

Will Wonders Never Cease? The Big Bug Bonanza

article by [Zoe Disher](#) | photos by Dreamstime

[EN2-RECOM-1](#) | [AC9E4LA05](#)

Learning intention:

I am learning to navigate information in an online environment so that I can become more confident in conducting internet research independently.

Success criteria:

- I can locate a website using the address bar
- I can use navigation to move between pages of a website
- I can use a web page layout to locate information for my research.

After reading the article, ask students to share an interesting fact they learnt about cicadas from the article. Answers may include:

- Cicadas spend 17 years underground buried in the soil
- Billions of them come out together, climb trees and become adults
- They only live for a few weeks as adults
- They breed and lay eggs in tree stems
- When the eggs hatch, they drop down in the soil and the process starts again.

Ask students if they can think of any questions they have about cicadas now that they have learnt a little about them. For example:

- What do cicadas eat?
- How are their calls so loud?
- What do they do for all that time under the soil?
- Do they talk to each other?

Distribute a laptop or tablet device to students and ensure they are connected to the internet. Students may share with a partner or small group depending on the availability of devices.

Ask students to type australian.museum/learn/animals/insects/ into the address bar on their internet browser. Once everyone is on this page, ask students to read the introduction at the top of the page silently. Following this, ask students to scroll down to the heading 'Learn about Insects in our World' and click or tap on the red plus sign to expand the information. Next ask them to click or tap on the hyperlink 'Predators, parasites and parasitoids'. Allocate a sub-headed section of this article to each pair or group, then give the class time to read through their section and discuss an interesting fact that they found in their reading. Ask each pair or group to share their interesting fact with the class.

Next, have students use the back arrow button at the top of the browser window to navigate back to the main 'Insects' page. Inform students that they will now be choosing their own article to read through and research an insect. To do this, they will need to click or tap on the red plus of one of the insect categories, then click on a hyperlink to navigate to that article.

Once they have selected their article, they should read or scan through the text to learn about their chosen insect/s. They should then choose five interesting facts which each student should write down in their books, as well as one question that they now have about their insect.

If time allows, each pair or group should share their facts with the class.

Finding a Home

Story by Amanda Beckett | illustrated by [Aśka](#)

EN2-RECOM-01 | AC9E4LA03

Learning intention:

I am learning to adapt my knowledge and understanding into a visual information text so that I can inform and persuade an audience.

Success criteria:

- I can identify misconceptions that people may have about rats
- I can communicate positive information about rats that I have learned
- I can create an informative and visually appealing persuasive poster.

Essential knowledge:

For information on using persuasive techniques to convince an audience, watch The School Magazine's video for the English Textual Concept of [Argument](#). The rubric in our resource section for [Comprehending and Creating Persuasive Texts](#) may also be used to help guide students through their task.

Prior to reading, show students the illustration on the first page of the story and ask them to analyse what is happening. They should conclude that the three girls pictured have been presented with baby animals but have different feelings about them. Ask students which character they feel they would relate to most based on their facial expressions and speculate on what type of animals they may be (guesses may include mice, rats or guinea pigs). Have students consider if the type of animal would make a difference to how they felt.

Begin reading the story and stop on page 6 after the sentence:

“By the look of them, I’d say they’re baby rats,” said Dad.

Ask students what they think their initial reaction would be in Imogen’s situation and have a brief discussion about students’ reasons for their answers.

Continue reading and stop towards the bottom of page 7 after the sentence 'But she was not prepared to give up yet'. Discuss the different reactions of people about the rats, including Imogen's sisters, teacher and classmates and whether students feel the reactions are justified.

Continue reading until the end of the story and discuss the outcome of Alex responding to the ad and taking the rats to their new home. Ask students to consider how difficult they feel it may be to find someone to take two baby rats considering the negative feelings some people have towards rats.

Inform students that they will be designing posters to convince people that rats are worth considering as pets. Watch the video [Why Rats Make Good Pets](#) and reiterate the points made, including:

- They're friendly
- They're social
- They're interactive and love to play with people and each other
- They're fairly clean and groom themselves and each other
- They love to snuggle with each other.

Explain to students that their job is not to trick people into taking pets that they won't really want, but to communicate with people the positives of keeping pet rats so that they may think differently about their preconceived ideas about rats.

Students should be creative with how they design their posters, but they should ensure it is eye-catching, clear and communicates positive reasons that rats make good pets. Posters should be completed on A4 paper or using design software such as Canva.

Sunday Drive

Poem by Brian Olson | illustrated by [Cheryl Orsini](#)

[EN2-UARL-01](#) | [AC9E4LE01](#)

Learning intention:

I am learning to relate my own experiences and ideas to those presented in a text so that I can use them in my own writing when creating settings and situations.

Success criteria:

- I can discuss how the situation in a text would relate to my life and location
- I can create a poem based on the text that represents my own ideas and experiences.

Essential knowledge:

The School Magazine's video about the English Textual Concept of [Connotation](#), [Imagery and Symbol](#) can be used to assist students with recognising and using these in their reading and writing.

After reading the poem, discuss the imagery created by the author by using descriptions such as 'a forest so green', and 'a field that is gold'. Ask students to consider what they may see on a Sunday outing. This may be a drive, a walk or a train ride. Explain that they will be writing their own poem about an outing in a similar style to the author. Discuss the local area and where a day trip may take them. Have them consider their surroundings and what sights they may see. This may include:

- The landscape and surrounding natural elements
- Particular buildings they are likely to see
- The local animals they are likely to encounter
- The density of the population in the area

Explain that they may also choose to have their outing take place somewhere else that they are familiar with, such as the area one of their relatives live or a holiday they have taken.

Have students make a plan in their book by sketching a basic map of where their outing may take them and noting what they will see along the way. They should then write a list of keywords from their map and consider how they can use rhyme to compose two stanzas from their plan.

You may wish to model an example on the board, such as:

We drive past the beaches
Around the winding bends
Where people laugh and play
And swim with their friends

Where seagulls squawk and squall
And fight over a chip
And on the horizon
A dolphin does a flip.

The Treasure Hunt

story by [Kathryn England](#) | illustrated by Amy Golbach

[EN2-CWT-01](#) | [AC9E4LE05](#)

Learning intention:

I am learning to draw on aspects of stories and change key details so that I can become more comfortable with experimenting with ideas.

Success criteria:

- I can identify and discuss key details of the story
- I can consider what my choices would be if I were in the situation of the characters
- I can create a conceptual plan for a treasure box.

After reading the story, ask students the following questions:

- Where did Zoe and Arlo locate the first note from Lavinia? (Behind a loose brick in the wall of the den)
- How did they discover it? (A brick moved when Arlo hung the dart board on a nail attached to it)
- Where did they search for Lavinia's treasures? (The fireplace in the living room and the bricks outside it, a pile of bricks under the bench in the work shed, the four columns holding up the verandah, the base of the gazebo)
- Where did they finally locate it? (The last brick of the base of the gazebo)
- What was contained in the metal box Lavinia had hidden? (A coin, a medal, a tiny clay doll and a note on a piece of black velvet)

Further discuss these items and what was written in the note and how this gave Zoe and Arlo a sense of who Lavinia was. Ask students to pause and think about what they may leave in a treasure box that represents the person they are now and what they might write in a note to the person who would find their treasure box in the future. Ask students to then think about where they might hide the treasure box so that it could be found in the future.

Inform students that they will now come up with their own plan for their treasure box and create it in their book. Each plan should contain the following:

- A rough sketch of a map of their home (or the place they'd like to leave it, such as a relatives' home or their school) with an 'X' to indicate the location they would hide it as well as a brief description of where that is (e.g., underneath a paver in the backyard).
- A list of items that they would include in their treasure box, with a description of each one and a reason that they would choose them.
- An illustration of the treasure box with all items inside.
- What they would write on their note to the person who would find their treasure box in the future. Using Lavinia's note as inspiration, ask students to consider what they would tell the person about themselves and their life as it is now.

Once students have completed their treasure box plan, have willing students present theirs to the class if time allows.

Surf's Up, Dude!

article by Cheryl Bullock | photos by Alamy

[EN2-UARL-01](#) | [AC9E4LY01](#)

Learning intention:

I am learning to identify the way audio and visual elements affect the audience's experience and perception of a presentation so that I can consider these aspects when creating my own presentations.

Success criteria:

- I can compare and contrast audio and visual elements used in different presentations on the same topic
- I can create a presentation on a topic of my choice, using my own knowledge and research
- I can make purposeful choices when adding audio and visual elements to my presentation to match my chosen topic.

After reading the article, reiterate the importance of Duke Kahanamoku's role in bringing surfing to Australia and the world. Watch the History Channel's documentary segment [Duke Kahanamoku's Australian Surfboard](#), followed by the trailer for the Duke Kahanamoku documentary, [Waterman](#).

Discuss the style of each video, using the English Textual Concept of 'Style' for Stage 2 to centre the discussion around the way words and images are used to convey information on a topic with a particular purposes, audiences and effects.

Ask students which video they think is more recent (Waterman) and to give reasons for their opinion. These may include:

- The images and videos are less blurry in the Waterman trailer.
- The colours are duller in the History Channel documentary
- The effects of the History Channel are more basic – zooming out on photos and speeding up some scenes, however the Waterman trailer uses more modern techniques such as drone footage and underwater filming.
- The music sounds like it is from an older era in the History Channel documentary

- The Waterman trailer uses a combination of original footage of Duke Kahanamoku as well as modern dramatisation using actors recreating historical scenes.

Have students discuss whether they felt these aspects suited the format and contents of each video and give their reasons.

Students should then think about a topic they are knowledgeable about. This may be a sport, activity, game or special interest. Inform them that they are to create a brainstorm about what points they would include in a documentary about their chosen topic. For example, they may choose a particular game that they like and include points such as:

- Where and when this game was first invented
- What the rules to the game are
- What equipment is used for the game
- What makes the game enjoyable?
- Any significant events that are held (e.g., tournaments, world championships)

Once students have decided on their topic and points, they should use a software program to create a presentation on it, such as iMovie, Google Slides or Canva. They may wish to work in pairs or small groups for this activity, depending on the availability of devices. Alternatively, this activity can be incorporated into literacy rotations to allow individual students to develop their own presentation.

Students should choose a template or slide background that they feel best matches their topic, then add relevant graphics and images. They may add audio such as voiceover and music that they feel best represents the feeling of their chosen topic. If time allows, students may wish to share their presentations with the class.

Waves

poem by Stephen Whiteside | illustrated by Rosemary Fung

EN2-SPELL-01 | AC9E4LY11

Learning intention:

I am learning to expand my knowledge of word meanings and spelling using homophones and homonyms so that I can incorporate word play into my writing.

Success criteria:

- I can discuss my understanding of homonyms and homophones and identify the difference between them
- I can categorise words based on their spelling and meaning
- I can create my own short poem using a homonym or homophone.

After reading the poem, discuss the author's use of 'waves' and its different meanings in the poem. Talk about students' understanding of homonyms (words with the same sound and same spelling but with different meanings) and homophones (words with the same sound but with different spelling and different meanings) and ask students to identify which one of these categories the word 'waves' falls into (homonym).

Give students a list of clues, such as the one following, to help them guess the word. Once they have guessed the correct word, they should also indicate whether it is a homonym or homophone. Keep a list on the board for them to reference later.

Clues:

- Two of the same / Fruit that grows on a tree (pair / pear – homophone)
- Small juicy fruit / To put something in the ground and cover it (berry / bury – homophone)
- Not the truth / Horizontal position (lie – homonym)
- Belongs to us / Sixty minutes (our / hour - homophone)
- Something we do with a vehicle we've finished using / An open space where children play (park – homonym)

- Die / Dye (cease to exist / change colour – homophone)
- The outer layer of a tree trunk / The sound a dog makes (bark – homonym)

Students should then choose either a homophone or homonym and write a single stanza poem, attempting to follow the same style and rhyme scheme as the text (ABCCB). You may wish to model one on the board such as:

I row my boat out to an island
Looking to go and explore
But a row of angry frogs
Are perched on a row of logs
So I turn and row back to the shore

Once students have completed their draft, they should publish their poem with an illustration.

The Secret Colour of a Polar Bear

poem by Diana Murray | illustrated by [Marjorie Crosby-Fairall](#)

[EN2-UARL-01](#) | [AC9E4LA10](#)

Learning intention:

I am learning to analyse illustrations more thoroughly so that I can apply more considered methods when experimenting with different styles of illustrating.

Success criteria:

- I can make observations about illustrations using correct terminology
- I can discuss the effects of different strategies used in illustrating
- I can apply my understanding of illustrating styles and strategies to create my own character.

Essential knowledge:

Students should be familiar with the terms '[framing](#)' and '[salience](#)' in relation to images. The English Textual Concepts video [Style](#) may be used to help students identify aspects of an artist's style.

Other resources needed:

Coloured paper, scrap paper, scissors, glue

Ensure all students have a copy of the magazine to refer to. Analyse the main illustration and ask students to make observations about it. Guide the discussion with questions such as:

- Does the polar bear seem far away or close-up in the frame?
- How much of its body is in the frame?
- How has the artist created contrast between the polar bear and the background?
- What colours has the artist chosen for this illustration? Why?
- Has the artist chosen to create the polar bear in a realistic or stylised way?
- Where is the polar bear looking in the picture?
- Does the polar bear seem angry or calm? Why?
- What feelings does this illustration give you? Why?

Have the students turn to page 7 and have a similar discussion regarding the two rats depicted in the illustration, analysing the similarities and differences between each other and the illustration of the polar bear. If possible, make a range of picture books available to students to browse through a variety of artistic styles and choices about the elements discussed.

View the video [How to be an Illustrator](#) from Tate Kids and discuss the way the illustrator, Chris Haughton, creates his illustrations by making collages of his characters then photographing or scanning them.

Inform students that they will be creating their own characters and collage illustrations in the style of Chris Haughton. They may wish to create an animal, person or other type of creature. Using Chris Haughton's method, students should create their collages while considering which colours they want to contrast or use together, how they wish to frame their character (e.g. will they create the entire character's body or just their face) and what their facial expression will be. Students should then photograph their character and upload to a device to display to other students. You may wish to create a shared file such as a Google Slides or Canva presentation that allows students to add their character to a whole class display.

Phantoms of Madagascar

Part one of a two-part story by Geoffrey McSkimming | illustrated by [Peter Sheehan](#)

[EN2-CWT-01](#) | [AC9E4LE05](#)

Learning intention:

I am learning to understand and analyse the elements of a detective story so that I can plan and craft an engaging mystery in my narrative writing.

Success criteria:

- I can identify and explain the elements that are required for an engaging detective story.
- I can identify the way these elements are used in a text
- I can use these mystery elements to plan a narrative.

Essential knowledge:

The School Magazine video for the English Textual Concept of '[Narrative](#)' can be used to guide students on organizing their ideas in preparation for a story.

After reading the text, watch the video [How to Plan a Detective Story](#) and write the list of mystery story ingredients on the board with a brief explanation. These should include:

- Setting – closed setting that is difficult to get in and out of
- Victim – who may be in that setting that could be the victim of a crime
- Crime – what has happened to the victim
- Suspects – who may have committed this crime and what reasons might they have
- Clues – what might be around that could be found
- Resolution – how does this mystery get solved.

Discuss the example used in the video and how these ingredients come together to make a mystery:

- Setting – School gym

- Victim – PE teacher
- Crime – Theft of a medal
- Suspects – Other school staff
- Clues – Lipstick matching science teacher who needs money, ring worn by school receptionist who is secretly in love with the PE teacher, glove worn by head teacher who hates the PE teacher, pen used by English teacher who wants the PE teacher's job.
- Resolution (multiple possibilities) - Receptionist may have framed the science teacher by leaving her lipstick at the crime scene / English teacher and science teacher were working together to steal the medal / PE teacher took the medal themselves to get sympathy from others.

Use the list from the video to discuss how the author of the magazine text has set their mystery up so far and what ingredients students can identify in the story. Ask students to think, pair and share to make predictions on what might happen in the next instalment, using the above points as a guide. Allow pairs to share their predictions with the class to discuss the variety of ideas. You may also wish for students to record their predictions in their books to refer back to after reading the next instalment of the story in the November issue.

Ask student to recall the titles of the mystery stories from the text that Mrs Sayers has already written. These were:

- The Unpleasantness of the Wobbling Pudding
- Crime in Culottes
- Lord Peter Views the Gherkin
- The Affair of the Runaway Pretzel
- Murder on the Disoriented Express

Students should then individually choose one of Mrs Sayers short story titles and write their own outline of what they imagine the story to be about using the mystery story ingredients. If time allows, have students share their outlines with the class and have a discussion to compare story ideas of students who used the same title.

The Perfect Car

Play by [Bill Condon](#) | illustrated by [Michel Streich](#)

[EN2-UARL-01](#) | [AC9E4LY03](#)

Learning intention:

I am learning to engage an audience and build persuasive skills so that I can further develop my confidence in presenting my ideas and arguments in a public speaking setting.

Success criteria:

- I can identify persuasive techniques used by a character in the text
- I can come up with my own ideas to persuade an audience
- I can present my ideas to an audience and discuss the presentation of others.

Essential criteria:

For information on using persuasive techniques to convince an audience, watch The School Magazine's video for the English Textual Concept of '[Argument](#)'. The rubric in our resource section for [Comprehending and Creating Persuasive Texts](#) may also be used to help guide students through their task.

Pair up students and have them read through the play together, each taking on one of the roles. After everyone has finished reading, bring the class back together and hold a brief discussion about the play, guiding students with questions such as:

- What is ironic about Honest Al's name? (Ensure students understand that something is ironic when it is the opposite of its literal meaning)
- Were you surprised by the plot twist at the end of the play? Why / why not? (Ensure students understand that a plot twist is when a story has a surprising change leading to an unexpected outcome)
- What kinds of things did Honest Al say to convince his grandmother to buy a bus? (e.g. He has a scientific formula to find the ideal car for her, the car she wanted would be useless if she were attacked by a herd of elephants, it's safe and reliable and she'll always be able to find a seat)

- How did Honest Al get his grandmother to spend more money? (By signing her up for bus driving lessons and a chauffeur)

Inform students that they are going to take on the role of salespeople and try to convince an audience to purchase their product. The product itself should be something basic from within the classroom (e.g., a pencil, a stapler, a whiteboard marker).

Put students into groups of three and allocate one item per group, but explain it is going to be a competitive, not collaborative, task. Each student must come up with their own thirty-second sales pitch to convince the rest of the class to buy that particular product from them, rather than the other students in their group.

They can (and should) be as ridiculous and fanciful as possible with their claims (e.g., 'Should you ever need to quickly escape from a stampede of zebras charging across a bridge, this pencil case has a compartment for a parachute that activates with one pull of the zipper').

Allow students time to brainstorm and plan their sales pitch, using the following questions as guidance:

- Why should we trust you as a salesperson?
- What makes you an expert on this product?
- Why is your product so much better than the others?

When everyone has their sales pitches ready, each group should have a turn of 'performing' their sales pitches to the class about their product. Facilitate peer feedback by discussing each students' strengths and offering a suggestion on what they could improve on.

Hold a secret ballot by having each student write a list of all the items chosen on a scrap piece of paper, then vote for which person they would buy that group's product from. Count the votes at the end and announce the most persuasive salespeople to the class.

Assessment for/as learning:

To assist in the construction of their persuasive text (sales pitch) you may like to direct children to use the [Stage 2 Comprehending and Creating Persuasive Text Rubric](#). This rubric can be used to analyse the effectiveness of the play as a persuasive text as well as a scaffold to compose their own persuasive text.

