



AUSTRALIAN  
CHILDREN'S  
TELEVISION  
FOUNDATION



**PENGUIN**  
**TEACHERS'**  
**ACADEMY**



**Unit of work by Wendy Bean**

## ***Paper Planes***

**Book by Steve Worland**

**Based on the motion screenplay by  
Robert Connolly and Steve Worland**

## Introduction

Through this unit of work, students will examine the visual and printed texts of *Paper Planes*. The book is based on the motion picture screenplay *Paper Planes*.

The major **themes** include relationships, loss, connectedness, friendship, independence and competition.

### Suitable for grades 5-8

Teachers are advised to select from the following activities those that are best suited to cater for the age group they are teaching and to provide appropriate activities for group work that will support and extend students.

### Australian Curriculum general capabilities addressed

General Capabilities

Information and communication technology (ICT) capability

Critical and creative thinking

### Curriculum Summary of Australian Curriculum outcomes addressed in the unit

**Note:** The extent to which these outcomes are achieved will depend on the depth of engagement in the activities.

<b>LANGUAGE</b>  <b>Language for Interaction</b>	Understand that strategies for interaction become more complex and demanding as levels of formality and social distance increase ( <u>ACELA1516</u> )  Understand how language is used to evaluate texts and how evaluations about a text can be substantiated by reference to the text and other sources ( <u>ACELA1782</u> )
<b>Expressing and developing ideas</b>	Understand how <u>modality</u> is achieved through discriminating choices in modal verbs, adverbs, adjectives and nouns ( <u>ACELA1536</u> )  Analyse how <u>point of view</u> is generated in visual texts by means of choices, for example gaze, angle and social distance ( <u>ACELA1764</u> )
<b>LITERATURE</b>  <b>Literature and context</b>	Make connections between students' own experiences and those of characters and events represented in texts drawn from different historical, social and cultural contexts ( <u>ACELT1613</u> )

	Identify and explore ideas and viewpoints about events, issues and characters represented in texts drawn from different historical, social and cultural contexts (ACELT1619)
<b>Responding to Literature</b>	<p>Reflect on ideas and opinions about characters, settings and events in literary texts, identifying areas of agreement and difference with others and justifying a <u>point of view</u> (ACELT1620)</p> <p>Compare the ways that language and images are used to <u>create</u> character, and to influence emotions and opinions in different <u>types of texts</u> (ACELT1621)</p> <p>Discuss aspects of texts, for example their <u>aesthetic</u> and social value, using relevant and appropriate <u>metalanguage</u> (ACELT1803)</p> <p>Share, reflect on, clarify and evaluate opinions and arguments about aspects of literary texts (ACELT1627)</p>
<b>Examining literature</b>	<p>Identify, describe, and discuss similarities and differences between texts, including those by the same <u>author</u> or illustrator, and evaluate characteristics that define an <u>author's</u> individual style (ACELT1616)</p> <p>Recognise and analyse the ways that characterisation, events and settings are combined in narratives, and discuss the purposes and appeal of different approaches (ACELT1622)</p> <p>Understand, interpret and discuss how language is compressed to produce a dramatic effect in film or drama, and to create layers of meaning in poetry, for example haiku, tankas, couplets, free verse and verse novels (ACELT1623)</p>
<b>LITERACY Texts in Context</b>	Analyse and explain the effect of technological innovations on texts, particularly media texts (ACELY1765)
<b>Interacting with others</b>	<p>Participate in and contribute to discussions, clarifying and interrogating ideas, developing and supporting arguments, sharing and evaluating information, experiences and opinions (ACELY1709)</p> <p>Identify and discuss main ideas, concepts and points of view in spoken texts to evaluate qualities, for example the</p>

	<p>strength of an argument or the lyrical power of a poetic rendition (ACELY1719)</p>
<p><b>Interpreting, analysing, evaluating</b></p>	<p>Analyse how <u>text</u> structures and <u>language features</u> work together to meet the purpose of a <u>text</u> (ACELY1711)</p> <p>Use <u>comprehension strategies</u> to interpret and analyse information and ideas, comparing content from a variety of textual sources including media and <u>digital texts</u> (ACELY1713)</p> <p>Use comprehension strategies to interpret, analyse and synthesise ideas and information, critiquing ideas and issues from a variety of textual sources (ACELY1723)</p> <p>Analyse strategies authors use to influence readers (ACELY1801)</p> <p>Compare the text structures and language features of multimodal texts, explaining how they combine to influence audiences (ACELY1724)</p>
<p><b>Creating texts</b></p>	<p>Reread and edit students' own and others' work using agreed criteria and explaining editing choices (ACELY1715)</p> <p>Plan, draft and publish imaginative, informative and persuasive texts, selecting aspects of subject matter and particular language, visual, and audio features to convey information and ideas (ACELY1725)</p>
<p><b>THE ARTS Drama</b></p>	<p>Explore <u>dramatic action</u>, empathy and space in improvisations, <u>playbuilding</u> and scripted drama to develop characters and situations (ACADRM035)</p> <p>Develop skills and techniques of voice and movement to create <u>character</u>, mood and <u>atmosphere</u> and <u>focus dramatic action</u> (ACADRM036)</p> <p>Analyse how the <u>elements of drama</u> have been combined in devised and scripted drama to convey different <u>forms</u>, performance styles and <u>dramatic meaning</u> (ACADRR045)</p>

Source for content descriptions above: Australian Curriculum, Assessment and Reporting Authority (ACARA)

## BACKGROUND INFORMATION

*Paper Planes* was written by Steve Worland and is based on the motion picture screenplay by Robert Connolly and Steve Worland. Robert Connolly had the idea for the movie about four years ago, as he didn't think there were enough Australian movies for children. He wanted to create a film where the heroes were kids. He worked on the script for many years between other projects. It took some time to raise the money for the film and once that was achieved the film took five weeks to shoot. Most of the film was shot on location in Perth, Western Australia, Sydney and Tokyo, Japan. The film stars some significant Australian actors including Sam Worthington and Deborah Mailman, but the real stars are the child actors, including Ed Oxenbould as Dylan and Ena Imai as Kimi.

Paper plane champions, Dylan Parker and James Norton from Canberra ACT were the inspiration for the film. In 2009, Dylan Parker came third in the long distance category at the Paper Wings World Finals in Salzburg, Austria.

As Ed Oxenbould says in the foreword, 'Everyone has made a paper plane. And everyone enjoys paper planes whether they are nine or ninety. I love that the movie *Paper Planes* is about such a simple idea but it's also a deep and meaningful story.'

This is a story full of fun, joy and at times sadness. As Dylan pursues his dream the reader and viewer travels with him from the barren, dry desert of Western Australia, to the city of Sydney NSW, to the bright neon lights of Tokyo. The film (and book) touches on a range of themes including loss, relationships, connectedness, friendship, independence and competition.

We discover that Dylan is resourceful and can do anything if he sets his mind to it and tries his hardest. Ed says 'this is an important life lesson.'

### The author



Steve Worland has worked extensively in film and television in Australia and the USA. He co-wrote the screenplay for the Australian family film *Paper Planes* with its director Robert Connolly, whose previous work includes Tim Winton's *The Turning*. Steve has written scripts for Working Title and Icon Productions, worked in script development for James Cameron's *Lightstorm* and wrote Fox Searchlight's *Bootmen*, which won five Australian Film Institute awards. Steve also wrote the action-comedy telemovie *Hard Knox*, episodes of the television series *Big Sky* and the Saturn award-winning *Farscape*. He is the author of the action-adventure novels *Velocity*, *Combustion* and *Quick*.

[steveworland.com](http://steveworland.com)

## GETTING STARTED

Before reading the text and watching the movie as a class, present the book cover and blurb to the whole class. Watch the [trailer](#) and put the students in groups of 4 – 5 to discuss the questions before reforming for a whole group discussion.

- What are your initial impressions of the book and film from the cover photographs and the trailer?
- What mood is portrayed on the book cover and in the trailer?
- Can you detect any difference between the moods portrayed in the two text forms?
- We know that *Paper Planes* is about a boy who gets to the World Junior Paper Plane championships in Japan. What challenges might a boy from outback Western Australia face on the way to these championships?
- Predict what this quote means. 'Steve Worland brings you an exciting, heartwarming story . . .'
- Often books are made into films. In this case the film was written first. What do you predict will be the main differences?

Record some of the key points during the whole class discussion. Start a class blog where students can comment and add ideas to the key points arising out of the discussion as the text is explored. Plan to regularly revisit the blog (or chart) throughout the unit.

(ACELA1516) (ACELA1782)

### Read the book and watch the movie

Decide if the book will be read independently or read aloud as a class group. As a text that is suitable for Senior Primary and Junior Secondary, it is likely that students will read the book in class as a group. The following activities may have to be adapted depending on how the reading takes place.

Watch the film together several times. After the first viewing have a brief discussion focused on personal responses. Begin with small groups and regroup as a class. Watching the film before reading the book might enhance the understanding and enjoyment for reluctant readers by providing them with prior knowledge of the story structure and the themes.

For the second viewing be prepared to pause the film several times as suggested below. During the second viewing, encourage students to make notes using a double entry journal (see resources). Prepare the journals and model the use before beginning. In the left hand column ask students to jot down key events, ideas, a word, a quote or an event as they view. In the right column they record connections: text to self-connections, text-to-text

connections or text to world connections. The ideas can be related to sound, acting, props, camera work, colour, location and music. Encourage students to add some of their findings to the class blog.

### **Suggestions of where to pause the movie for discussion**

- Watch the opening scenes (about 10 minutes) and stop the film. The opening scenes are designed to introduce the setting, some characters and situations. It sets up expectations and possibilities, introduces themes and issues, and establishes genre. Generate a short discussion related to some of these points in relation to *Paper Planes*.
- A feature of many films is the music. Draw attention to the music in the early scenes and remind students to 'notice' the music as they continue viewing. See the resources section for some background on the music used in *Paper Planes*.
- The film has moments of strong emotion evoked through the performances, dialogue and music. Choose one or two and stop and have a quick discussion comparing responses. For example, after the garage sale when Dylan finds Jack watching an old home movie, the interaction between Dylan and Jason in the park in Tokyo when Dylan stands up to Jason or the moment when Jason pushes Dylan and he falls down the stairs.
- Pause towards the end when the race is won and the paper plane lands in Jack's hands. Allow time for discussion related to what happened, the emotion in this scene and the music used. How has the director created the emotion in this scene?

After reading the book and watching the movie (at least twice), have students reflect on their experience of *Paper Planes* through writing a film or book review. Before having students write independently, read some reviews (see resources) and identify the conventions of both film and book reviews (title, dates, author/director, location, price, plot summary, evaluative comments). Students can present their reviews as they might appear on a website about books or a movie theatre web page.

*Paper Planes* was reviewed by Margaret Pomeranz and David Stratton on the final episode of their television show *At the Movies*. "I think it deals with a lot of issues for young people in a really good way," said Margaret, who gave the film 4 out of 5 stars. "This is an Australian film that people are going to enjoy and I urge you to go and see it because it's lovely, it's really lovely, and it's opening at the perfect time."

(ACELA1516) (ACELT1621) (ACELT1803) (ACELT1627)

### **Rich Assessment Task**

Now the students are familiar with the book and film, they are well placed to generate their own questions. Assist them by getting them to think about the big ideas in the texts (relationships, loss, connectedness, friendship, independence and competition). Provide some time for students to revisit the text, class blog, double entry journals etc. and generate their own high quality question related to the text. In small groups have them share their question and consider the response from the group members before allowing time for each student to improve their question. Encourage students to investigate the question as the unit continues. The teacher can assess the task by the depth of understanding the question suggests. The question should invite further exploration of the text. The result may indicate students are skilled at generating rich questions or that future teaching is required to develop this skill.

(ACELA1516) (ACELT1621) (ACELT1803) (ACELT1627)

### **Write a persuasive text and a procedure for conducting a paper plane competition**

The text offers opportunities to explore a range of themes. However, it is predictable that many students will be inspired to make paper planes and have their own competition. Introduce this as a possibility.

Revise the key elements of persuasive and procedural writing and set criteria in the form of a checklist or a jointly constructed rubric. Use the example below to get started.

<b>Persuasive text</b>	<b>Procedural text</b>
Demonstrates understanding of audience by writing with a strong credible voice that will engage and persuade the teacher.	Demonstrates understanding of audience by writing clearly to engage and direct the students and teacher (audience).
Uses relevant ideas related to the argument. Ideas are elaborated on and appropriate vocabulary used.	Uses relevant ideas for the organisation of the event including the procedure for identifying a winner.



Uses persuasive devices to engage the reader such as rhetorical questions, high modality words that reflect the argument presented, commands, emphatic statements and reference statement (research).	Uses appropriate vocabulary and grammar including action verbs and appropriate adverbs. Simple present tense and linking words are evident.
Presents a logical, cohesive argument stating reasons and elaborations throughout the whole of the text.	Presents a logical sequence of steps required to organise the event (before, during and after the event).
Uses correct sentences, some with sophisticated structures.	Uses correct sentences, some with sophisticated structures.

Over the next several weeks while the book and film are explored as a class, assign half the students the independent task of researching and writing a persuasive piece as to why there should be time set aside for a paper plane competition. The other half can work on a procedure for conducting a class or whole school competition.

Provide some resources and set the criteria. See the resources section for some websites that can be made available to students to get them started.

If the writers are successful and a competition is scheduled, further research and writing can take place related to the organization of the event and design of the paper planes. A number of websites are provided to assist.

### **Assessment Task**

Assess the writing task using peer assessment using the criteria set. Invite students to read aloud the finished texts that fulfill the criteria at the end of the unit.

(ACELA1516)   (ACELA1518)   (ACELY1715)   (ACELY1725)

### **Q& A with director Robert Connolly**

Have students independently read the Q and A with director Robert Connolly (*Paper Planes* pages 170-175) before forming pairs. Randomly allocate the questions listed.

Do a think-pair-share. Use a stopwatch and allow two minutes to think individually about the question. Now have each student work with a partner and discuss the question, their ideas and ask questions of their partner about their thoughts on the question (2-5 minutes). Finally each pair shares their ideas with the rest of the class. Reconvene the pairs to talk about their

thinking after the whole class 'share'.

Independently each student does a 'quick write' of about one paragraph related to the question they have been discussing. Alternatively small groups could prepare and act out a Q and A with one of the characters with the chosen character staying in role.

<b>Questions for think-pair-share</b>
Robert Connelly said the main reason he wanted to make this film was 'we thought it would be cool to make one that would show them (his daughters) young Australian heroes on the big screen'. Do you think he succeeded in doing this? Who were the heroes of this film and why?
Why do films take so long to write? How do you think the time compares to writing a novel? How well did the author translate the visual and audio features of the film into print? How well is information about the characters, setting and dialogue conveyed in print form?
The director of <i>Paper Planes</i> used some 'help' to get the paper planes to fly and to film them. How effective were the techniques he used in the film?
Do you think there are particular challenges for child actors?
Was there anything in the interview that surprised you? What other questions would you like to ask the director and why?

(ACELT1613) (ACELT1619)

### **Assessment Task**

Robert Connolly says he hopes there will be a sequel to *Paper Planes* as they (the director and film crew), would like to see what other kinds of adventures Dylan might have. 'And we've had a lot of interest about what happens next for Kevin too, so hopefully we will get to make another one.' (p175)

Have students work in small groups and do an outline for a sequel with either Dylan or Kevin as the main character. Students can present their outlines to the class as a storyboard or as a glogster. Assess by determining how students demonstrate their understanding of character, story sequencing and setting. Follow this up by asking students to individually write a reflection about the experience of the group project, the role of teamwork as well as a personal comment on the strengths and challenges in their sequel.

(ACELT1803) (ACELT1627)

### Explore the Characters

A brief description of each character is provided, followed by quotes. The learning activities included can be used in a range of ways. Some of these engage students within the class setting and others can be completed individually. The character descriptions can be added to the class blog.

- Put the class into eight groups and randomly allocate one of the eight characters to each group (Dylan, Dad (Jack), Kevin, Kimi, Maureen, Grandpa, Mr. Hickenlooper and Jason).
- Using a stop watch allow four minutes for each group to brainstorm the qualities of their character.
- As they report back use some of the quotes or questions provided below to prompt more thinking and discussion. Allow other groups to prompt and ask questions.
- Now give each group five more minutes to add to their list. Encourage them to refer back to the text.
- Using their list, have each group do a joint construction to describe the character. This is short quick writing. Alternatively each group can do a Hot Seat activity.

'Hot Seat'. Divide the class into 6 groups. Give each one a character. Each group must select one person to take the 'hot seat' for their character. Then they write 2 questions to ask each of the other characters. As each character takes the 'hot seat', they must answer as authentically as they can as other groups ask them questions.

After some quick whole class sharing, have students do the character matching activity individually or in their group.

### Questions and quotes to prompt the groups

**Dylan** is in 6<sup>th</sup> grade goes to a small school in a little town called Waleup in the middle of the Western Australian desert. The town is described as 'beige', this colour referring to how ordinary the town is.

Dylan's friend is the eagle he calls Clive who he feeds each day on the way to school.

Ed Oxenbould stars as Dylan in the film. Dylan says, 'It's an excellent feeling when a plane leaves your hand and soars into the sky. It's like hitting a cricket ball for six or scoring a goal in a footy match.'

*Stunned, Dylan can't believe it. He did it! He found his winged keel*

*and he won! And broke the world record! And created something beautiful and surprising.'* (p 165)

**Jack**, Dylan's dad, is still grieving for his wife who recently died in a car accident. He hasn't worked since the accident and seems to struggle supporting his son.

*Why do you love it so much? It seems Jack genuinely wants to know. 'Because, for those few seconds when the plane is flying I can forget.'*

*'Forget what?'*

*Dylan hesitates, then says it, 'This.'* (p124)

What is Dylan referring to? How do you think Jack feels at this moment?

*His plane circles around and flies back towards him. It quickly gains altitude. He realizes it's too high for him to catch as it soars overhead. Then it slows and loses altitude – and gently lands in the palm of an upturned hand. Jack's hand.'* (p 166)

Think about this scene in the movie. What emotion did you feel? What contributed to that feeling (think about the music)? How do you think Dylan felt at that moment? How did Jack feel?

As the story begins **Kevin** is the student in the class who jokes and tries to embarrass Dylan by laughing at his old phone. Kevin comes to Dylan's house to continue his jeering but ends up helping him with his research into things that fly. After the rocket nearly shoots them both down Kevin apologises to Dylan. Dylan remembers his mother's advice that everyone deserves a second chance and they become mates.

What made Kevin change?

Comment on Dylan's response to Kevin. *Dylan nods an acceptance. 'It's OK. Just don't be a bully. I can't stand bullies.'* (p 44)

**Kimi Muroyama**, played by Ena Imai, is the paper plane champion visiting from Japan for the Australian Junior Paper Plane Championships. She is Japan's current paper plane junior champion.

Kimi is portrayed as quiet and polite. Dylan notices Kimi as she is so colourful (compared to his 'beige' world). She and Dylan quickly become friends during the Sydney championships. They decide to keep in contact via Skype. Kimi seems quite wise in some of her conversations with Dylan.

*'My father always says we should look to the natural world for answers to life's challenges . . . '* (p 93)

**Maureen** is the competition's enthusiastic coordinator and is described as 'very excitable'. She clearly loves paper planes and was a winner herself in 1999 with a controversial design called The Ring.

Jason laughs at Maureen when she is welcoming the children to Sydney. She says nothing. Why? (p76)

Why didn't Maureen say something when she didn't believe Dylan's story as to how he sprained his arm? (p 138)

**Grandpa (George)** lives in the town in a retirement home. He is quite a character and is always there for Dylan. We learn a bit about Grandpa from the flashbacks to when he was a pilot in World War 2.

When he breaks into the Air Museum we get the impression the police know him very well, which leaves us with the idea this isn't the first time Grandpa has been in trouble. Why didn't he get into more trouble from the police? (pages 60-66)

**Mr. Hickenlooper** is teacher in the small rural school Dylan attends. He seems to be a laid back and well-liked by the students.

My Hickenlooper is quite friendly to Dylan and even helps at the garage sale. Do you think that is unusual?

*He's heard Mr. Hickenlooper say it lots of times in class but now he actually understands what he meant: practice **does** make perfect.'* (p 33) Think about this and the other advice Mr. Hickenlooper gave Dylan.

### **Jason**

Jason is Dylan's rival. He seems intent on winning and to care little about what others think of him.

How would you describe his relationship with his father?

How do you think Jason felt in the park in Tokyo when Dylan confronted him?

### Character Matches

Give each student a sheet with the quotes from the characters. Working in pairs have students match the quotes with the characters.

This could also be played as a BINGO game in small groups.

Dylan	<p>A moment that had been good now blows chunks. He's starting to realise that's what life's like: good things and bad things will always happen – and sometimes only minutes apart! (p 105)</p> <p>'Everyone loves a winner, don't they? (p 146)</p> <p>'I found my winged keel.' (p 166)</p>
Jack	<p>'So what's your winged keel? What's the thing that makes your plane special?' (p 38)</p> <p>'I'm sorry for everything . . . I promise I'll do better. You'll stick by me, yeah?' (p 166)</p>
Grandpa	<p>'See you on the flip side kiddo.' (p 67)</p> <p>'I only ever flew power aircraft so I don't know a great deal about gliders. Guess there's only one think for it . . . You'll have to put your thinking cap on.' (p 31-32)</p>
Kevin	<p>'It doesn't get much closer than that.' (p 44)</p> <p>'Mates. . . I've never had one of those before.' (p 45)</p>
Kimi	<p>'Winning or losing doesn't matter. . . It's really about . . . making something beautiful, or surprising'. (p 142)</p> <p>'Friends don't keep secrets.' (p 140)</p>
Jason	<p>'Every time I turn around you're gabbing on with some competitor or one of the parents. You should be focused on me. They're the enemy.' (p 129)</p> <p>'I don't need luck.' (p 157)</p>
My Hikenlooper	<p>'Come on, people. In they go. Give 'em up, Mary. You too, Ringo. Quick sticks. The sombrero waits</p>

	for no one.' (p 9)  'Well, that was kind of embarrassing.' (p 26)
Maureen	'Welcome, welcome, welcome! You have all been chosen for this competition because you have a great gift.' (p75)  'This is it. The final challenge.' (p 94)

(ACELA1516) (ACELA1782) (ACELT1613) (ACELT1619)

### **Map the relationships**

This is a text about self-belief, about independence and about refusing to give up. But it is also a text about relationships. Dylan Webber has a capacity to keep going no matter what. Think about his relationships with the other characters. In each of those relationships, what encouraged him? What discouraged him?

Think about Dylan's relationship with his father, his past relationship with his mother, with Clive, Mr. Hickenlooper, Kevin, Kimi and Jason.

### **Writing activity.**

Ask each student to choose one of the relationships as a topic.

Then choose a role (either Dylan or the character they chose) and plan to write as that person.

Each student must first identify the audience and format for their writing. They might choose to write a description of the relationship between the two characters, a dialogue or a recount of the relationship over time.

(ACELT1616) (ACELT1622) (ACELT1623)

## **Bullies**

In *Paper Planes*, Dylan is bullied by both Kevin and Jason.

Talk about Dylan's response to this by re watching sections of the film and rereading the text.

<p><b>Kevin</b> Kevin teases Dylan about his phone (p 7). Kevin throws a ball of paper at Dylan (p.29) Kevin comes to the farm (p.41) Kevin offers to be mates (p.45)</p>	<ul style="list-style-type: none"><li>- Why did Kevin bully Dylan?</li><li>- What brought on the change in Kevin?</li><li>- Kevin and Dylan became mates. Do you think they will remain friends?</li></ul>
<p><b>Jason</b> Think about Jason's character and plot his feelings and emotions throughout the film. Think about how he was portrayed up to the point he said after the race, 'Congratulations. Your plane was fantastic.' (p167)</p>	<ul style="list-style-type: none"><li>- Jason changes right at the end. Why?</li><li>- Do you think he and Dylan will remain friends?</li></ul>
<ul style="list-style-type: none"><li>- Talk about what motivated each of these boys to bully others?</li><li>- What do you think motivated both boys to change?</li></ul>	

Revisit the school's policy on Bullying and investigate other websites and sources of information for students seeking it.  
(ACELY1709) (ACELY1719)

## **Explore the themes**

Engage the students in a Jigsaw activity. Divide the students into groups of five and give each student in each group a number between 1-5. Each group of five is allocated one theme from the texts.

Group 1: Relationships

Group 2: Friendship

Group 3: Competition

Group 4: Independence

Group 5: Loss

Each group needs need to recall four examples in the film where this theme is explored and then four quotes in the book that relates the theme. The group will then create a question related to their theme.



Rearrange the groups so that the new groups have one person from each of the first groups. This will mean that each member of the new group will have discussed a different theme in the first group.

As in a traditional jigsaw activity, each group member becomes the 'expert' and must teach the rest of their group what their previous group discovered about their theme. The groups try and answer each thematic question together.

### **Assessment Task**

Power Writing (on themes). Assess the first draft writing in relation to the depth of understanding about the theme.

(ACELA1516)   (ACELA1782)   (ACELY1711)   (ACELY1713)  
(ACELY1723)   (ACELY1801)

(ACELY1724)

### **Journal Writing**

When we have goals and dreams we find ways to support ourselves in achieving those things. Dylan was very resourceful in working towards his goal. One of Dylan's strategies was to keep a journal. He recorded his research into flight and his various designs. Dylan also kept some personal thoughts about his mother in his journal as these memories were part of him reaching his goal and coming to terms with his family's past. The journal contained information he collected along the way as well as his inspirations. Some of this information he translated into 'rules' for himself. These four rules represented something significant he discovered about flying paper planes.

Rule 1. USE A TAIL FIN TO STABILISE YOUR PLANE. Make sure you stabilize your plane because if it doesn't have a tail fin, it might chase you across the yard.

Rule 2. WING FLAPS CAN KEEP YOUR PLANE IN THE AIR. By changing the angle of the wing flaps you can change the plane's altitude while avoiding enemy fighters.

Rule 3. A LONG WINGSPAN CAN KEEP YOUR PLANE IN THE AIR LONGER. The wider the wingspan the longer the plane will stay in the air. That's how Clive manages to circle around up there for so long. Page 109

Rule 4. UNDERSTAND AND RESPECT THE PAPER. The more you

experiment with it the better you can understand what it can do, even if you have to deal with a bully halfway through.

Have the students find the all rules that Dylan made and discuss the event or person that led him to make that rule.

- Could someone have just told him these things? If yes, who?
- In the end what was the most important finding that led to his success?

Introduce students to journal writing. It can take a variety of forms. In Dylan's case he recorded his research as well as his thoughts but a journal can also track daily events, daily learning (a learning journal) or a variety of other things.

The audience and purpose for a journal is important too. Dylan shared his with Kimi, although a little reluctantly at first.

Consider starting journal writing as a class. Support each student in deciding on the content. Perhaps each student can set their own personal goal. Suggest that the audience be the class (this must be established before beginning, as it will impact on the content). The journals can be completed at home or in spare time in class. If left in an accessible area of the classroom, other students can read the journals and leave comments and suggestions on sticky notes (so as not to deface the journal as some will be a work of art).

### **Complete the unit**

Complete the unit by revisiting the writing tasks set at the beginning of the unit. Assess the persuasive and procedural texts and agree on the format for your own paper plane competition. Display the procedure agreed upon.

Review the key learning of the unit via the class blog and the students generated questions.

Provide some time for students to research their paper plane design. Suggest they track the designs Dylan used through to his final paper plane inspired by Clive.

If there are students who choose not to participate they may take a role in filming and reporting on the event.

## Resources for the unit and student research

<b>The author and film director</b>	<a href="#">Steve Worland</a> and <a href="#">Robert Connolly</a>
<b>Reviews and interviews</b>	<p><a href="#">Book review</a> of Paper Planes</p> <p><a href="#">Newspaper article</a> prior to the release of the film</p> <p><a href="#">Review</a> after film release</p> <p>Newspaper <a href="#">article</a>.</p>
<b>The inspiration for the movie and the paper plane pilots</b>	<p><a href="#">Interview</a> with Dylan Parker and James Norton, paper plane champions from Canberra.</p> <p>See pages 178-179 of <i>Paper Planes</i></p> <p>The <i>Paper Planes</i> <a href="#">website</a> featuring the movie trailer, paper plane designs and much more.</p> <p><a href="#">Tips</a> on paper planes from James Norton and Dylan Parker. See pages 180-188 of <i>Paper Planes</i> for more tips and tricks and pages 190-193 for things you might not know about paper planes.</p>
<b>More on Paper Planes</b>	<p><a href="#">Folding instructions</a> for ten paper planes including The Ring (Maureen's prize winning design).</p> <p>The <a href="#">science</a> behind paper planes.</p> <p>The <a href="#">official website</a> of the worldwide paper plane contest 2015.</p> <p>Planning a paper plane <a href="#">competition</a></p> <p>The USA <a href="#">National Paper Airplane Day</a> held 26 May annually.</p>
<b>Flashbacks in the movie</b>	<p>Flashbacks were used in the movie to show the memories of some of the characters. We saw scenes where Jack was remembering his wife and Dylan his mother.</p> <p>Grandpa's flashbacks were related to his time as a pilot in World War 2. The images seen came from the <a href="#">National Film and Sound Archive</a>.</p>

<p><b>Origami</b></p>	<p>Folding paper planes is a form of origami. Origami is the Japanese art of paper folding. The word origami comes from the Japanese words 'oru' meaning to fold and 'kami' meaning 'paper'.</p> <p>Explore some of the websites for information and instructions to make a range of things from paper using this art. The sites include <a href="#">animated</a> and <a href="#">video</a> instructions.</p> <p>Explore the <a href="#">mathematic rules</a> that govern paper folding.</p>
<p><b>The movie locations</b></p>	<p><a href="#">Perth</a> Western Australia</p> <p><a href="#">Tokyo</a> Japan</p> <p>When researching the locations, think about the contrast between the small town where Dylan lived in Western Australia and Tokyo.</p>
<p><b>The Winged Keel</b></p>	<p>Dylan's father told him how in 1983 Australia won the <a href="#">America's Cup</a>, yacht race. The secret was Ben Lexen's revolutionary and controversial <a href="#">winged keel</a> that represented a radical change in the design of the keel. In order to win the Paper Plane Championship, Jack told Dylan he had to find his winged keel. To understand how significant that was, read more about the winged keel.</p> <p><a href="#">Australia II</a> and the crew, 30 plus years on.</p>
<p><b>Writing Resources</b></p>	<p>Persuasive writing NAPLAN 2013 <a href="#">marking guide</a>.</p> <p>Writing <a href="#">procedures</a></p> <p>Using a <a href="#">double entry journal</a> and <a href="#">journal writing</a>  <a href="http://www.decd.sa.gov.au/northernadelaide/files/links/Double_Entry_Journal_Infor.pdf">http://www.decd.sa.gov.au/northernadelaide/files/links/Double_Entry_Journal_Infor.pdf</a></p>
<p><b>Soundtrack from the movie</b></p>	<p>The soundtrack is integral to the movie and the highs and lows of the characters and events. Original tracks are by Nigel Westlake.</p> <p>Some tracks feature the <a href="#">Melbourne Symphony Orchestra</a>.</p> <p>Songs included:</p>

	<p>Beauty In the World by Joshua Lopez, Natalie McIntyre, Kannon Cross, George Reichart Performed by Dami Im</p> <p>Bow River by Ian Moss Performed by Cold Chisel</p> <p>Milkshake by Hugo and Williams Performed by Kelis</p> <p>Learn to Live by L Attar, L Carrick, C Doyle Performed Lior</p>
<p><b>Books to screen</b></p>	<p>Australian Television Foundation: Watching the film before reading the books can be a strategy to support reluctant readers. <a href="http://actf.com.au/teaching_resources/res/10257#edresource">http://actf.com.au/teaching_resources/res/10257#edresource</a></p> <p>Developing a film script from a book <a href="http://actf.com.au/teaching_resources/res/10057#edresource">http://actf.com.au/teaching_resources/res/10057#edresource</a></p> <p>From TV to a Book <a href="http://actf.com.au/teaching_resources/res/10035#edresource">http://actf.com.au/teaching_resources/res/10035#edresource</a></p> <p><u>Article</u> From TV to Books: How Movies and TV Shows Bring in a New Reading Audience</p>