

Putting the Mountain Back Together

story by [Bill Nagelkerke](#) | illustrated by [Aśka](#)

[EN2-CWT-01](#) | [AC9E3LY06](#)

Learning intention:

I am learning to make connections between fictional narratives and stories from my own life so that I can better understand the importance of storytelling.

Success criteria:

- I can identify Pa's story that is told within the text
- I can relate Pa's story to stories I have heard from my own family or community
- I can create a storybook retelling Pa's story

Essential knowledge:

More information about what makes a text meaningful to us can be found in the English Textual Concepts video [Literary value](#)

Read the text all the way through, then discuss the fact that there was a story within the story, with Pa telling the family about the time he put the mountain back together. Highlight the importance of stories being passed down through generations of cultures and families and why they have personal value and meaning to us. This may include stories about the history of our local area or our ancestors. Ask students to share examples of stories that may have been told to them by members of their community or family.

Ask them to imagine Pa was reading his story out of a book and they need to identify which parts of the text show him 'reading the story'. Read the entire text aloud again, this time asking the whole class to put their hands on their heads whenever Pa is telling his story about the mountain, and their hands back down when he is not.

Following this activity, instruct students that they are to use Pa's story from the text to create a storybook for the Bigger family so that it can be passed on to future generations in book form. Remind students that any parts of the text that are not Pa's story should not be included. For example, their story should begin with something like:

When I was a youngster, I worked for a while as a mountain guide. In those days, we monsters and humans saw a lot more of one another than we do today. Because we

monsters were large and the humans were small, climbing big mountains was easy for us and hard for them.

Students should work in groups to create their storybooks, using pieces of paper stapled or folded together for their pages. They should make joint decisions with their group about aspects of the project, such as how much text they want to put on each page and what the illustration for each one should be. Groups should then present their storybooks to the class.

Hoisted

poem by [Jenny Erlanger](#) | illustrated by [Michel Streich](#)

[EN2-UARL-01](#) | [AC9E3LE02](#)

Learning intention:

I am learning to identify and make vocabulary choices so that I can understand and influence the mood of poems.

Success criteria:

- I can give examples from the text of words that influence the mood of the poem
- I can create a word list to influence the mood of my own writing
- I can write a poem related to the text using my word list

Read the poem aloud then ask students to identify the mood of the poem.

Suggestions may include:

- Happy
- Fun
- Joyful

Discuss the way that our word choices influence the mood of our writing and the way readers interpret it. Ask students to identify word choices the author has made that help create the mood. Answers may include:

- Wonderful
- Best

- Funfair
- Whizzing
- Love
- Play
- Fun

Discuss the way the character in the poem used a clothesline as a spinning ride. Ask students for examples of similar things they've done by using their imagination with household items. For example, they may have used a washing basket as a car, built a fort under the table, or pretended the floor is lava and used the lounges as islands.

Students should then consider which words they would use for their scenarios and how that may influence the mood of their poem. Words may include:

- Dark
- Scary
- Dangerous
- Exciting
- Fast

Inform students they will be writing a poem about their own idea, whether it be something they've experienced or something completely from their imagination. Model an idea for them on the board, such as:

Darkness closes in
As we pull the blanket down
We can't see anything
But there are noises all around
We fumble with our torches
Inside our table fort
And try not to panic
From all our scary thoughts
A monster's shadow lurks outside
Is it coming in to get us?

We throw the blanket up and scream

But it's just our poodle Gus!

Ask students to identify the words that influence the mood of the poem (darkness, noises, fumble, panic, scary, monster, shadow, lurks). Students should then brainstorm their own ideas in their books by first considering the mood they would like to convey in their poem, then writing a list of words that may help achieve this. They can then build the poem using their ideas.

The Wolf and the Seven Little Kids

play by Diana Petersen | illustrated by [Tohby Riddle](#)

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

Learning intention:

I am learning to understand the purpose of retelling traditional tales so that I can create my own versions using familiar characters and stories.

Success criteria:

- I can make links between different stories using their shared elements
- I can recognise that stories are retold in different ways over time
- I can write my own story or retelling using a familiar character

Essential knowledge:

More information about what the way stories draw on elements of other stories can be found in the English Textual Concepts video [Intertextuality](#).

If possible, borrow some books from the library relating to Greek Mythology and Brothers Grimm Fairy Tales (Dewey Decimal numbers 398.2) prior to the lesson and allow students to explore the stories.

Read the text as a class, allocating reading roles to different students. Discuss the play with student afterwards, asking if any aspects of the story were familiar and could be linked with other stories that they know. This may include the plot, the setting, or character aspects, such as the presence of seven characters (Snow White and the Seven Dwarfs), goats (Three Billy Goats Gruff), or a wolf (Three Little Pigs, Red Riding Hood).

Explain that this play has been adapted from a fairy tale written by the Brothers' Grimm in the early 1800s in Germany. A version of this fairy tale can be viewed in the video [Wolf and the Seven Little Goats](#). However, the brothers also adapted the story themselves from Ancient Greek Mythology, which is believed to have been created as long ago as 3000 B.C. The video [Greek Mythology for Kids](#) can be viewed to provide students with information around the purpose and origins of these stories.

Explain that in the story from Greek Mythology, a God named Cronus ate six of his children, leading to his wife hiding their seventh child from him and tricking him into swallowing a large stone instead. However, when the Grimm Brothers adapted the story, they replaced all the characters with animals, and made the villain a 'big bad wolf'.

Discuss the presence of the 'big bad wolf' character in other stories that may be familiar to students. The videos [Three Little Pigs](#) and [Little Red Riding Hood](#) can be viewed as examples. Explain to students that they are to write their own story that includes a 'big bad wolf' character. This may involve writing their own version of an existing story and inserting a 'big bad wolf' into it, or creating a completely new story of their own imagining.

Captain Ahab's Weird Wide World – Sea Superstars

article by Stephanie Ryan | photos by Dreamstime

[EN2-UARL-01](#) | [AC9E3LE02](#)

Learning intention:

I am learning to identify characteristics of animals so that I can use them when creating fictional characters.

Success criteria:

- I can list characteristics of starfish based on the information in the article
- I can identify the use of real-life and imaginary characteristics in fictional starfish characters
- I can create my own starfish character for a particular type of story of my choosing

Essential knowledge:

More information about creating characters can be found in the English Textual Concepts video [Character](#).

After reading the article, ask students to recount facts about starfish and write their answers on the board. If you have a digital subscription, you can use our interactive quiz to help students recall some facts. Answers may include:

- They are also known as sea stars
- Their predators include fish and sharks
- Some are covered in pointy spines
- Some can shoot mucus to defend themselves
- Most starfish move around on their own
- They can be found in oceans across the world
- They can be found in depths of up to 9000 metres
- Most have five arms, but can have as many as forty
- If they lose a limb, they can grow another one
- They pull themselves along using tiny tube feet – the video [Starfish Walking on the Beach](#) can be viewed to demonstrate this.

Discuss the use of starfish as characters in fiction and the way that these include some real-life characteristics of starfish, as well as the use of fictional aspects. Some characters that may be familiar to students are Peach from Finding Nemo, Sandy from Jake and the Neverland Pirates, or Patrick from Spongebob Squarepants. View the video [Real Starfish vs Patrick Star](#) to further demonstrate the combination of real and imaginary characteristics.

Inform students that they are going to create their own starfish character and should incorporate some real-life qualities that they have learnt about starfish as well as some that they make up from their imagination. They should consider what kind of story their starfish would be a part of, depending on their personal preference. For example, perhaps it is a detective that is trying to solve a deep-sea mystery, the queen of an underwater city, or a silly starfish that is always pulling funny pranks.

Once they have decided this, they should create their character profile by drawing a picture of their starfish and writing facts about them such as:

- Type of character (detective, queen, prankster etc)
- What their hobbies are
- What their favourite food is
- Where they like to hang out

- What their best and worst qualities are
- What makes them happy
- Who their underwater friends are

Students may also like to come up with their own facts that they feel are important to their character. Profiles can be created in their books or on paper to display in the classroom.

Tug of War

retold by Karen Jameyson | illustrated by [Fifi Colston](#)

[EN2-REFLU-01](#) | [AC9E3LY04](#)

Learning intention:

I am learning to use clues to make predictions about a text so that I can broaden my comprehension skills.

Success criteria:

- I can use the title and illustrations to make predictions about the story
- I can use information in the story to predict what will happen next
- I can explain the reasons for my predictions

Tell students the name of the story and show them the illustrations, then ask them to make predictions about the story based on these factors and share their ideas with

the class. Remind students that predictions are ideas about what we think is going to happen.

Read the first paragraph of the story, stopping after the sentence:

Soon she had a plan.

Ask students what they think Hare's plan will be. Choose 2-3 students to share their predictions with the class and ask each of those students to stand in a different spot in the room. The rest of the students should then go and stand with the person whose prediction they think is correct.

Continue reading to the bottom of the first column, stopping after the sentence:

(The other end was, of course, tied to Elephant's leg.)

Assess if any of the predictions were correct, and if so, award each member of that group a point. Ask students to then make a prediction about whether Elephant, Hippo or Hare will win, allocating a spot for each group to stand based on the animal they choose.

Continue reading, stopping after the sentence:

But since they were about the same size and strength, neither could win.

Award a point to each student on the team who guessed that neither would win. Ask 2-3 students to give their prediction about how they think the story will end and get them to choose a spot to stand. Ask the rest of the students to make their decision about which group they are going to join, then continue reading to the end.

Award a point to each student who was in the team that made the correct guess (or the closest to correct). Check if any students have earned all three points. If so, ask them to share with the class the reasons they made those prediction choices and if they felt there were any clues in the text or illustrations that helped them.

Highlight the fact that we also use our experience and prior knowledge to make predictions, often without consciously realising. Discuss the following examples from the text:

- We may know from experience that being bossed around is upsetting and frustrating, and for this reason may be able to imagine how Hare is feeling.
- We are told that Hare is packed with brains and soon comes up with a plan. This tells us that Hare is going to come up with something clever to teach Hippo and Elephant a lesson for bossing her around.
- We know that Hippo and Elephant are both large, strong animals, and therefore a tug of war between them may prove to be a challenge.

- We know from Hare's actions that she has tricked Elephant and Hippo, so we can assume that the outcome will not be what either of them are expecting.

The Flying Lesson

poem by [Bill Condon](#) | illustrated by [David Legge](#)

[EN2-UARL-01](#) | [AC9E3LE02](#)

Learning intention:

I am learning to make connections between the experiences of characters in a text and my own so that I can write about it with understanding.

Success criteria:

- I can identify reasons that the bird in the text faced challenges in learning to fly
- I can make connections between the experience of the character in the text and the experiences of others in real life, including my own
- I can write a poem that follows the theme and structure of the text

Essential knowledge:

More information about identifying the theme of a text can be found in the English Textual Concepts video [Theme](#).

Read the poem as a class and discuss the difficulties the baby blackbird faced in learning to fly. Answers may include:

- Everyone was giving it different advice
- Its wings wouldn't flap
- It couldn't find a cloud
- It was unable to glide
- It crashed to the ground

View the video [Condor Teaches Youngster to Fly](#) and discuss why it is important for birds to fly (e.g. being able to find food, find their flock and migrate). Ask students if they can identify the theme of the poem by thinking about what message it can teach us (some things can be difficult to do, but it is important to persevere).

Ask students if they can relate to the difficulties the birds in the poem and the video faced by thinking of an important skill they needed to learn, but found challenging. Ask them to explain the challenges they faced and why it was important for them to learn that skill. Some suggestions may include learning to swim (safety), learning to read (education) or learning to ride a bike (travel and exercise).

Ask students to think of important skills other animals need to learn and write their suggestions on the board. The videos [Baby Otter Cubs Learn to Swim](#) and [Baby animals find their footing](#) can be viewed for visual inspiration.

Instruct students that they are to write a poem about an animal or person facing the challenges of learning a new skill, as the baby blackbird did in the text. Their poems should have a minimum of two stanzas and follow the same rhyme scheme as the text (A, B, C, B).

Model an example of a stanza on the board, such as a foal learning to gallop:

I try my best to gallop
For my hooves to go clip-clop
But as I kick them up beneath me
They just do a little hop

Poems can be published with an illustration and displayed in the classroom.

Scarecrow Street

story by Natasha Childs | illustrated by [Sarah Davis](#)

[EN2-RECOM-01](#) | [AC9E3LY05](#)

Learning intention:

I am learning to understand how the events of a story affect the characters so that I can empathise more deeply with the experiences of others.

Success criteria:

- I can identify the way Tom's life has changed in the story
- I can discuss the helpfulness of the strategies the family used to make the changes easier
- I can write and draw strategies I would use to cope if I was in the same situation as Tom

Essential knowledge:

More information about how our own situations and experiences shape the way we respond to texts can be found in the English Textual Concepts video [Context](#).

Read the story as a class and ask students to use textual evidence to identify the ways that Tom's life has changed by moving from the farm to the city. Answers may include:

- His house, bedroom and backyard are much smaller
- He had to leave a lot behind including his dog, bike, and rope swing
- His grandfather is not with them
- His school is much bigger and he doesn't know anybody

Discuss the ways that Tom and his family tried to make this move easier by creating familiar surroundings and ask students to give examples. These may include:

- Hanging a rope swing in the yard
- Planting a vegie garden
- Making a scarecrow
- Putting Grandpa's farm hat and boots on the scarecrow

Ask students to imagine having to move to a completely different place like Tom did. Perhaps it would be from the city to the country or the outback to the coast. Discuss examples of what these changes may mean for them. This may include things like Tom, such as leaving family behind, a significant change in the size of their home or school, and unfamiliar aspects of their environment and new lifestyle.

Students should then create a list in their books of items they would take with them to remind them of their home, as well as what they could create in their new home to help them with the change, just as Tom's family did with the veggie garden and scarecrow. They should also draw an illustration of what they imagine this would look like in a new home, taking into account that it would be very different to where they live now.

Students should present their list and illustration to the class, if they are comfortable sharing.

Good Night, Owl

poem by [Maura Pierlot](#) | illustrated by [Cheryl Orsini](#)

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

Learning intention:

I am learning to recognise that we all have different experiences so that I can consider different points of view.

Success criteria:

- I can identify the point of view of the text and use textual evidence for my answer
- I can recognise that the owl's point of view would be different from the child in the poem
- I can use the text and my imagination to guess what the owl's point of view might be, and use my ideas to answer questions.

Essential knowledge:

More information about telling a story from a particular point of view can be found in the English Textual Concepts video [Point of View](#).

Read the poem aloud to the class and ask students who's point of view it is written from (first person - the child) and how we can tell (the use of me, my, I). Ask what

they can identify about the character's point of view in the poem. Suggestions may include:

- They are frustrated from not being able to get to sleep
- They feel the owl is watching them
- They believe the owl is trying to communicate with them
- They are annoyed by the noisiness of the owl

Discuss what the owl's point of view may be and why it would see things differently. Students should then work in pairs with one student at a time pretending to be a journalist and the other pretending to be an owl (they should take turns in each role). The journalist should interview the owl using the following questions as well as some of their own:

- Why were you watching the child in the poem?
- What made you curious about them?
- What were you trying to communicate with them?
- What do you see in the dark?

Instruct students to write their answers to these questions in their books. Once all interviews are completed, have students share some of their answers with the class to compare student ideas about the owl's point of view.

Budgie Buddies

article by Emma Heyde | photos by Dreamstime

[EN2-OLC-01](#) | [AC9E3LY07](#)

Learning intention:

I am learning to extract knowledge from information articles so that I can apply it to my own work.

Success criteria:

- I can identify differences between domesticated budgies and wild budgies
- I can use information from the article to create a presentation
- I can order my presentation in a logical sequence, including a title page, facts and images

Read the first page of the text, then watch the video [Meet Disco the Incredible Talking Budgie](#). Ask students to identify aspects of the video that demonstrate points from the article. These may include:

- Mimicking what his owner says
- Having toys and a mirror in his cage
- Enjoying affection from his owner
- Quiet chirping instead of loud screeching

Read the second page of the article, then show the students the online [Map of Indigenous Australia](#) and ask if they can locate Warlpiri (large olive green area directly north of the Great Australian Bight). Watch the video [Biggest Swarm of Budgies](#) and ask students to identify points demonstrated from the article. These may include:

- They are flying around the deserts of central Australia
- The area they are in is hot and dry
- They feed on wild flower seeds
- They fly around in flocks searching for food in their natural environment

Using their knowledge of budgerigars, students should choose to create a digital presentation on either pet budgies or wild budgies. Each presentation should include a title page, images and several facts of their choosing. Digital tools such as PowerPoint or Google Slides can be used, and students may present their work to the class.