

Bob's Twinkle-acious Adventure

story by [Geoffrey McSkimming](#) | illustrated by [Douglas Holgate](#)

EN2-RECOM-01 | AC9E3LY05

Learning intention

I am learning to analyse the progress of a story to make predictions, so that I can further develop my comprehension skills.

Success criteria

- I can make predictions throughout the progress of a story and discuss them with my classmates
- I can use reasoning from a text to make my predictions
- I can reflect on the accuracy of my predictions and my use of textual evidence after reading a story.

Read 'The story so far' text in the breakout box and ask students to volunteer any details they remember from the previous instalment of the story in issue one. Read the first column of the second instalment of the story, or if you have a digital subscription, you may wish to play the audio. Pause for discussion. Ask students to consider what they think will happen next and to give reasons for their predictions.

Responses may include:

- Something is following the crew that is making strange sounds because Bob said it sounded like a deep, echoing, gurgling from the water
- They are worrying about nothing because Bob realised it was just boat noises
- There is something scary in the water because Shasta said there was most definitely the sound of something else
- Captain Ahab is tricking them with his story because even though he is telling them he heard something from the water, he seems much calmer than the others.

Continue reading until the end of section 4, then pause for discussion. Ask the students to consider whether they think the seaweed men are real by guiding discussion with the following points from the text:

- Bob and Shasta are in a hurry to leave, but Captain Ahab tries to reassure them that no one knows whether the seaweed men are real and tells them to relax
- Bob suggests that this is because everyone who's met them has ended up being 'drowned'.

- The seaweed men are believed to be known for capsizing (overturning) boats and at the end of section 4, the SS Webweaver starts 'rocking wildly to and fro'.

Ask students if any of these points have influenced their opinion about the existence of seaweed men and discuss their reasons.

Continue reading and pause at the top of page 8 after reading the sentence 'Then, two things happened'. Ask students to think about what their final predictions are, reminding them that:

- Ahab has gone to raise the anchor.
- Shasta flew to front starboard.
- Bob is transfixed on the seaweed man.

Choose volunteers to share with the class what they predict the two things are going to be. Finish reading until the end of the story and have a reflection discussion about how accurate students were with their predictions and how well they used textual evidence to support their predictions, regardless of the outcomes.

Fireflies

poem by Beverly McLoughland | illustrated by [Lesley McGee](#)

[EN2-UARL-01](#) | [AC9E3LE03](#)

Learning intention

I am learning to identify the way that vocabulary is used in poetry to create imagery and atmosphere, so that I can use more effective language in my writing.

Success criteria

- I can guess the topic of a poem based on the descriptive language used
- I can recognise the effect of language in creating imagery and atmosphere
- I can compose my own poem by using descriptive keywords and phrases that are related to my topic

Essential knowledge

Information about recognising and creating imagery can be found in the English Textual Concepts video [Connotation, Imagery and Symbol](#).

Read poem aloud to the class without showing them the page or telling them the title. Reread the poem one line or section at a time and ask students to guess what it is about by using the descriptive words and phrases it contains. Pause to discuss each as you read through them. For example:

- Here and there (There could be many of them or they could be moving around a lot)
- In the warm night air (Something that occurs in the summer months)
- A glimmer, a flicker, a flash, a spark, clicking on and off again and again (something that shines bright in sudden bursts)
- Tiny, winged lamps (something that has wings and lights up)
- In the summer dark (something that appears at night)

Ask students what they think the poem might be about and allow them to discuss with a partner if needed. Show the text page to the students allowing them to take the time to study the illustration and observe how it relates to the words of the poem.

Inform students they will be choosing an animal (insect or otherwise) to write their own poem about. Explain to students that they do not follow the exact structure of the text, but they can use it as a guide. Ask them to identify the rhyming words in the text (there/air in the first two lines, spark/dark at the end of each stanza) and draw their attention to the fact that there is not a consistent rhythm or syllabic structure. Explain that this poem is a free verse and therefore the focus is on the topic (fireflies) and the descriptive language rather than a particular rhyme scheme or structure.

Create a poem as a class on the board to help students get started, or model using the following:

They frolic and play

As they swim in the bay

A dive, a flip, a splash, a leap

Ducking and weaving

Cruising the waves

Breaking the surface

From the ocean deep

Have students begin their poem planning by deciding on their animals and writing keywords and characteristics about it in their books. Have them think about their animal's habitat and behaviours and use any relevant information to construct their poem.

Once poems have been completed, students may like to publish them with a drawing and share their work with the class.

Captain Ahab's Weird Wide World: Australian Magic

article by [Sue Murray](#)

[EN2-UARL-01](#) | [AC9E3LE01](#)

Learning intention

I am learning to identify the way authors and illustrators develop characters' appearance, personalities and relationships through their surroundings and imaginations, so that I can develop more interesting and rounded characters in my writing.

Success criteria

- I can recognise the way May Gibbs used her Australian surroundings to find ideas for characters
- I can use my own surroundings to inspire ideas for characters
- I can develop further attributes of my own characters, such as their personalities and relationships with each other

Essential knowledge

Information about developing well-rounded characters can be found in the English Textual Concepts video [Character](#).

After reading the article, watch the video [Gumnut Babies](#) read by Ellie-May Barnes. Reiterate that May Gibbs created the settings and characters for her stories from her own surroundings of the Australian bush. Discuss the aspects of the illustrations that students find familiar, such as the gumnuts, eucalyptus leaves and animals.

Visit the [Stories and Characters](#) page of the May Gibbs website and scroll through the Discover Characters section. Explore the characters together, or if time and technology access allow, have the students explore the characters themselves. Ask students to identify parts of these characters that exist in their own surroundings. Answers may include wattle, banksia, kookaburras and lizards.

Ask students to point out what they like or notice about the way May Gibbs has created the illustrations of her characters. Highlight the way she used the appearance of the Big Bad Banksia Men to inform their personalities, describing them as "Dark, hairy, knobbly, many-eyed creatures." Point out that they are also friends with Wicked Mrs Snake, who hatches

plots with them. Discuss the way she has used different things from the bush, such as gumnuts, gum blossoms and boronia flowers to create hats or bonnets for her baby characters.

If possible, take students on a nature walk in the playground. Alternatively, display online images of the local area, particularly ones that show natural surroundings such as parks and waterways. Ensure students have blank paper and pencils for sketching. Inform students that they should pay attention to the natural surroundings and sketch things that they find interesting. This may include leaves, flowers, pinecones, reeds, birds or lizards. Ask students to consider what the personality may be of the things they chose to sketch and who else they may be friends or enemies with.

Students should then further develop characters from their sketches, creating a name for each and some brief information such as their personality, preferences and friends. An example of this may be:

“Lady Grevillea is very posh and bosses around the smaller flowers. She is friends with Bobby Bottlebrush, who always tries to convince her to be a little friendlier to others.”

If time allows, students may wish to present their characters to their classmates.

Digging for Time

story by [Vikki Marmaras](#) | illustrated by [Sylvia Morris](#)

[EN2-OLC-01](#) | [AC9E3LA01](#)

Learning intention

I am learning to create and follow instructions by planning and testing with others, so that I can use communication to problem-solve.

Success criteria

- I can identify the challenges faced by the characters in the text as well as the way they found solutions
- I can apply these strategies to creating my own instructions and following those created by others
- I can use the time capsule in the text as inspiration for applying my own ideas

After reading the story, discuss the time capsules in the story. Ask students to recall what was buried in each. Answers for Dad's time capsule should include:

- A comic
- Lollies
- A basketball card
- An old watch from his own dad

Answers for the daughter's time capsule should include:

- A drawing of her house
- A copy of her School Magazine
- A toy shark
- A soccer medal
- A photo of her and her dad
- A handful of grass

Ask students to think about what they would put in their own time capsule and where they would bury it if they were a character in their own story about digging up time. Discuss possibilities such as their backyard, a local park, or in the bush.

Put students into pairs and have them choose an item from the classroom. Take them outside and have them bring their chosen item as well as a book and pencil for each pair.

Ensure all students are aware of which direction north, south, east and west are from where they are standing by giving them reference points (e.g., the school office is to the north, the beach is to the east). Ask them to spread out into different areas of the playground. Each pair should choose a place to hide their item – it doesn't need to be buried, but it should be in a spot that is not immediately visible, such as in a garden, behind a tree or under a bench seat.

Each pair should then choose a starting point and work together to create instructions to locate the item. Remind students that in the story, the characters faced a problem in locating Dad's time capsule because he had grown so much since he buried it, meaning his footsteps were much longer. Inform students that they should ensure they are counting steps at their normal walking gait and not using longer strides. Point out that this may still vary between students and the number of steps should be considered a close approximation. Once everyone has completed their instructions, have pairs of students swap their instructions with another pair. They should then follow the instructions and write down the item they located.

Upon returning to the classroom, discuss the degrees of success they had with this activity and if they encountered any challenges. Ask how they would ensure that their instructions could be followed if they were to bury a real time capsule. Answers may include:

- Make it close to a landmark
- Keep the instructions simple
- Follow the instructions a couple of times to make sure they are written correctly
- Have someone check them with you

Refer back to the beginning of the lesson and ask students if they have considered what they would put in their own time capsule. On a piece of paper or a blank page of their book, have them each draw and label the items that would choose to put into their time capsules. If time allows, choose students to present their time capsule drawings to the class and have them explain the reasons for their choices.

The Jacaranda

poem by [Amy Dunjey](#) | illustrated by [Jasmine Seymour](#)

EN2-UARL-01 AC9E3LE04

Learning intention

I am learning to develop further understanding of the way words are used to create imagery, so that I can create my own interpretations of texts.

Success criteria

- I can use comprehension techniques to understand words used in a text
- I can share ideas to determine the imagery the author is creating through language
- I can create an artwork that illustrates my own interpretation of the text

Essential knowledge

Information about recognising and creating imagery can be found in the English Textual Concepts video [Connotation, Imagery and Symbol](#).

Read the poem aloud to the class, or if you have a digital subscription, you may wish to play the audio version. Ask students to close their eyes and visualise what is being described in each stanza. Split students into small groups and assign each group one stanza of the poem.

Inform students that they are going to work together in their group to interpret the meaning and imagery of the descriptive words and phrases in their stanza. Students should discuss their understanding of the meaning of unfamiliar words and use a dictionary to check their accuracy. These words may include:

- Behold
- Abloom
- Haze
- Bob
- Bud
- Velvety
- Blanketing

Once definitions have been established, students should consider the deeper meaning of what the words and phrases are representing. Examples may include:

- 'Abloom with violet haze' may mean the flowers of the jacaranda appear like a wispy cloud of purple
- 'Collecting powdered gold' may refer to the bees collecting pollen to spread around
- 'Flowers fall like rain' may refer to the way the petals fall from the tree to the ground.

Once students have discussed their analysis with their group, each student should use pencils and paper to create an artwork based on their interpretation of the imagery described in their stanza. Explain that they should think about what they visualise when they read it and figure out how to best represent that on the page. Read the following stanza as an example:

Bees bob bud to bud,
in lazy midday heat.
Collecting powdered gold,
velvety and sweet.

Discuss with students what they may include in their picture for this (e.g., Warm colours to represent the heat of the sun, bees on and around flowers, dots of yellow in the air).

The students from each group should then present their art works to the class together. Discuss the similarities and differences in the way each student has visualised their stanza and how this demonstrates the differences in our imaginations.

Classes may wish to display the artworks with a published version of the poem in the classroom.

A Pile of Pancakes

article by Karen Jameyson | illustrated by [Andrew Joyner](#)

[EN2-OLC-01](#) | [AC9E3LY02](#)

Learning intention

I am learning to use drama and improvisational skills to present my ideas, so that I can build my confidence in performing and interacting with an audience.

Success criteria

- I can recognise key parts of presenting a cooking segment
- I can plan performance ideas with a group
- I can use improvisational skills to present my ideas to an audience.

Essential knowledge

Information about using speech and visual language to communicate can be found in the English Textual Concepts video [Code and Convention](#).

After reading the article, ask students if any of them have experience in making pancakes at home and discuss the fact that we may have differences in the way we make them or recipes we use. Talk to students about different ingredients or methods they may use and ask them what toppings they like on their pancakes, or even some that they may like to try. Answers may include:

- Golden syrup
- Butter
- Sugar / icing sugar
- Chocolate
- Marshmallows
- Fairy floss

You may even like to create a tally chart on the board for the toppings to display the taste preferences of the class.

Watch the Play School video [Make a Chia Pudding](#) and ask students what strategies Luke and Hunter use to help viewers make their own chia puddings (video can be stopped at 3:35). Answers may include:

- They show what the ingredients look like
- They follow the steps of a recipe
- They show the way they are measuring each ingredient
- They make it fun and interesting to learn.

Inform students that they are going to perform their own cooking segments for the class to demonstrate how to make pancakes. Advise them that as they don't have ingredients or kitchen utensils at school, they can either pretend through their hand actions, or improvise with classroom items.

Students should be divided into small groups of 3-4 students and given some paper to make notes for their planning. Each group should discuss which recipe or method they are going to use to make their pancakes. They may wish to start with the recipe in the magazine and modify it to plan their own cooking creation.

Once each group has worked out their recipe plan, they should decide on how their cooking segment will be presented and will fill different roles (e.g., they may have a host to announce what they are doing and a chef to take the host through each step of the recipe. Reluctant students may feel more comfortable assisting with the pretend ingredients).

Explain to students that each cooking segment should include:

- Showing all the ingredients that will be used
- Giving safety information (e.g., don't touch the frying pan when it's hot, ask an adult to help)
- Saying the measurement for each ingredient as it is added (even if it is vague, like a pinch or sprinkle)
- Presenting the instructions in the order of the recipe
- Engaging the audience so that they want to keep watching and follow along (they may even want to include a quick song like Luke did, or make it funny through physical comedy or pancake puns)

The focus of this learning activity should be the students' communication and interaction skills in presenting their segment rather than any written planning and scripting aspects.

The Unicorn's New Job

story by Katie Aaron | illustrated by [Greg Holfeld](#)

EN2-CWT-01 | AC9E3LY06

Learning intention

I am learning to identify the reasons for feelings and motivation of a character, so that I can better understand and empathise with others.

Success criteria

- I can identify the reasons for Aldo's feelings and behaviours in the story
- I can discuss how this relates to my understanding and experiences in the real world
- I can create an award for Aldo based on my understanding of what he likes to do in his new job.

Essential knowledge

Information about the understanding characterisation can be found in the English Textual Concepts video [Character](#).

After reading the story, reread the line 'Paul tried to keep Aldo content because when he wasn't content, he could be quite naughty'. Ask students to identify how this was shown to happen through the story. Answers may include:

- It didn't take long for Aldo to become bored
- Aldo started badgering Paul to pass the time
- Even though Paul described the positive aspects of Aldo's job, Aldo responded that it wasn't much of a job
- Aldo stole the cap from the pilot, causing her to spill coffee on herself
- Aldo became cross that everyone else had a job and he had to just stand around.

Discuss the change in Aldo's behaviour when he was able to do a job he enjoyed. Ask students if they can think of times that they have lashed out or done something they know they shouldn't because they were feeling bored or frustrated. Discuss the importance of being challenged in our work and feeling valued and heard by those around us. Further emphasise how that impacts the way we feel about ourselves and our environment.

Discuss the way Aldo thrived when he was able to use his ability for sensing when somebody needed help. Ask students for suggestions of situations that may occur at an airport that

would require Aldo's help. Encourage them to be creative with their answers, reminding them of the two following situations from the story:

- A baby had crawled onto the baggage carousel and was heading towards the exit
- A large parrot had found its way into the airport and was causing havoc.

Watch the video [Hotel Transylvania - Employee of the Month](#) to familiarise students with the concept of an Employee of the Month award. Discuss the purpose of these awards being for recognising employees for excellence in their jobs.

Explain that students will be creating their own Employee of the Month awards for Aldo. To do this, they should create a brainstorm in their books to write ideas of something that Aldo should be awarded for (e.g., being helpful, service to others, completing rescues) and what situations he faces in his job.

They should then create an award for Aldo on a blank piece of paper. This should include:

- A picture of Aldo
- His job title.
- What he is being awarded for
- 2 or 3 particular situations that he has been helpful in

Once the awards have been completed, students may wish to share them with the class.

I'll Take Anything

poem by [Bill Condon](#) | illustrated by [Christopher Nielsen](#)

[EN2-VOCAB-01](#) | [AC9E3LA02](#)

Learning intention

I am learning to identify the way modal and expressive verbs are used to determine preferences, so that I can use more exact language to express opinions in my writing.

Success criteria

- I can determine order of preferences in a text based on the language used
- I can identify more purposeful words and phrases for expressing opinions
- I can compose a short poem about my opinions and preferences on a particular topic.

Before reading the poem, discuss the students' understanding of the meaning of the phrase 'I'll Take Anything'. There may be different interpretations of this phrase without the context of the poem. Read through the text, or you can play the audio version if you have a digital subscription, then revisit the question. Students should identify that the narrator of the poem would like to be any type of animal that doesn't go to school and will take any option possible.

Ask students if, despite the title, they think the narrator has any preference of what he would like to be out of all the animals mentioned. Remind students that some words and phrases demonstrate stronger feelings (e.g., 'I'd love to be' suggests a stronger desire than 'I'd even be'). Direct them to look for language clues and have them 'think, pair and share' to discuss. Though there is not a set preference order, as some words and phrases are fairly interchangeable (e.g., I'd like to be / I'd gladly be), students should identify that the language throughout the poem has different levels of certainty.

Ask students to identify the words and phrases used by the narrator that indicate the level of conviction they feel about being different animals. These should include:

- I'd like to be
- Maybe
- Would do
- I'd love to be
- I'd be
- I'd even be
- I'd gladly be

Write the following statements on the board:

I would absolutely adore some pizza. I wouldn't mind some chips.

Ask students to identify the key phrases and words that define your feelings about each item of food (absolutely adore / wouldn't mind). Have students think, pair and share to discuss other language to more clearly define the difference in their feelings or preferences. Tell them to be creative as possible. Write students' answers on the board to create a collection for them to reference later. Suggestions may include:

- Would delight in
- Would be OK with
- Could give or take
- Am desperate for
- Would quite enjoy

Inform students they will be writing their own short poem to express their preferences on a particular topic and should use the answers on the board to help them as needed. Topic suggestions may include:

- Foods they would like to eat
- Activities or games they would like to do
- Places they would like to visit.

Model a poem on the board, such as:

I am desperate to try surfing

I'd be super keen to ski

I wouldn't mind bungee jumping

But sky diving's not for me

There's no way I'd abseil

I'd give snorkelling a go

I'd enjoy some scuba diving

But parkour is a great big no!

Students may wish to work independently or with a partner for this activity, and if time allows, poems can be shared with the class.

Every Picture Tells a Story

play by David Hill | illustrated by [Aśka](#)

[EN2-OLC-01](#) | [AC9E3LY02](#)

Learning intention

I am learning to recognise the way authors create mystery and misconceptions around characters through their life experiences consider people as a whole when working on characterisation.

Success criteria

- I can identify reasons for misunderstandings between characters
- I can identify the way characters' experiences are used in shaping them
- I can find ways to represent my own life in a way that relates to the character in the text.

Essential knowledge

Information about the way personalities and experiences are important when developing characters can be found in the English Textual Concepts video [Character](#).

Prior to reading the play, discuss the meaning of the title and ask students how it's possible for a picture to tell a story if it has no words. Go through each picture of the play one at a time and ask students what story they think each picture is telling. Discuss the use of aspects such as facial expressions and actions of characters as clues.

Assign roles and read through the play together and reflect on any correct answers about the pictures prior to reading. Ask students what they think the title refers to now that they have read the play (the stories behind the tough guy's tattoos). Discuss the misconceptions from the kids in the play about the tough guy character and what each of his tattoos meant.

Remind students of each tattoo and ask them to recall the meaning behind them. If you have a digital subscription, this can be completed as an interactive activity:

- Skull and crossbones – His dad read him pirate stories when he was little
- Dagger dripping blood -His mum keeps reminding him to cut his toast carefully
- K-I-L-L – Stands for Kisses In Large Lots from his grandma.

- Snake – His pet worm, Willie
- Zombie with fangs and weird eyes – His girlfriend, Flossie
- Kitten – His Tiger, Tiddles

Ask students if they know any grown-ups with tattoos and if they know the meaning behind any of them. Discuss the reasons people may make their choice of tattoos. These may include:

- Cultural significance
- Family crests or names
- Significant dates
- Favourite things (sports, TV shows, books, places they have visited)
- Meaningful quotes
- Camaraderie (participation in military service, sports teams, theatrical productions)
- Appreciation of a particular design or picture

Inform students they will be creating their own design page to tell their own story through pictures. It does not need to be organized or sequenced in any way; it is simply intended to be a collection of designs that represent them in some way. Watch the video [Representation - The School Magazine - The School Magazine](#) and discuss how students will have different ways to represent their ideas. Explain to students that they should use symbolism to represent their ideas and ask for a few examples of things that are significant to them. Use these examples to demonstrate the use of symbolism. Using a blank piece of paper, students should draw different things that are meaningful to them.

Dragon in the Sky

poem by [Kate Williams](#) | illustrated by [David Legge](#)

[CWT-01](#) | [AC9E3LY06](#)

Learning intention

I am learning to identify the way an author incorporates senses to create heightened feelings for the reader, so that I can incorporate more sensory language into my own writing for effectiveness.

Success criteria

- I can use the author's description of the senses to determine what the poem is about
- I can recognise the way the author has made the poem more interesting and immersive through their use of language
- I can use my imagination to write about what my sensory experience would be in interacting with an animal or creature.

Without showing the page to the class, or telling them the title, ask students to close their eyes as you read out the poem. Read the text at a reasonably slow pace, briefly pausing after the following lines:

- That's all I saw
- That's all I smelt
- That's all I felt
- That's all I heard
- That's all I did

After reading the poem in its entirety, ask students to identify what the author is writing about. Reread the poem or key descriptive lines if necessary. Once the topic of a dragon has been established, distribute copies of magazines to the students.

Discuss the importance of considering our senses when we write and how this helps immerse the reader in the setting of the story and the feelings of the characters.

Write the following statements on the board:

- I saw spikes, claws and flames.
- I smelt smoke.
- I felt scared.
- I heard wings.
- I ran away.

Read one statement at a time and choose a student to read aloud the related part of the poem for each. (e.g., Teacher: I felt fear – Student: A tingle of fear, that’s all I felt). Emphasise the difference between the way the two are written and the importance of using more interesting and detailed descriptions to engage readers.

Inform students that they are going to create their own table of senses for a made-up encounter. They may wish to choose a mythical creature or a real animal, but they should keep their choice a secret for now. Have students draw a basic table in their book with six even squares. Direct them to use a whole page so they have room to write their descriptions. Their boxes should be labelled as follows:

- What I saw
- What I smelt
- What I felt
- What I heard
- What I did
- What I tasted (although this is not in the poem, students may wish to use it if relevant – e.g., the taste of salt if describing an encounter with an ocean animal)

Students should use their imaginations to brainstorm what it may be like to encounter the creature they have chosen. They may wish to note some of their basic ideas first (e.g., centaur – galloping), then further develop their descriptive phrases from there. They should write their phrases in each box to describe what they believe they would see, smell, feel and hear in their encounter. There is no need to make this rhyme or create a poem, the purpose is simply for considering and describing the feelings involved. In the box labelled ‘What I did’, students should describe what they believe their reaction would be if they encountered their chosen creature.

Once students have completed their table of senses, they should swap with a classmate with each trying to guess the other’s creature based on their descriptions.