

Frogman (Interactive)

Story by [Janeen Brian](#) | illustrated by Fifi Colston

[EN3-2A](#) | [ACELT1609](#)

Respond to the text by making personal judgements about the main character's actions and motivations.

After reading the story, students complete the companion worksheet Frogman Story Review to start them thinking about the text and Rosie's motivations

Once the worksheet is complete, have a class discussion on Rosie's first action and her motivation behind it. Ensure students understand that Rosie took Frogman out of the aquarium because she believed Frogman was the only one in the classroom who knew it was her birthday and wanted to keep him. Ask students to consider whether they think this was a right or wrong action. Encourage them to keep Rosie's motivations in mind and to consider the following questions:

- Why did no one in the classroom know it was Rosie's birthday?
- Does it say something about how caring the teacher was?
- Why hasn't Rosie brought in cake for the others to share?
- Does she have any friends?
- How might these points factor into Rosie's motivations?

Have students place themselves across the classroom depending on whether they agree with her action of taking Frogman out of the aquarium. If they strongly believe she did the right thing, they go to the very front of the classroom. If they strongly believe she did the wrong thing, they go to the back of the classroom. Otherwise, they are to position themselves relative to the front or the back of the classroom depending on how closely they align with each side. If they believe there are solid arguments on both sides, they should be in the very centre. Go along the line and ask select students from across the room why they chose their position. Explain that this is a personal choice, and there is no right or wrong answer.

Students return to their seats. Write the following on the board for students to copy into their workbooks:

Rosie felt Frogman was the only one who knew it was her birthday and wanted to keep him → She took him out of the aquarium → FEELINGS

In place of the word “feelings”, students write their personal opinions on the action and motivation, as discussed in the previous activity. When complete, they repeat this text chain using the other actions and motivations they listed in the companion worksheet. Remind students to think deeper about Rosie’s motivations, including the fact that perhaps she doesn’t have any friends.

Worksheet – Frogman
Story Review

<p>Draw a front cover for the story</p>	<p style="text-align: center;">Plot</p> <p>Event 1: _____ _____</p> <p>Event 2: _____ _____</p> <p>Event 3: _____ _____</p>	<p style="text-align: center;">Setting</p> <p>Where was it set? _____</p> <p>Setting descriptions from the text: _____ _____ _____ _____</p>
<p>Draw the main character</p>	<p style="text-align: center;">Character Actions</p> <p>List some things Rosie did during the story.</p> <p>1. _____ 2. _____ 3. _____ 4. _____</p>	<p style="text-align: center;">Character Motivations</p> <p>Why did she do these things?</p> <p>1. _____ 2. _____ 3. _____ 4. _____</p>

Pollywog

Poem by [Kate Hart](#) | illustrated by [Michel Streich](#)

[EN3-4A](#) | [ACELA1500](#)

Identify the origins of certain animal names and **create** their own animal using a name derived from Middle English or Greek.

Before reading the poem, ask the class if anyone knows what a pollywog is. Allow students to guess, but don't give them the answer.

Read the poem as a class and discuss whether anyone was right about the definition of pollywog. Brainstorm where the word pollywog might've come from. Once students have been given enough time to consider the possibilities, write the word 'taddepol' on the board. Explain that this comes from Middle English, a form of English used hundreds of years ago. Ask students if they recognise the word. Once students have identified the word as 'tadpole', explain that it is a compound word of two root words, and separate the two parts:

tadde = toad

pol = head

Ask students again where pollywog might've come from, this time guiding them towards the similar origin of 'pol.' Write the word in Middle English, which is 'polwygle' then separate it into:

pol = ?

wygle = ?

Students should recognise that pol is head from tadpole. Allow them time to discuss and identify that wygle means wiggle. In this way, pollywog means 'head wiggle'.

In pairs or groups of three, students guess the origins for the following animal names:

- cephalopod
- hippopotamus
- rhinoceros
- octopus
- platypus

When they've written their guesses, students use either [Collins Dictionary](#), [Etymonline](#), [Merriam-Webster's Online Dictionary](#) or another source to find the real origins and see if they were correct.

Answers:

Cephalopod – head foot

Hippopotamus – river horse

Rhinoceros – nose-horned

Octopus – eight-footed

Platypus – broad-footed

Students now have the root for several words such as head, foot and broad. Explain that they are to invent their own animal. They can use different parts from different animals (for example the head and body of a gorilla with the legs of a kangaroo) or create a new animal entirely. They can draw their animal on blank paper, along with giving it a name that has a root from older languages such as Latin, Greek or Middle English. Write up the following terms for them to use as a mix and match, (or allow them to research words themselves, although warn them this is difficult):

uni – one

bi – two

tri – three

pod/pus – foot

cephalon/pol – head



platy – broad/flat

rhino – nose

keros – horn

tyrannos – tyrant

corpus – body

oculos – eyes

auris – ear

magnum – big

parvus – small

multus – many

King Arthur's Special Delivery

Play by [Bill Condon](#) | Illustrated by [Christopher Nielsen](#)

[EN3-8D](#) | [ACELT1608](#)

Identify aspects of the play that link to the myth of King Arthur then write a new play based on Robin Hood using the same linking techniques.

Before reading the play, visit Kiddle's web page on [King Arthur](#) and read through the information. Explain that students will be looking for links between the mythology of King Arthur and what's happening in the play. Students may take notes on things they think are important on the website before beginning.

In pairs, students read through the play, highlighting or taking note of any links between the myth and the dialogue.

Answers:

- Lancelot and Gawain are King Arthur's knights
- Night shift = "Knight" shift
- Mentions Camelot
- The round table
- The sword in the stone (Excalibur)
- The lady in the lake
- Mention of Merlin
- Holey Whale = Holy Grail

Ask students what techniques the author used to link the myth to the play. Answers include using and referring to some of the same characters, using puns and referring to famous elements from the myth.

Ask students what they know about Robin Hood. Students may be aware of characters such as Maid Marian and Little John, or aspects such as Robin Hood using a bow and arrow to steal from the rich and give to the poor.

In the same pairs as before, students visit Kiddle's page on [Robin Hood](#), Classic Stories' page on [Robin Hood](#), Kids Britannica's page on [Robin Hood](#) and any other useful websites with information about the story. They should take notes on main elements missed in the class discussion.

Once pairs have gathered enough information, they can work together to write a short play with the same base plotline – two delivery people bring things for Robin Hood, who is unhappy with their mix ups. Encourage students to think of who the delivery people might be. Little John, Will Scarlet and Maid Marian are examples. Ask students what relevant items the characters have delivered to Robin Hood (golden arrow, quarterstaves, archery target), who they might reference (Sheriff of Nottingham, Prince John, King Richard the Lionheart) and puns they can use for the mix ups (golden sparrow, half staves, a literal bull's eye).

Pairs may present their plays to the class when complete.

Success criteria:

- identifies connections between the original myth of King Arthur and the play
- identifies key points of Robin Hood
- writes a play that uses characters, references and puns that connect to Robin Hood

Earth Quest Four (Interactive)

Story by John O'Brien | illustrated by [Sylvia Morris](#)

EN3-3A | ACELY1703

Analyse world-building techniques used by the author then make personal judgements about the world.

After reading the story, if you have a digital subscription complete the Comprehending Earth Quest Four interactive activity to check student understanding

Explain that while the story is about three characters discussing their favourite game, the plot background explores a deep, rich world. Tell students that this is a clever technique for authors to slip world-building details into a narrative.

Students get into groups of four to complete a [placemat](#) on an A3 sheet of paper, where they write down their individual ideas, discuss and place agreed-upon answers in the centre of the page. The topic of the placemat is things they know about the world in the story Earth Quest Four. They must use clues from the text to assist them. Encourage students to find as many minor things as possible, such as the fact goblins are green. Answers include:

- it's common to fly dragons as transport
- elves and goblins used to be enemies, but joined together to fight Lord Doom
- Lord Doom has sent skeletal armies to try to take over
- Lord Doom is using sea monsters to support his invading armies
- things in the sea include ghost-sharks and wobble-whales

Once placemats are complete, groups share their answers with the class and allow other groups to add missing information to their central space on the placemat.

Now they have the details, students are to individually create a [PMI chart](#) exploring their 'Plus, Minus, Interesting' thoughts. They are to write their positive reactions to the world-building under the P column, their negative reactions under the M column

and things they found interesting but don't have a positive or negative reaction to under the I column. Encourage students to think about why they are placing each point in certain columns. For example, perhaps a student doesn't like stories about elves and goblins, so will be putting that information under the M column but thinks ghost-sharks sound cool and therefore puts it under the P column.

When columns are complete, students should reflect on whether the world building worked for them or not based on how many items are in each column. They can write a short, one-sentence opinion such as:

I liked/did not like the setting in this story because _____

EXTENSION: Students use world-building details they've been given to write their own story based in this fantasy world. The story can be about Lord Doom's armies, the goblin and elven feuds or anything else.

Rainforest

Poem by Denise Kirby | illustrated by [Matt Ottley](#)

[EN3-3A | ACELT1611](#)

Design a shape poem following the rhythm of the poem's movement capturing the map of a bushwalk.

Read the poem out loud to the class. Ask students what was different about this poem to other poems they've read. Students should notice the lack of a continuous rhythm when it comes to the placement of rhyming words.

Ask students if anyone has been on a bushwalk before. Ask them to think about how people move through a bushwalk, such as:

- meandering down long, winding paths
- jumping over small streams
- ducking under branches
- circling back the way they'd come

Tell the class you will be reading the poem again, but this time everyone reads together. Explain that they should be thinking about which parts of the poem denote which parts of the bushwalk. Read the poem again as a class, then discuss what students think. Possible answers include

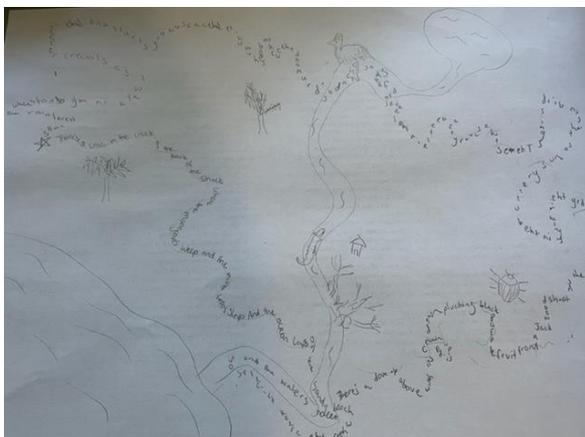
- "at the back of the shack" has rhymes in short, sharp succession and therefore might denote climbing down rocks or jumping over a stream
- in the first stanza, weep and sleep are close together, but meet is four lines down, which perhaps could denote circling back

Read the poem a third time, this time with everyone clapping each time they hear a rhyme. This should give them a firm idea of the short, sharp rhythm versus the longer lines.

Take students to the playground with copies of the poem. In pairs, tell them to find a path along the playground that follows the rhythm of the poem. Ask them if they would scramble up the ladder for “at the back of the shack” because the rhyme makes it feel fast, while they might go down the slide for ‘and the ocean laps on the sandy beach where the creek trickles out’ because it’s longer lines without a rhyme. Give them time to think about the movement of the poem and explore what the rhythm means.

When students return to the classroom, give each an A4 paper and have them draw a faint line showing movement of the poem that might match a bushwalking path. When they’re happy with their path, they write the words of the poem along the line. Once finished, students decorate the map with details such as rivers, trees, fallen logs etc. Encourage them to use images described in the poem.

An example sketch is included to give a rough idea of what the final product should look like. Encourage students to fill the whole page with detail, outline after sketching and colour in.



Wicked Red Riding Hood

Story by Margaret Mahy | illustrated by [Tohby Riddle](#)

EN3-2A | ACELT1798

Write a listicle with a clickbait title using information from the story.

After reading the story as a class, ask students if they've heard of other stories that deviate from popular fairy tales, perhaps putting the villains in a more appealing light. Examples may include Disney's Maleficent, The TRUE Story of the Three Little Pigs by A. Wolf (as told by Jon Scieszka), Wicked by Gregory Maguire and Disney's Cruella.

Explain to students that they have been hired by Lucy, who wants to spread the word about the alternate story of Little Red Riding Hood. Ask students how they might get the story out quickly. Once students have discussed going viral on the internet (the third definition on Dictionary.com's page on [viral](#)), ask what sort of things go viral. Students may recognise that videos on Tik Tok, memes and Reddit/Facebook posts can be spread quickly. Explain that students are to write a listicle for Lucy using a clickbait title. Ask if anyone knows what this means.

Ensure students understand that a listicle is an article that has a list, usually with some extra detail. Each item in the list often include links, pictures or screenshots. For extra information, visit [process.st's](#) page on [listicles](#).

Explain that to get people to read their listicle, students should create a clickbait title. The definition can be found on Merriam-Webster's page on [clickbait](#), with a more detailed explanation (including examples) on GFC Global's page on [What is Clickbait?](#)

To start, ensure students understand what they need to have in their listicle. It should include variations to the story of Little Red Riding Hood to give readers a new understanding of the old fairy tale. Ask what kind of clickbait title students can use to draw readers in. Sample answers include:

- Seven Things You Didn't Know About Little Red Riding Hood (#4 will shock you!!!)
- You Wouldn't BELIEVE These Nine Lies from the Story of Little Red Riding Hood
- The Truth About Little Red Riding Hood: 11 Things That Will Blow You Away

Students go through the text to note information that would shock readers if they knew the truth. Sample answers include:

- The grandmother was an old Robber Queen
- The grandmother wanted the wolf's pelt as her fur tippet
- The wolf Flora was tricked into the house by Little Red Riding Hood
- The wolf Flora was a vegetarian (apart from the occasional rabbit)

Once they have enough information, students type up their listicle on [Word](#) or another digital program, with a heading and pictures/links/screenshots or whatever else they think will keep readers engaged. Remind students that each item on the list needs to be short and sharp (usually only a sentence or two, with a single picture or screenshot). Explain that listicles often have an uneven number of items, which seems to appeal more to readers.

Students can either display their work on the board or print it out to hang around the classroom.

EXTENSION: Students create another listicle in the same style but using a different villain-turned-hero (or victim), such as the sea witch from *The Little Mermaid*. They can write a narrative about it first if it helps with their facts.

Killer Colours

Article by Karen Wasson | photos by Alamy

[EN3-3A | ACELY1702](#)

Design a colour wheel with images inside portraying each way the colours have been obtained in the past.

After reading the article as a class, ask students to identify the seven colours of the rainbow. Introduce the mnemonic ROYGBIV – red, orange, yellow, green, blue, indigo and violet to help remember the colours in order.

Ask students what a colour wheel is. View a [basic colour wheel](#) on Google images. In pairs, students read through the article again, writing down information on how some of the colours from the colour wheel used to be made.

Answers:

Red – killing, drying and grinding cochineal

Green – using arsenic

Purple (violet) – soak sea snails in urine and leave them to rot in the sun

Once students have this information, they can look up what was used to make other colours in the rainbow wheel, either doing their own research or using the webpages below:

Orange – [History of the Colour Orange](#)

Yellow (and others) – [Dyeing with Turmeric](#) or [Natural Yellow Dyes](#)

Blue – [Blue Dye in History](#)

Indigo (similar to blue) – [The History of Indigo Dyeing](#) as well as the YouTube Video [How Was it Made? Indigo Dyeing](#) to show students how to get different shades of indigo and blue

With information on each of the rainbow colours, students are to draw a large circle on an A3 sheet of paper and divide it into a colour wheel of seven pieces. They need to plot out the colours in order of the rainbow (red, orange, yellow, green, blue, indigo, violet) and in each section sketch a picture of how the colour was (or is) achieved in dyes. They can draw the plant *Indigofera tinctoria* in the blue section and the vats/baths for the indigo section as both dye colours have similar origins. Once sketched, students paint or colour using monochrome techniques for each section, so it looks like a colour wheel. For a short lesson on monochromatic painting, view the YouTube video [What does monochromatic mean?](#) (best to start at 1 minute 54 seconds in).

A Visit to the Art Gallery

Poem by [Kristin Martin](#) | Illustrated by [Sheree Fiala](#)

EN3-6B | ACELY1698

Identify subjective language in the poem and select new vocabulary with a new illustration to change the mood.

Before reading the poem, complete the worksheet [Two Views of the Beach](#)

After reading poem, ask students what the poem is about. Students should identify that the poem compares a sunset to a painting/gallery. Ask whether the poem views the sunset favourably or unfavourably, and what words tell us this. Students should find words like:

- clean
- masterpiece
- perfect
- lucky

and conclude that this is a positive interpretation of a sunset.

Ask students what kind of mood the poet and illustrator are trying to portray in the poem. Answers may include happy, whimsical, joyful, dreamy, content, free. Now tell students to imagine the poet and illustrator were in a bad mood when writing/illustrating the poem. How might the vocabulary change to reflect this? How might the illustration be different? Brainstorm various ways the poem could change, as well as words that can replace the positive words from above. Examples include:

- clean could become dirty, scraggy, dull, too bright
- masterpiece could become scribble, splash, scrawl
- perfect could become abstract, confusing, befuddling
- lucky could become unlucky, bored, unfortunate

Students could also look at changing words such as wind to gale, pushing to shoving, transported to forced, to convey a sense of annoyance.

Once students have rewritten the poem, they are to think about how the accompanying illustration would change to suit the new mood. Brainstorm techniques that could be used to convey unpleasantness, such as:

- bold, discordant colours and lighting as the salient point
- skewed perspective or framing
- positioning subjects off-centre
- awkward subjects such as a person shielding their eyes against a glaring sun or a bird fighting to fly against a strong breeze.

Definitions and examples of these techniques can be found on Visual Literary Skills' webpage [Visual Techniques](#).

Students design their new illustration and overlay their rewritten poem.

Two Views of the Beach

Read the following passages and highlight words or phrases that portray the different moods and tone.

Passage One:

The sand was silky beneath my toes. Waves splashed playfully across laughing children. I stretched out on my towel and dozed in the warm sun. There was nothing to do but watch seagulls glide lazily in the breeze, snack on sweet watermelon and take an occasional dip in the cool, salty ocean whenever I felt like it. What a beautiful escape.

How does the narrator feel about the beach in this passage? _____

What are some key words that tell you how the narrator is feeling? _____

Passage Two:

Gusts of wind lashed sand into my skin. The gritty grains hurt my eyes. Around me, children were shrieking in choppy waves or crying for their sunburnt parents. The sun blazed down, but the water was frigid. More globs of sand stuck to my sunscreen-slathered legs, my fruit, my towel. There was no escape.

How does the narrator feel about the beach in this passage? _____

What are some key words that tell you how the narrator is feeling? _____

Two Views of the Beach

ANSWERS

Passage One:

The sand was **silky** beneath my toes. Waves **splashed playfully** across **laughing** children. I stretched out on my towel and **dozed** in the **warm** sun. There was nothing to do but watch seagulls **glide lazily** in the **breeze**, snack on **sweet** watermelon and take an occasional dip in the **cool**, salty ocean whenever I felt like it. What a **beautiful** escape.

How does the narrator feel about the beach in this passage? **Happy, blissful, calming.**

What are some key words that tell you how the narrator is feeling? **Bolded in passage.**

Passage Two:

Gusts of wind **lashed** sand into my skin. The **gritty** grains **hurt** my eyes. Around me, children were **shrieking** in **choppy** waves or **crying** for their **sunburnt** parents. The sun **blazed** down, but the water was **frigid**. More **globes** of sand **stuck** to my sunscreen-slathered legs, my fruit, my towel. There was **no escape**.

How does the narrator feel about the beach in this passage? **Cranky, unpleasant, angry.**

What are some key words that tell you how the narrator is feeling? **Bolded in passage.**

Three... Two... One!

Story by [Jenny Robson](#) | Illustrated by [Peter Sheehan](#)

[EN3-5B](#) | [ACELY1701](#)

Identify and **explain** how the author portrays the appearance and culture of the protagonist.

After reading the story, students pair up and come up with an oral summary of the events. They can do this by following the guiding points below:

- Who was the main character? (An alien called Kqarg)
- What did they want? (To scout for a landing site on Earth in order to conquer it)
- What happened to prevent them from getting what they wanted? (He mistook New Year's Eve fireworks for an attack)
- What was the result? (He flew away and told his commander to abort the mission)

Once pairs have come up with a summary, choose a few pairs to share their answers with the class.

Tell the class that the word alien is nowhere in the text and ask how they knew the story was about aliens. Answers may include using the illustrations, the arrival onto Earth via a spacecraft, the fact the protagonist had multiple heads, the use of thought-radio. Explain that this narrative technique is to show rather than tell. The author is showing the reader what is going on through the protagonist's actions, dialogue, and motivations rather than simply stating information outright.

Students get into pairs and identify part of the text where the author has shown the reader what's going on rather than tell them. They are looking specifically for quotes that hint at Kqarg's appearance and culture. Explain that the reader has to work out what's going on from their contextual understanding (inferring). They can fill out a table like the one below. Write the first answer on the board as an example.

Quote from the text	Literal meaning	What this tells the reader
Kqarg felt his fifth ear pop	1. The name uses strange spelling not recognised in any culture 2. The character has at least five ears	1. It's a story not set in the real world 2. The character is not a creature recognisable to the real world

As this will require a close reading of the text, one page is enough for each pair to complete this activity.

Sylphie's Squizzes: Golden Wheel Spiders

Article by [Zoë Disher](#) | Photos by Alamy

[EN3-7C](#) | [ACELT1612](#)

Write a story from the point of view of a golden wheel spider, using the narrative technique of show don't tell.

Note: This is a companion activity and works best when completed after the learning resource for Three... Two... One! in this issue.

Read the article as a class. Ask students to identify everything they've learnt about the golden wheel spider from the article and photographs. This includes where it lives and what it looks like.

Tell students to imagine the golden wheel spider's point of view. How might the spider feel its lifestyle? Answers include horror at what the wasp can do, fear, relief that there's a way to escape, frustration at having to climb the dune again.

If students have completed the accompanying learning resource for One... Two... Three!, have them look over their notes on how the author portrayed the protagonist's appearance and culture without telling the reader outright Kqarg was an alien.

Ask students to brainstorm ways they could write a short story from the golden wheel spider's point of view without outright saying the character is a spider, the spider's relationship to the wasp or the setting/lifestyle of the spider. Give them the following two examples as a starting point.

- I scratched my fuzzy third and fourth legs together and yawned, climbing out of my burrow to greet the sandy morning.

- I heard a buzzing in the distance and felt all eight of my legs tremble. Last time I heard that buzzing, Karl from the next burrow over hadn't survived. All that was left of him was a larval-filled husk.

Students can write their story from first person point of view (using I/me) or third person point of view (him/her, character's name), as long as they use the same viewpoint throughout the story.