poem?• What is the feeling of the poem? Does this change during the poem?	
Body (2 or 3 paragraphs)	<ul style="list-style-type: none">• How is the poem organised?• Are there examples of devices such as similes, metaphors, rhyme, alliteration, language of feelings and onomatopoeia in the poem?• Are there examples of wordplay such as neologisms, spoonerisms or puns in the poem?• What is the effect of the devices and wordplay in the poem?	
Conclusion	<ul style="list-style-type: none">• Overall, how does the poem make you feel?• What do you like and dislike about the poem?	

Edit and proofread your writing before completing your exposition.

Wordplay in poetry

Name

© The State of Queensland (Queensland Studies Authority) and its licensors 2013. All web links correct at time of publication.

Purpose of assessment: To explain how poetic devices and wordplay are used to engage the reader, and to create a written exposition about a selected poem.

Understanding and Skills		
Receptive modes	Productive modes	
<p>Interpretation of literal and implied meaning of the poem’s message by connecting ideas about devices (e.g. rhyme, onomatopoeia, alliteration, imagery, language of feeling) and wordplay (neologisms, spoonerisms, nonsense words) and explanation of how these elements are used to engage the reader.</p> <p>Section 1</p>	<p>Selection and organisation of ideas about the meaning of devices (e.g. rhyme, onomatopoeia, alliteration, imagery, language of feeling) and wordplay (neologisms, spoonerisms) in the poem. Use of grammar (including pronoun references and text connectives) and vocabulary to create a written exposition about a poem.</p> <p>Section 2</p>	
<p>◀ Uses clear and supported interpretation of literal and implied meaning of the poem’s message by connecting ideas about devices and wordplay. Uses considered explanation of how devices and wordplay are used to engage the reader</p>	<p>◀ Uses considered selection, organisation and synthesis of a variety of relevant ideas and information about the devices and wordplay used to engage the reader. Makes considered use of a range of grammar and vocabulary to create coherence in a written exposition</p>	A
<p>◀ Interprets literal and implied meaning of the poem’s message by connecting ideas about devices and wordplay. Makes statements that show understanding of how devices and wordplay are used to engage the reader</p>	<p>◀ Selects, organises and synthesises a variety of relevant ideas and information about the devices and wordplay used to engage the reader. Uses a variety of grammar and vocabulary to create coherence in a written exposition</p>	C
<p>◀ Restates information from the poem or states opinions about the poem. Identifies devices or wordplay in the poem</p>	<p>◀ States ideas and information about the poem. Uses a narrow range of grammar and vocabulary to write about a poem</p>	E
<p>Australian Curriculum Year 4 English</p>	<p>Wordplay in poetry Unit: Playing with words</p>	<p>Task-specific standards — continua</p>

Wordplay in poetry

Name

Purpose of assessment: To explain how poetic devices and wordplay are used to engage the reader and create a written exposition about a selected poem.

			A	B	C	D	E	
Understanding and Skills	Receptive modes (evidence of listening, reading and viewing)	Ideas and information in texts	Interpretation of literal and implied meaning of the poem's message by connecting ideas about devices (e.g. rhyme, onomatopoeia, alliteration, imagery, language of feeling) and wordplay (neologisms, spoonerisms, nonsense words) across the poem.	Uses clear and supported interpretation of literal and implied meaning of the poem's message by connecting ideas about devices and wordplay across the poem	Uses supported interpretation of literal and implied meaning of the poem's message by connecting ideas about devices and wordplay across the poem	Interprets literal and implied meaning of the poem's message by connecting ideas about devices and wordplay across the poem	Interprets literal meaning of the poem's message by connecting ideas about devices and wordplay across the poem	Restates information from the poem or states opinions about the poem
		Language features	Explanation of how devices (e.g. rhyme, onomatopoeia, alliteration, imagery, language of feeling) and wordplay (neologisms, spoonerisms, nonsense words) are used in the poem to engage the reader.	Uses considered explanation of how devices and wordplay are used in the poem to engage the reader	Explains how devices and wordplay are used in the poem to engage the reader	Makes statements that show understanding of how devices and wordplay are used in the poem to engage the reader	Identifies devices and wordplay used in the poem	Identifies devices or wordplay in the poem
	Productive modes (evidence of speaking, writing and creating)	Ideas and information in texts	Selection and organisation of ideas about the meaning of devices (e.g. rhyme, onomatopoeia, alliteration, imagery, language of feeling) and wordplay (neologisms, spoonerisms) in the poem.	Uses considered selection, organisation and synthesis of a variety of relevant ideas and information about the devices and wordplay used to engage the reader	Uses effective selection, organisation and synthesis of a variety of relevant ideas and information about the devices and wordplay used to engage the reader	Selects, organises and synthesises a variety of relevant ideas and information about the devices and wordplay used to engage the reader	Selects and combines ideas and information about the meaning of the poem	States ideas and information about the poem
		Language features	Use of grammar (including pronoun references and text connectives) and vocabulary to create a written exposition about a poem.	Makes considered use of a range of grammar and vocabulary to create coherence in a written exposition about a poem	Makes effective use of a range of grammar and vocabulary to create coherence in a written exposition about a poem	Uses a variety of grammar and vocabulary to create coherence in a written exposition about a poem	Uses grammar and vocabulary to create a written exposition about a poem	Uses a narrow range of grammar and vocabulary to write about a poem

Wordplay in poetry

© The State of Queensland (Queensland Studies Authority) and its licensors 2013. All web links correct at time of publication.

Sample response

The primary purpose of the student response below is to provide a model of the appropriate structure for a written exposition.

The poem “Jabberwocky” is hard to read because it uses made-up words to tell a story. It begins with a description of some noisy weird creatures “borogoves” and “raths” and then moves on to others. I know there is a father because the poem says “my son” and then he warns him that the creature has horrible claws and teeth. There are other nasty creatures like the “jubjub bird” and the “Bandersnatch”. The son finds and kills the Jabberwocky which makes the father very pleased.

The poem sounds like something bad is going to happen. A jabberwocky is not real, but I knew it is dangerous through the poem. “Beware” and “through and through” make me think I should be afraid of that creature.

There is rhyme of every second line which helped me understand the poem when I read it because the words were similar.

It has neologisms such as “chortle” and “galumphing” to help you know what the creatures are like — big and scary like dragons. It has a metaphor “eyes of flames” which are also like a dragon.

Words like “slithy” sounds like slimy snakes which is onomatopoeia. And “snicker-snack” and “vorp” are words that sounds like a sword hitting something.

It uses wordplay and neologisms to make things come alive when you read it. I kept thinking of dragons that I had read about in other stories. I didn’t like this poem, but when I read it out loud it was lots of fun.

Wordplay in poetry

© The State of Queensland (Queensland Studies Authority) and its licensors 2013. All web links correct at time of publication.

Frogs

Frogs

Green frogs, speckled frogs
Sitting on a log frogs
Jiggering along frogs

Creaking by the creek frogs
Leaping over logs frogs
Eating bugs and grubs frogs

Junning, rumping high frogs
Grumping, frumping jog frogs
I wonder if they dream.



Wordplay in poetry

© The State of Queensland (Queensland Studies Authority) and its licensors 2013. All web links correct at time of publication.

Interpreting a poem

Focus	Key questions
Subject matter	What event or experience does the poem describe?
Purpose (theme)	What is the writer's purpose in writing this poem? What message does the writer want to communicate to the reader?
Emotion (mood)	What is the emotion or feeling of the poem? Does this change during the poem?
Craftsmanship: <ul style="list-style-type: none"> • Structure 	What techniques does the writer use to engage the reader? (Language features, vocabulary choices, text structures) How is the poem structured? Does it have stanzas with a regular number of lines, or does it use a different text structure?

<ul style="list-style-type: none"> • Language • Imagery • Movement • Sound 	<p>Are there examples of wordplay such as neologisms, spoonerisms or puns in the poem? What is the effect of these language choices?</p> <p>Are there examples of similes, metaphors, personification or symbols in the poem? What is the effect of this imagery?</p> <p>Does the poem have a slow or fast rhythm? What is the effect of this?</p> <p>Does the poem use any sound features such as onomatopoeia, alliteration, or assonance? Does the poem rhyme? What are the effects of these sound features?</p>
<p>Summary</p>	<p>Overall, how does the poem make you feel? How successful is the poem in conveying a message using techniques?</p>

Wordplay in poetry

© The State of Queensland (Queensland Studies Authority) and its licensors 2013. All web links correct at time of publication.

Jabberwocky

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand:
Long time the manxome foe he sought --
So rested he by the Tumtum tree,
And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

"And, has thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

Lewis Carroll

(from *Through the Looking-Glass and What Alice Found There*, 1872)