

Descriptive writing

Teacher notes: The Jungle

Descriptive writing is an important and enjoyable aspect of English.

This resource pack exposes pupils to descriptive writing. It prompts them to use comprehension and prediction, as well as identify and analyse writers' methods.

It also allows students to use the text as a prompt for their own creative writing.

The resources will:

- expose pupils to descriptive writing
- give pupils the opportunity to practice inference and descriptive skills
- give pupils the opportunity to practice reading and comprehension skills
- give pupils the opportunity to analyse writers' methods
- use texts as prompts for writing

National Curriculum Objectives:

- Develop an appreciation and love of reading, and read increasingly challenging material
- Reading high-quality works from English literature, both pre-18th and contemporary, including prose, poetry and drama
- Choosing and reading books independently for challenge, interest and enjoyment
- Learning new vocabulary, relating it explicitly to known vocabulary and understanding it with the help of context and dictionaries
- Checking their understanding to make sure that what they have read makes sense

The Jungle

The jungle was a symphony of sound, a chaotic crescendo¹ of chirping cockatoos, bustling bees, and screeching parrots². The dense foliage formed above like a green canopy, blocking out the sun and casting the forest floor in a dappled³ light. The air was thick with the scent of damp earth and rotting vegetation, a heady mixture that was both stimulating⁴ and overwhelming.

As I ventured deeper, the trees seemed to close in around me, their thick trunks and gnarled roots forming a natural barrier. The ground beneath my feet was spongy and uneven, the mossy earth giving way to a bed of fallen leaves that crackled underfoot.

The jungle was alive with movement, a never-ending ballet of fluttering butterflies and scurrying insects. The leaves rustled and whispered secrets, as if they were alive and aware of my presence. I felt as if I was being watched, as if the jungle was a living, breathing entity that was using me as

I came across a clearing, and the jungle opened up to reveal a small pond, its surface like a mirror reflecting the sky above. The water was a deep, dark blue, and it was alive with diving fish and croaking frogs. The lily pads floating on the surface looked like green islands in a sea of blue. The water was surrounded by ferns and wildflowers, their colours so vibrant that they seemed to glow in the sunlight. The sight was so picturesque that it felt like a dream.

As I continued on my journey I came across a group of monkeys swinging from branch to branch. Their fur was a rich, golden brown, and their eyes were bright and curious. They chattered and laughed, their voices like a chorus of children at play, *mischievous little boys*⁵, darting through the trees causing chaos and joy.

It was a place of contrasts, a place where beauty and danger existed side by side. The bright, colourful birds were also known to be fierce predators, while the delicate flowers were also home to venomous⁶ snakes. The jungle was a place where the strong survived and the weak were left behind. It was a harsh, unforgiving place, yet it was also a place of

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Jacqueline Manuel, Sue Brindley



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Shakespearean Spaces in Australian Literary Adaptations for Children and Young Adults Michael Marokakis, 2022-07-29 Shakespearean Spaces in Australian Literary Adaptations for Children and Young Adults offers a comprehensive examination of Shakespearean adaptations written by Australian authors for children and Young Adults The 20 year period crossing the late twentieth and early twenty first centuries came to represent a diverse and productive era of adapting Shakespeare in Australian literature As an analysis of Australian and international marketplaces physical and imaginative spaces and the body as a site of meaning this book reveals how the texts are ideologically bound to and disseminate Shakespearean cultural capital in contemporary ways Combining current research in children s literature and Bourdieu s theory of cultural capital deepens the critical awareness of the status of Australian literature while illuminating a corpus of literature underrepresented by the pre existing concentration on adaptations from other parts of the world Of particular interest is how these adaptations merge Shakespearean worlds with the spaces inhabited by young people such as the classroom the stage the imagination and the gendered body The readership of this book would be academics researchers and students of children s literature studies and Shakespeare studies particularly those interested in Shakespearean cultural theory transnational adaptation and literary appropriation High school educators and pre service teachers would also find this book valuable as they look to broaden and strengthen their use of adaptations to engage students in Shakespeare studies

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English Journal, 1984

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