

# The Impossible BBQ

Poem by [Jackie Hosking](#) | illustrated by [Peter Sheehan](#)

EN3-7C | ACELT1618

**Write** opposing procedures – one for a year three student on how to pack for an Australian barbecue, one for an elderly person on how to pack for a picnic in Cornwall.

Read the poem as a class. Visit [World Easy Guides](#) to view a map of Cornwall. Ask students what they know about that part of the world. Use the poem as a hint – there are flowers and lush meadows and the need for an umbrella suggests rain.

As a class, brainstorm what people might pack for a picnic in Cornwall. Suggest that warm food such as roast chicken, pasties and tea in a thermos might be better suited for the cold weather. Point out the esky in the poem. Ask students what a person from Cornwall might use to pack their lunch. Encourage them to search the illustrations for clues.

Draw a two-by-two grid on the board. In the top two boxes, compare the picnic contents. Leave the lower two boxes blank for now.

View The Quiet Creative's YouTube video on [Writing a Procedure](#). Pause the video and have students take notes on what elements they'll need in a procedure (clear title, list of materials, ordered steps, tips).

Explain to students that they will be writing two procedures. The first will be a procedure written for a year three student on how to pack for an Australian barbecue. The second will be a procedure for an elderly person on how to pack a picnic in Cornwall. Ask students what the difference will be writing for the two audiences. Answers should include the language used (easier words and perhaps even diagrams for children), safety considerations for children, capability

considerations for an elderly person, how it's presented (perhaps more colourful and eye-catching for children).

In the grid on the board, complete the lower two boxes by comparing language choices needed for each audience.

Students should use the information in 'The Impossible BBQ' to assist when writing their materials, ingredients and method. For example, they should consider the type of food taken, the utensils required and the citronella and/or umbrella. Remind them to include paper cups, plates and cutlery in their materials.

It's up to students how they would like to display their opposing procedures. They can divide poster paper in half, do one procedure per side of the page, create a PowerPoint with two slides, or something of their choice.

Success criteria:

- Uses appropriate language for each audience
- Contains a clear title, list of materials, steps in correct order
- Uses information from The Impossible BBQ to inform writing

# Mother of the Forest

Story by John O'Brien | illustrated by [Greg Holfeld](#)

[EN3-1A](#) | [ACELA1516](#)

**Perform** a play with interactions requiring varying degrees of formality.

Read the story as a class. Explain to students that grandmother has the title of 'Mother of the Forest' but the story doesn't specify her powers or responsibilities. Ask what they think the status of 'Mother of the Forest' means. Answers may include a witch, a nature deity, a goddess.

Discuss world leaders. Who do students think is the highest authority? They may answer with presidents, prime ministers, kings, queens or emperors. Ask what type of language they would use if they met the Queen of England. Students are to pretend their partner is royalty and ask to borrow a pencil. Language should be along the lines of 'Begging your pardon, Your Royal Majesty, but may I borrow your pencil?'

Now tell students to pretend they're asking to borrow a pencil from their friend or sibling. Encourage informal language – 'Chuck us your pencil for a sec' is perfectly acceptable.

Students get into groups of three. They are to prepare three different plays as specified below.

Play 1: two children are lost in the woods and ask for directions from the Mother of the Forest

Play 2: two children are lost in the city and ask for directions from a palace guard

Play 3: two children are lost in the city and ask for directions from another child

For each play, a different student should give directions so every group member gets a turn. Students need to think about the degree of formality required when asking for directions. Suggest that those who think the Mother of the Forest is a deity could even give an offering for her services, like a lock of hair or a loaf of bread.

After rehearsals, students perform their plays to the class or record their plays on a tablet to be viewed later.

# Disco Bugs

Article by Tracy Morrow | photos by Alamy

[EN3-3A](#) | [ACELA1524](#)

**Design** an annotated life-cycle diagram of a firefly.

Before reading the text, ask if any student knows what's special about a firefly. Ask if students have come across fireflies in pop culture, for example, the song 'Fireflies' by Owl City or the character Ray in 'The Princess and the Frog'.

Read the text 'Disco Bugs' as a class. Ask students to share one interesting thing they learnt from the text with their partner.

Visit Butterfly Identification's webpage on the [Life Cycle of a Butterfly](#). Point out the various stages of the butterfly's life and how they're connected chronologically in a circle. There is also information beneath the diagram describing each stage in more detail. Explain to students that these are the annotated notes.

Students are to design a similar cycle with four stages for a firefly using information from 'Disco Bugs.' (Hint: most of the information they will need for the life cycle is under the subheading 'From small things, bigger things glow.')

They can also use other information about the adults from the text to assist with their annotated notes. Extra information about each stage of the firefly can be found at Thought Co.'s webpage [The Four Stages of the Firefly Life Cycle](#). A great example of an annotated firefly life cycle diagram can be found at [Firefly Development](#).

Success criteria:

- includes information from the text 'Disco Bugs' in their diagram
- has pictures depicting each stage of the life cycle of a firefly
- includes annotated notes about each stage of the life cycle of a firefly

# All things disco bug

How much do you know about those curious little disco bug critters?

Name:	Scientific family name:
Description	
Why they glow	
Flashing pattern	
Predatory behaviour	
Lifecycle	

'Disco Bugs' is a fun title for an article about fireflies. Can you think of three alternate titles that could be used for an article about glowing beetles?

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# Nervous Circus

Poem by [Neal Levin](#) | illustrated by [Sheree Fiala](#)

EN3-1A | ACELY1709

**Ask** a combination of open and closed questions to fix the problems at the circus.

Before reading, explain to students that yes or no questions, or questions that come with a single, easy response (such as Where were you born?) are closed questions. Questions that require more reflection and opinion (such as What did you think of that maths lesson?) are open questions.

Now that students understand open and closed questions, play the riddle game. Explain that Fred and Mary have been found dead on the floor with glass and water around them – how did they die? Students have to solve the puzzle by asking yes or no questions. If they ask open questions requiring more than a yes or no answer, redirect them to the correct line of questioning. You may also answer 'irrelevant' to questions that won't make a difference to the solution. The answer to the riddle is that Fred and Mary are fish whose bowl has been knocked over, therefore they died of suffocation.

Read the poem 'Nervous Circus.' Explain that students have been hired to fix all the circus problems. They must use open and closed questions to interview the employees of the circus, then use what they've learnt to recommend a solution. Highlight the fact that the employees are afraid they'll get fired, so they won't say outright what the problem is. The first one can be modelled for the class as below:

Tightrope walker:

Solution (to be revealed at the end): The tightrope walker (Ariana) is too uptight because the circus has just moved the elephant next to her sleeping quarters. The elephant snores all night so Ariana hasn't been sleeping well. To fix this problem, the owner will either have to move the elephant's area or the tightrope walker's sleeping quarters.

# Poem planning sheet

Use this sheet to add more detail to the members of this 'Nervous Circus'.

1. List the circus members mentioned in the poem. We have added the ringleader for you.
2. Make up a name for that character.
3. Describe the characteristics of the circus member in the third column.

Person	Animal	Characteristics
Ringleader	Mr Marvel	Loud boss of the group. A strict and effective leader.
Tightrope walker		
Acrobat		
Fire juggler		
Clown		
Ice cream man		
Audience member		

Write 'Open Questions' on one side of the board and 'Closed Questions' on the other. Have students suggest open and closed questions to start off with. Write their suggestions on the board.

Sample closed questions (answers are in brackets):

- What's your name? (Ariana.)
- Are you uptight because you're worried about something? (No.)
- Do you like your job? (Yes.)
- Do you do other jobs around the circus? (No.)
- Do you think you get paid enough? (No.)
- Will getting paid more solve your problem? (No.)
- Will taking a vacation solve your problem? (No.)

Sample open questions (answers are in brackets):

- How do you feel about working in the circus? (I like my job, but there are some issues.)
- What's wrong? (I'm uptight.)
- Why are you uptight? (I'm not sleeping well.)
- How can we solve your problem? (I won't say.)

Note that students will probably try to ask straight away for the solution, but the circus employees won't answer those questions outright. Students must ask the specific question 'If we do (blank), will that fix the problem?' that leads to the answer YES. In the case of the tightrope walker, they could use the sample answer to Why are you uptight? (I'm not sleeping well) to lead to further questions such as:

- Why are you not sleeping well? (There's a lot of noise where I am.)
- What sort of noise? (The elephant snores all night.)
- If we move your sleeping quarters to somewhere quieter, will that fix the problem? (Yes.)



The following interviews can be done in two ways:

1. The teacher is the interviewee while the class questions them

OR

2. In groups of four, students take turns being the interviewee as the others question them

To get students thinking about closed or open questions, they can put counters down on the left side of the table for every closed question they ask, and counters on the right side of the table for every open question they ask. Students answering questions must remember to only give information based on the question asked and nothing extra.

Solution for the acrobats:

The acrobats (Ned and Ted) are wired because the owner has started giving out chocolate bars in lieu of full payment and they are easily affected by the sugar. To fix this problem, the owner needs to either change the chocolate bars to something healthier, or pay them their full wages.

Solution for the fire juggler:

The fire juggler (Steve) is burning out because he works as a nurse during the day, looking after the circus owner's sick grandmother. By the time it gets to the evening show, he's exhausted. To fix this problem, the owner needs to hire a nurse from outside of the circus and let Steve focus on his performance.

Solution for the clowns:

The clowns (Milly and Tilly) are acting funny because they're under a lot of pressure. They've taken over the job from their mother and father, who were the best clowns in the country. They feel like they have to be even better than their parents or they'll be laughed right out of town. To fix this problem, the owner needs to reassure them regularly that they're doing a great job.

Solution for the ice cream man:

The ice cream man (Bob) is stressed out because he hasn't had a holiday in ten years. He wants to go away for a few weeks, but he doesn't trust some random person to do his job properly while he's gone. To fix this problem, the owner needs to let Bob interview potential replacements.

After students have found solutions to all of the employees' problems, ask whether they used more open or closed questions in their interviews, and which type of question they found worked better for coming up with a solution.

# The Water Girl and the Fire Drake

Story by Simon Cooke | illustrated by [Queenie Chan](#)

EN3-3A | ACELY1711

**Design** and **market** a common item to convince people to buy it.

Read through 'The Water Girl and the Fire Drake' as a class and have a short discussion on students' opinions of the story. Return to the start, where it says:

Clara sold water to thirsty folk who didn't trust the city's fountain, the same fountain from which she filled her barrel each morning.

Ask students what this means. Ensure everyone understands that Clara is profiting off selling water that is available for free. Highlight the part that says:

thirsty folk who didn't trust the city's fountain

and ask students why people might not trust the fountain. Answers may include the dirtiness of the water, the transferral of germs, the fact that maybe ducks swim in it, or children play in it. Encourage students to think of ways that Clara has managed to convince people to pay for her water that she also gets from the fountain. Answers may include that it comes in a barrel instead, which seems cleaner, or that the bowl or cup she offers to people is fancy. Explain that packaging can make all the difference when selling a product. Point out that Clara could have a sign on her barrel that falsely claims the water is fresh from a spring. Explain that sometimes products in the real world bend the truth when marketing their product.

Ask students if they would pay to drink water. There are water fountains at school and taps in the kitchen, but people still pay to buy bottled water. Have a discussion on what students think about this. What about paying to breathe fresh air? Explain that some people are selling mountain air in cans for countries that are dealing with high pollution. View The Hustle's article on [The Dystopian Business of Bottled Air](#). Whether or not students agree with the morality of selling air, the people who invented it are making a lot of money.

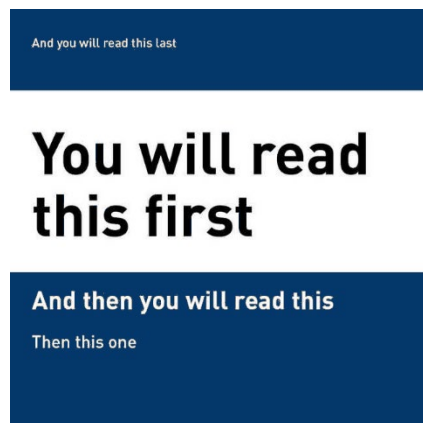
Students are to come up with their own marketing scheme to sell a readily available item (e.g. rocks, sand, ice, gumnuts) to a specific target market. Encourage them to think of creative gimmicks that will trick people into paying. They can add a few

embellishments, such as googly eyes to a rock, but remind them that the goal is to make money, not spend it.

Have students sketch a labelled design of their product. Ask them why people would buy their product when it's available for free. Remind them that packaging can make a difference, and to include a packaging design.

Once they have designed their product and packaging, students are to create an advertisement poster for their product. View the YouTube video [Persuasive Texts – Advertising](#) to give students a rundown on the features of an advertisement. As a class, go over the terms in the video to reinforce understanding.

For a deeper analysis, visit Visual Literacy's [Visual Links](#) webpage to examine features such as salience and reading pathways. Display the image below to encourage students to think of reading pathways when designing their advertisement.



Remind students to think of what would appeal to their target audience. They must also decide on a price – something that is low enough that people would pay for it, but high enough to cover packaging costs and make a profit. Things students should include in their poster:

- Bright colours and clear writing
- Persuasive language
- A picture of the product
- A clear reading pathway
- The price

Display advertisements around the room and have a class vote on which advertisement and product design would be most likely to convince people to buy it.

# Understanding character

Read 'The Water Girl and the Fire Drake' and answer the following questions.

1. Read the last paragraph of the story. Now fast forward five years and write the first paragraph of a new story, called 'Clara and Her Fire Drake'.

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2. List three things we know about the old keeper's character.

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3. List three things we know about Clara's character.

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4. List three things we know about the landlady's character.

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5. List three things we know about the fire drake's character.

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# The Crossing

Retold by Karen Jameyson | illustrated by [Ana Maria Méndez Salgado](#)

[EN3-7C](#) | [ACELT1614](#)

**Compare** and **contrast** two stories with similar morals.

Before reading the story, ask students if they know the story of the [Hare and the Tortoise](#), which can be found on the Library of Congress page. View the page for a short retelling. Ask students what a story moral means. Ensure students understand that it is the lesson the story teaches about how to behave in the world. Students might be familiar with the Hare and the Tortoise moral of 'slow and steady wins the race', or perhaps the moral on the Library of Congress page 'the race is not always to the swift.' Discuss these morals as a class. How might they be applied in the real world? A sample answer may be setting a steady progress, doing a bit each day, to complete an assignment. The assignment would be of a higher quality than someone who rushed at the last minute to finish their own.

Read 'The Crossing' as a class. Ask students what the moral of the story is. To assist with the discussion, ask what is happening at the end of the story, and what realisation the professor may have come to as the boat is sinking. A sample answer may be something along the lines of 'value life skills as much as academic skills', or perhaps 'misjudged values may be your downfall' (this second one will be useful for the next part of the activity).

Introduce the story of Why Emu Can't Fly, either from a school library book or viewing the YouTube retelling [An Aboriginal Story](#). Stop the video at 3 min 40 sec, or stop reading the story after Emu discovers he's been tricked.

In pairs, students complete the template found on page 8 of [Paired Passage Graphic Organizers](#). Using the worksheet, students compare and contrast the stories of The Crossing and Why Emu Can't Fly in regards to their similar morals. Emu's values of being the best allowed him to be tricked by the brush turkey, just as the professor's values of academia over general life skills may have doomed her. The stories approach this moral from different angles (the professor's superior attitude

over the river man, who ended up having the more important skills; Emu caring what others thought of him so much that he allowed himself to be tricked and lost his wings as a result). Students can examine these aspects in greater detail in the lower half of the worksheet.

# Dossier of Discovery: Food-Tasting Trickery?

Article by [Anne Renaud](#) | photos courtesy of Craig Hepworth

[EN3-2A](#) | [ACELY1714](#)

**Design** a menu using the miracle berry as the main attraction.

Before reading the article, ask students what they think is the most interesting/different/strangest food they might find at a restaurant. Example answers may be raw fish, crickets, witchetty grubs, lambs' brains, frogs' legs, snails. Ask if anyone has tried these foods, or would be keen to try them one day.

Read the article 'Food-Tasting Trickery?'. Ask if students would like to try these miracle berries, then ask if they would try all the foods listed at the beginning of the lesson if they could have a miracle berry first.

Explain that students are to design a restaurant menu with the miracle berry as the main attraction. They should serve foods that can accompany the berry in order to give patrons the best experience.

The menu should have:

- A restaurant name and logo
- A short explanation of how to use the berries (hint: the menu should tell patrons to try their chosen meal first without eating the berries and then continue dining after the berry experience)
- Foods that are included in the article to enhance the patron's experience (citrus fruit, cranberries, vinegar or pickles can be turned into a chicken lemon dish, fruit salad and pickled fish on the menu)
- Separate areas for appetisers, mains, desserts and drinks
- Prices

Some example menus can be found Must-Have Menus' page [Restaurant Menu Templates](#).

# Revenge of the Pickled Warberdroober Workers

Play by Belinda Lees | Illustrated by [Kerry Millard](#)

[EN3-7C](#) | [ACELA1518](#)

**Create** nonsense words that can turn a serious text into a comedy.

After reading the play as a class, ask students to find the nonsense words. Answers: warberdroobers, grobbledonkers, creblewhimples, mompawompas. Discuss with students why the author used these words (they're imaginary creatures) and why these particular words rather than an easier make up word like vlep. Explain that the large, clunky words follow basic spelling rules and are easy to read aloud, but the reason they're so long is for comedic effect. Performing a play while pronouncing these words is intended to entertain.

Ask if anyone's read a Roald Dahl book and can name some nonsense words (movies can also be included). Those familiar with 'Charlie and the Chocolate Factory' could come up with Oompa-Loompas, while those who've read or seen 'The BFG' might remember snozzcumbers. Visit Parade's page on [Charlie and the Chocolate Factory Turns 50! Roald Dahl's Most Glorumptious Made-Up Words](#) to view other nonsense words.

In pairs, students discuss what makes the list of words humorous. After discussions, pairs can share their thoughts with the class. Answers may include that the words are long (often four-syllabled compound words) but uncomplicated, that they are sometimes made up of known words combined, they have a lot of 'zz', 'oo' and 'mp' sounds to enhance the ridiculousness.

Invite students to brainstorm their own nonsense words. Write answers on the board. Encourage four-syllabled compound words in the style of the play – snobblewhackers, tripperlickers, konkykrumpers. Once students have had enough practise, they should independently come up with at least three more.



Students are to select a paragraph of text from 'The Water Girl and the Fire Drake' on pages 18-24 in this issue of 'Touchdown'. A good one for this task is:

Soon they met the enemy. At the sight of the fire drake, the soldiers fled down the streets and over the broken city walls. They left behind their tents and engines of war, fleeing across the river and beyond, taking with them tales of a city protected by a fire drake.

Instruct students to identify the common nouns (remind them nouns are person, place, animal or thing) in their chosen paragraph. The common nouns in this paragraph are: enemy, fire drake, soldiers, streets, walls, tents, engines, river, tales, city. Explain to students that they are to replace some of the nouns from the paragraph with their nonsense words. Remind them that not every noun should be replaced, or it will be too difficult to read. Characters are the best nouns to be replaced, and perhaps one item.

For example, the above paragraph can be changed to:

Soon they met the snobblewhackers. At the sight of the konkykrumper, the snobblewhackers fled down the streets and over the broken city walls. They left behind their tripperlickers and engines of war, fleeing across the river and beyond, taking with them tales of a city protected by a konkykrumper.

Make sure students maintain the same nonsense word for the same noun. Above, the snobblewhackers are both 'enemy' and 'soldiers' because they are the same thing.

Once students have replaced their words and read the paragraph to a partner, ask the class whether they think the inclusion of nonsense words has changed the tone of the text. Students should identify that language choice is important when authors aim to achieve a certain type of text.

**Extension:** Students rewrite a portion of the play and change the nonsense words to common nouns. For example, if the warberdroober was a T-rex on ice instead, it might make the scene a little scarier!

# The Fellowship of Splendour

Story by [Jenny Robson](#) | illustrated by [Gabriel Evans](#)

[EN3-3A](#) | [ACELY1712](#)

**Research** and **write** a postcard from one of the places listed in the story.

Read the story as a class. Ask students what they think was the source of the noise. Ask students if they'd like to discover the source for themselves. Tell them to imagine they will follow the same quest as the narrator of the story. As they travel, they'll send postcards from the various places they've visited.

Ask students to define a postcard. Ensure they understand:

- it is made of card or a thick piece of paper
- it is often used by tourists to send home during their travels
- it usually has a photograph or illustration of an iconic place or subject of the location on one side
- it is blank on the other side to write a short letter in first person
- the blank side also has a space on the right for a mailing address
- it doesn't require an envelope
- it needs a stamp, usually placed on the top right of the blank side

There is a WikiHow on [How to Write a Postcard](#) to view with the class.

Students are to choose one of the following places and experiences to write their postcard about:

1. The sands of the mighty Sahara Desert, where they've lain beneath the stars and listened to the wailing of the sand-winds as they crest the dark dunes.
2. The forests of Siberia, where they've stood beneath the tallest tree and listened to the softest falling of snow on its branches.
3. The icefloes of deepest Alaska, where they've listened to the song of the humpback whale.
4. Sailing up the Amazon River, where they've sat beside a waterfall for a full day while the water crashes down without end.

5. In Asia, where they've stood in a wild rainstorm without protection, lifting their head to the heavens while thunder booms and rolls and shudders through the clouds.

Students must describe their experience but also include some information about the place they've visited. They can use the internet to research information about the weather and geographical features of their chosen place that they can include in their postcard. If a student has chosen the fifth option, they can select any place in Asia (e.g. India, China, Indonesia) to research.

Some example lines from a postcard:

- We trekked on camels across the Sahara Desert, where it can get to close to 60 degrees during the day! Luckily, it was only a mild 45 degrees while we were there, but it got down to minus 4 degrees during the night.
- The song of the humpback whale was truly beautiful and will haunt my dreams forever. We had to lie on an ice floe, which is a large chunk of floating sea ice. It was freezing! We had to wear gloves and snow boots and thick coats to stay warm.
- Tokyo was bustling with people when we arrived, but once we took the bullet train to the country areas, it was much quieter.

Using rectangular card, students are to write a good copy of their postcards, along with an invented mailing address on one side, and illustrate their chosen place on the other. Display postcards around the room once completed.

# Spring Walk

Poem by [Lorraine Marwood](#) | illustrated by [Matt Ottley](#)

[EN3-7C](#) | [ACELT1616](#)

**Identify** the characteristics that define the illustrator's style and **create** artwork using those same characteristics.

Read the poem as a class or watch the [video](#) if you are a digital subscriber. Ask students to examine the illustration and discuss with a partner as many things as they can about the illustration in their own terms. Visit Matt Ottley's [artworks](#) webpage to examine his other illustrations.

Instruct students to find artworks that have the same aspects as the 'Spring Walk' illustration in terms of:

- salience (focal points)
- gaze (where the figure in the illustration is looking)
- positioning of elements (off-centre or centred)
- shots (low angle vs high angle/mid-shot vs close-up vs long-shot)
- lighting
- colour
- line
- space

More information about these terms can be found on Visual Literacy's [Visual Links](#) webpage.

If you have a digital subscription, you can complete the interactive [activity Identifying Ottley's Style](#)

Once students have a good idea of Ottley's technique, ask them to summarise the characteristics of his style. Answers may include:

- his use of light in sunrays
- his tendency to have his characters off-centre with their gaze in the distance
- his soft lighting
- his liberal use of space.

Students now create their own artwork on poster paper in Ottley's style, using these aspects. They are allowed to choose another story in this issue of 'Touchdown' to inspire their artwork, or they can come up with their own setting and characters. Watercolour would be best, but students can also use coloured pencils to imitate Ottley's soft lighting.

# Create a spring-themed poem

Spring has sprung! Plan and write a poem that will make your readers believe that they are on their own spring walk.

Some things to think about:

- Set the scene for your reader.
- Will your poem have a twist or a complication?
- Make sure you appeal to the readers senses.

In the spaces below, record phrases describing how you felt on your spring walk. The first one has been done for you.

Sense	Word bank	Phrases
smell	flowers, crisp sweet, fresh, fruity	A hint of sweetness wafted by, fresh, crisp and fruity.
taste		
touch		
hear		
see		

Now rearrange your phrases to build a poem!