

A Fright in the Bight

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

EN2-OLC-01 | AC9E3LY02

Learning intention:

I am learning to share my thoughts and feelings about a story and listen to the ideas of others so that I can practice my speaking and listening skills in a group setting.

Success criteria:

- I can reflect on my own opinion of a story by assessing different aspects of it.
- I can share my ideas with a group and explain the reasons for my thoughts and feelings.
- I can listen to the ideas of others and consider how they may be different from my own.

Essential knowledge:

More information about the way our ideas and opinions about texts can vary depending on our experiences can be found in the English Textual Concepts video [Literary Value](#).

Read the recap in the yellow box and briefly discuss parts of the story that the students remember or enjoyed from the first instalment. Read the text and ask if any students made correct predictions in their activity from last issue, allowing time to discuss the accuracy of their prediction and their reasons for making them (e.g. not believing Bob's magazine is trustworthy, remembering that Captain Ahab was reading a report about a scientific experiment in the area).

Inform students that they are going to break into small groups to answer questions about the text. Ideally, each group should have 3-5 students to enable a variety of opinions to be discussed, while also allowing each student to have a chance to share their ideas with the group.

Prior to beginning their group discussions, ask students to give the story an overall rating out of five stars and share it with the class by a show of hands (i.e. "Hands up if you give it 4 stars"). Tell them to remember their rating as they will revisit it later in the lesson.

Have students break into their groups. Read the following questions aloud, giving them enough time between each one for students to discuss their answers:

- What did you like/dislike about the story?
- How well do you think the title suits the story?
 - Why?
 - Can you come up with a different title that would suit it?
- Do you think the author did a good job of building tension?
 - Why/why not?
- What other kinds of stories do you think may appear in Bob's *Unexplained Oddities from Outer Space* magazine?
- What did you think the lights were before the characters spotted the satellite dish?
- What words would you use to describe each character? (e.g. funny, cautious, brave)
- Which character did you relate to the most?
 - Why?
- How do you think you would have reacted to the lights and Bob's theory if you were on the boat?
- Have you changed any of your thoughts or opinions after discussing it with your group?
- Would you still give it the same star rating?

Have students come back together as a whole class group. Ask if anyone changed their star rating after their group discussion. If so, have them elaborate on what part of the discussion may have influenced their opinions (e.g. a classmate may have given them a different perspective of a character or clarified something they were previously unsure of). Talk about how discussing ideas with others can help us see things differently or give us new insights.

Using the star rating again, select a few students who have different ratings to each other and ask what aspects of the story influenced their rating. This may be whether they relate to the characters or not, whether they find the story suspenseful, or the plot interesting. Discuss the fact that we all have different opinions and preferences when it comes to stories and that we each find value in different things.

Following this discussion, have students write a brief review of the story. Prompts can be given to students, such as:

- I enjoyed this story because....
- I related to (character name) because....
- I thought the author did a good job of....

Students should also include their final star rating at the bottom of their review.

A Handle on a Rope Upon a Tree

poem by [Stephen Whiteside](#) | illustrated by [Anna Bron](#)

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

Learning intention:

I am learning to relate my own experiences to the characters and events of a text so that I can practice applying my ideas to different structures of writing.

Success criteria:

- I can identify the structural aspects of a poem.
- I can relate my own experiences to the subject of the poem.
- I can create a poem about my experiences, following the text structure.

Essential knowledge:

More information about how our experiences inform our writing can be found in the English Textual Concepts video [Perspective](#).

Read the poem, or if you have a digital subscription, listen to the audio recording and ask students to pay attention to:

- The rhythm of the poem (each line has 14 syllables).
- The rhyme scheme of the poem (two consecutive lines rhyming - AA BB CC etc).
- The language of the poem (simple, straightforward, descriptive etc).
- The subject of the poem (finding a way to cool down in summer using their surroundings).

Discuss these factors, as well as the way imagery is created in the poem by the author's descriptions of:

- Where they live (e.g. We're in a little country town. A river wanders through).
- What the weather is like (e.g. And when the day is hot and sunny).
- Actions they take (e.g. Around a branch we tie a rope and from that rope we leap).
- How they interact (And all take turns to see which one can make the biggest splash).

Discuss the way the author writes not just about swimming in the river, but also about the fun activity the friends participate in there, and the way that they do it. Ask students to think about ways they keep cool in summer and how their surroundings influence that. Students own experiences may include taking turns to jump off a diving board at the local pool, snorkeling at the beach or running through the sprinklers in their backyard.

Instruct students to create a plan for their poem by writing a list of things about their own experiences. From this list they should find rhyming opportunities (e.g. float / boat, sun / fun, swim / brim). The website [Rhyme Zone](#) can be used to assist with finding rhyming words.

Inform them that their poems should follow the general structure of the text by keeping the same rhyme scheme and ensuring each line has the same number of syllables (it does not need to be the same as the text, but consistent within their poem).

Create a class poem on the board based on the discussion, or model an example such as:

We live in a seaside town, though surfing can be tough
The beach is near our house but the waves are just too rough
We do have a long blue lake though, which is much more calm
It runs all the way from the beach to our grandad's farm
On hot days, we get ice blocks and wander to the dock
We step off the wooden planks and onto a flat rock
We jump into the water with our big floating chairs
And link our arms together to drift along in pairs
We laugh and splash each other and throw around the ball
And have chair spinning contests to see who's last to fall
Summer in our seaside town is not so hard to take
Though the beach is much too rough, we love our long blue lake

Once students have written a draft of their own poem, they should publish and illustrate it to be displayed in the classroom

The Very Bad Pirates

play by [Bill Condon](#) | illustrated by [Michael Streich](#)

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

Learning intention:

I am learning to identify aspects of folklore so that I can apply this knowledge across different literature.

Success criteria:

- I can use prior knowledge to interpret meaning of language and traditions.
- I can use research to broaden my understanding of folklore.
- I can organise my information in a way that communicates meaning to the reader.

Essential knowledge:

More information about finding commonalities in different stories can be found in the English Textual Concepts video [Intertextuality](#).

If possible, borrow some books about pirates from the school library (Dewey Decimal number 910.45) and have them available for the students to work with for this lesson. Additionally, use the term "Pirates" to conduct a search through the School Magazine catalogue if you have a digital subscription.

Discuss what students already know about pirates, such as how they talk, what they wear and the kind of things they do. Ask for examples of any books, shows or movies they can think of that feature pirates, and talk about any commonalities (e.g. they had beards and eye patches, they made people walk the plank, they had gruff voices). Discuss how this familiarity helps us recognise what pirates look, act and sound like when they appear in different stories.

Assign roles and act out the play. Discuss the plot with the students, with the focus being on the fact that the pirates are very bad at being very bad. Analyse the reasons for this (e.g. not following pirate traditions, not understanding the meaning of pirate phrases) and why this is causing a problem with The Professional Organisation of Pirates (POOP). Ask students to recall examples of this from the play. These may include:

- Not making people walk the plank because they might fall off.
- Finding buried treasure but handing it in.
- Not knowing what a sloop or ketch is (types of pirate ships).

- Not knowing what the phrases 'Anchors aweigh' or 'All hands-on deck' mean.

Ask students to find examples of other pirate-related phrases in the text. These may include:

- Shiver me timbers
- Seven seas
- Sea shanty
- Me hearties

Discuss student ideas on the meanings of these phrases, as well as any other pirate lingo they can think of.

Explain to students that they should pretend to be pirate trainers for POOP and they are to create a training guide for new pirates. This may be written in their exercise books or created as a booklet, either digitally or on paper.

Students should use their own knowledge to create their guide, as well as available books and educational websites, such as:

- [Pirates \(DK Find Out!\)](#)
- [Pirate \(Britannica Kids\)](#)
- [Pirate Slang \(Imagining History\)](#)

If you have a digital subscription, our interactive pirate map can be used to get students started with learning some of the lingo and traditions.

Student guides should include:

- A list of pirate words and phrases with an explanation of their meanings.
- A list of pirate traditions, such as walking the plank, stealing jewels and burying treasure.
- A list of pirate accessories to help them look the part, such as an eye patch, a peg leg, a parrot and a Jolly Roger flag.

They should also design their own logo for POOP to include on the front or at the top of their guide.

My Cat Cafe

poem by [Suzy Levinson](#) | illustrated by [Cheryl Orsini](#)

EN2-CWT-01 | AC9E3LY06

Learning intention:

I am learning to use visual techniques in persuasive texts so that I can communicate benefits to an audience.

Success criteria:

- I can identify information in a text that relates to my argument.
- I can use information from a text to communicate with a specified audience.
- I can create a visual design to capture an audience's attention.

Essential knowledge:

More information about presenting ideas in a persuasive manner can be found in the English Textual Concepts video [Argument](#).

After reading the poem, ask students what the café owner in the poem has included that would make cats want to visit. This should include:

- Frothy milk
- Catnip toys
- Window seats
- Tuna treats

Explain that the owner has a problem – despite opening such a wonderful café, not enough cats know about it, and they need to get the word out to more feline friends. Students need to help solve this problem by creating an advertising poster for the café that will communicate its benefits to the neighbourhood cats and entice them to visit.

Ask students to consider how they will get the cats' attention and communicate the benefits of visiting the café. (We can, of course, pretend for the purposes of this activity that cats can read and understand English.)

Explain to students that in planning their posters, they should consider the following aspects:

- How they are going to visually grab the cats' attention (e.g. appealing design, colours, illustrations).
- How they are going to communicate the benefits of the café to the cats (e.g. large lettering, pictures of other cats enjoying the facilities).
- What their call to action should be (e.g. a discount for locals, a special deal if they visit before a certain date).

Once they have drafted their plan, students should complete their posters. If time allows, students should present their work to the class to facilitate discussion about different ideas and design choices.

Captain Ahab's Weird Wide World: Movers and Shakers

article by Louise Molloy | photos by Dreamstime

EN2-OLC-01 | AC9E3LA01

Learning intention:

I am learning to listen for cues and take turns with others so that I can work cooperatively in groups of my peers.

Success criteria:

- I can interpret information from a text.
- I can use my listening skills to identify verbal cues.
- I can take turns with my peers based on assigned groups.

After reading the article, instruct students to stand up in a clear space. Read the following descriptions from the text out loud and ask them to perform the moves in each one in whichever way they interpret them:

Spinner dolphins – 'They leap about four metres out of the water to spin, not once but seven times.'

Sifakas – '...short skips into long leaps. Sideways!'

Peacock Spider – '...the male raises and waves two of his back legs. Then he shimmies from side to side with his impressive brightly-coloured rear end flipped up behind him.'

Snowball the Cockatoo – 'He likes to bob, tap and sway to rock music...'

View the following videos and ask students to analyse how similar their interpretations of each dance moves were to the animals in the video:

- [Why Do Spinner Dolphins Spin?](#)
- [Why Do Sifakas Pogo?](#)
- [Peacock Spider Dances to Save His Life](#)
- [Scientists Discover Snowball the Cockatoo Has 14 Distinct Dance Moves](#)

Inform students that they are going to have an animal dance off using the moves they have just learned. Start with a practice game by calling out the name of the different animals from the list and having students practice the move of that animal. Once they feel confident in knowing the movement of each one, split the students into four groups, have them sit back down. Assign an animal to each group and inform students that when you call out their group's animal, they must all stand up and perform that particular dance.

Have students suggest and vote on a song to play for the dance off, then have fun! Students may even wish to vote for the dancer with the most animal flair in each group.

The Gummiwolf

story by [Rolli](#) | illustrated by [Greg Holfeld](#)

[EN2-UARL-01](#) | [AC9E3LE04](#)

Learning intention:

I am learning to make visual connections with sounds so that I can understand and use onomatopoeia in a purposeful way.

Success criteria:

- I can explain the reasons onomatopoeia is used in different texts.
- I can contribute my own ideas for the use of onomatopoeia.
- I can create an illustrated version of an onomatopoeia word that relates to its meaning.

Essential knowledge:

More information about connecting language with imagery can be found in the English Textual Concepts video [Connotation, Imagery and Symbol](#).

Before reading the story, ask students for their knowledge of onomatopoeia and view the video [What are Onomatopoeias?](#)

Ask students to identify onomatopoeia words in the story as they follow along. Read the text together, or if you have a digital subscription, you can listen to the audio recording to assist in identifying the sounds.

After the story, ask students which onomatopoeia words they identified. These should include:

'SCREEEEEEEECH!'

'CHUGGA-CHUGGA'

'VROOOOOOOOOOOOOOOOOOOOOOOOM!'

'WHAAAAAAAAAAAAAAAAAAAAA!'

Discuss how they contributed to the excitement of the story (e.g. gave the readers a sense of speed, movement and feeling).

Draw students' attention to the *Sallymander* and *The Pig Pack* comics in the magazine, as well as the illustration on page 27 for *Zoodee's Earth Landing*. Ask students to identify onomatopoeia words in these texts. These should include:

'BZEE'

'BZOWW'

'THUD'

'BURP'

'SPLOSH'

'CLANG'

'BANG'

Discuss how these onomatopoeia words are presented differently in illustrated form, highlighting the visual aspects, such as font style, size and background shapes.

View the video [Word Art and Onomatopoeia](#) to reinforce the visual concept. Explain to students that they will create their own onomatopoeia art using pencils and paper. They should choose a word from the text, or identify other parts of the story where onomatopoeia would be suitable, and come up with their own ideas. Suggestions may include:

- The Gummiwolf bouncing over the fence (e.g. BOING)
- The Gummiwolf licking his lips (e.g. SLURP)
- The Gummiwolf swimming across oceans (e.g. SPLASH)
- Jennifer breathing a sigh of relief (e.g. AHHHH)
- Jennifer eating the rest of the jellybeans (e.g. MUNCH)

Remind students to consider the style of their lettering, the background shapes and the colouring when designing their onomatopoeia art to suit the word they have chosen. Discuss ideas for illustrated words. Suggestions may include:

- SPLASH (e.g. bubbly blue lettering with water droplets in the background)
- SCREECH (e.g. long black lettering with tyre tracks along the page)
- CRUNCH (e.g. Lettering with sharp corners and crumbs around it)

Have students plan and create their own onomatopoeia illustrations. If possible, create a visual display for students' work once completed.

Meet Mr Blobby: The World's Ugliest Animal

story by Sarah-Louise Cole | illustrated by [Fifi Colston](#)

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

Learning intention:

I am learning to use information from a text to imagine the experience of an individual so that I can write stories from another point of view.

Success criteria:

- I can recall facts that contribute to the experience of an individual from a text.
- I can form ideas about how someone would feel based on their experience.
- I can create a story based on my ideas about someone else's point of view.

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 [Point of View](#).

After reading the text, discuss the fact that the article is focused on what Mr Blobby looks like, because that is what made him famous around the world. Ask students to recall blobfish facts from the text. This should include:

- Blobfish live in some of the deepest parts of the ocean, up to depths of 1200 metres.
- The pressure on animals at that depth would be over 100 times the atmospheric pressure that we feel on land.
- In those depths, blobfish would look like a normal fish. However, when they're brought to the surface by getting caught in fishing nets, the change in pressure can make them expand and cause their skin to relax, which gives them the wide nose.
- Outside of the water, their body doesn't hold its shape and they collapse into looking like the blobfish we see in the pictures.
- There is no sunlight in the depths of the ocean where blobfish live. There are also no plants or vegetation, and the water temperature is only slightly above freezing.
- Blobfish don't move much, they just bob along the ocean floor and eat things that are passing them.

View the video [The Incredible True Story of the Blobfish](#) to give students a visual impression of Mr Blobby's story. Inform students that they will be creating a short comic story to tell the tale from Mr Blobby's point of view. The comics *Sallymander* and *The Pig Pack* in the magazine can be used to demonstrate how a story is told through this medium. Discuss the way that pictures are used to show action in the story, and speech and thought bubbles are used for text and dialogue.

Encourage students to use their imagination and be as creative and fantastical as they like. In planning their comic, they should incorporate how Mr Blobby was feeling and what he was thinking during different stages of his experience, including:

- Peacefully living his life bobbing along the ocean floor, interacting with deep sea friends and eating food that passes him by.
- Unexpectedly being caught up in a fishing net and being pulled up through different parts of the ocean, where perhaps he saw different sights or interacted with sea creatures he's never encountered before.
- Being brought up to the surface into an unfamiliar world where he changes shape and people stare at him and call him ugly.
- Having people around the world celebrate him, leading to a lot of media attention.

Students should create their comic stories in their books, or templates can be printed from [Printable Paper's Comic Pages](#).

Zoodee's Earth Landing

story by Katie Aaron | illustrated by [Aśka](#)

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

Learning intention:

I am learning to observe my surroundings more closely so that I can effectively incorporate settings into my stories.

Success criteria:

- I can identify parts of a text that create setting.
- I can describe different aspects of my own surroundings.
- I can use my imagination to write about what it would be like to visit my area for the first time.

Essential knowledge:

More information about expressing ideas through storytelling can be found in the English Textual Concepts video [Narrative](#).

After reading the story, discuss the descriptions the author used to give readers a sense of where Zoodee and his dad had landed. Ask students to find examples in the text. These should include:

'Above them, the sky was clear and blue.'

'The air was warm.'

'As Zoodee clambered out, his feet sank into soft sand. It felt squishy under his webbed purple feet.'

'Frothy water lapped the shore.'

'Groups of young humans were playing football in one part, cricket in another. They leapt and ran, reaching up with their strange hands to catch the balls.'

'Between the grass and the beach, tall gum trees lined a path. Gumnuts were scattered all over the ground. White cockatoos screeched from the branches.'

'He noticed barbecues here and there. There were some sausages sizzling on one, close to the path. So that was the smell!'

'His dad had joined a group of people on the beach. They were all in orderly lines, facing the ocean, doing tai chi.'

Highlight the use of touch, sight and smell the author has used in her descriptions. Ask students to think about what Zoodee would feel, see and smell if he landed in their area. Tell them to consider:

- Their surroundings – What kind of nature is around them? Are there a lot of buildings?
- The climate – Are they in a tropical region? Is it a cold, mountainous area? Is it dry and dusty?
- The local flora and fauna – What are the smells of the plants and the sounds of the animals?
- The people – Is it a densely-populated or quiet area? What do people eat? What kind of things do they do for enjoyment and exercise?

Inform students they are to write a short story about Zoodee and his dad landing in their area, beginning with the hatch door opening. They should focus on their descriptive writing and think about what interesting things Zoodee would take photos of.

If time allows, stories can be shared with the class to enable comparisons of what observations students have made about the local area.

Magpie

poem written and illustrated by [Yvonne Lowe](#)

[EN2-CWT-01| AC9E3LE05](#)

Learning intention:

I am learning to make observations in my planning so that I can develop more realistic characters.

Success criteria:

- I can make observations about animal behaviours and characteristics.
- I can create a list of keywords from my observations.

- I can create a poem based on the style of another author.

Essential knowledge:

More information about using the style of an author's work to create your own text can be found in the English Textual Concepts video [Style](#).

After reading the poem, ask students to put their hands up if they have a pet. Choose a few of these students to share information about funny or interesting things that their pets do. It may be their bird dancing, their dog rolling around on the grass after a bath, or their cat trying to fit in small places. Ask them how they know that their pets do these things (by watching them).

Discuss the importance of observation when writing about others, such as people and animals. Explain that this allows us to notice things such as physical features and behaviours, which helps provide us with more authenticity in our writing.

Talk about the way the author has shown this in their writing and draw attention to the style of writing. Discuss how the poem communicates different characteristics and actions of the magpie without the need for full sentences, by focusing just on keyword and terms.

Take the students out to the playground so that they can find and observe animals, such as local birds and lizards. Have them choose one to focus their attention on and make notes in their books on its physical features, movements and behaviours. This may include searching for or eating food, interacting with other animals or the way they walk or fly.

If doing this activity in the playground is not an option, you may wish to choose a section of the BBC Earth video [Amazing Animal Behaviours Caught on Spy Camera](#) for students to make observations and notes.

Using their observations, students should craft their own poem in the style of the text, focusing on simple keyword descriptions based on their observations. Once completed, they should publish the poem inside an illustration of their chosen animal.