

# Captain Ahab's Weird Wide World: Superheroes of the Sea

article by [Sue Murray](#) | photos by Dreamstime

[EN3-CWT-01](#) | [AC9E3LE05](#)

## Learning intention:

I am learning to create a visual story based on a character so that I can develop my skills in telling stories through different mediums.

## Success criteria:

- I can create and illustrate a fictitious character using a mixture of factual information and imaginative ideas.
- I can identify and understand the elements of a comic strip, including storytelling through pictures, dialogue and onomatopoeia.
- I can develop a visual story using the narrative elements of a comic strip.

## Essential knowledge:

For inspiration on creating characters, watch The School Magazine's English Textual Concept video [Character](#).

After reading the article, ask students to recall the 'superpowers' of an octopus. These should include:

- They can move fast by propelling jets of water
- They can very quickly change the shape of their body
- They can change their colour instantly to camouflage themselves
- They can change the texture of their skin to blend in even more with their surroundings.

Discuss how these special abilities can be used to the benefit of an octopus, such as sneaking up on prey, hiding from predators and escaping when they need to. Further

discuss this from a fictitious viewpoint, bringing the superhero elements into the discussion. This may include suggestions familiar to students, such as zooming to the rescue when they need to save an underwater city or hiding from the oceanic villain in the middle of a battle.

Inform students that they are to come up with their own octopus superhero and create a comic strip where their tentacled character can use their powers. To do this, students should:

- Brainstorm ideas for a superhero scenario
- Build a plan for a story around it
- Give their superhero a name
- Create a logo for their superhero
- Design a superhero outfit (cape, mask etc.).

You may wish to read and analyse the comic serials Roller Toaster and Miles From Home in this issue to help provide inspiration and structure in regards to telling a story visually by using illustrations, thought bubbles and speech bubbles.

Once students have planned their superhero story idea, they should each divide an A4 piece of paper into at least six boxes and create their comic strip. When completed, students may wish to share their comic strips with the class or swap with a partner to read.

### Assessment as learning:

Upon completion of the task, use the success criteria to encourage children to self reflect on their own learning using a scale such as:

	I need to work on this.	I got it with the help of a knowledgeable buddy.	This was my strength today.
I can create and illustrate a fictitious character using a mixture of factual information and imaginative ideas.			
I can identify and understand the elements of a comic strip, including			

<p><b>storytelling through pictures, dialogue and onomatopoeia.</b></p>			
<p><b>I can develop a visual story using the narrative elements of a comic strip.</b></p>			

For further assessment K-6 assessment strategies seek guidance from [Assessment for, as and of learning](#) on the NESA website.

# A Palace for Opal

Story by Katie Aaron | illustrated by [Queenie Chan](#)

[EN3-UARL-01](#) | [AC9E3LE0](#)

## Learning intention:

I am learning to reflect on how I can connect my own life to characters so that I can form a deeper understanding of feelings, reactions and relationships in stories.

## Success criteria:

- I can identify how character traits and personalities are portrayed through behaviours and interactions with others.
- I can discuss my views on characters' behaviours and situations and listen to the opinions of others.
- I can write a reflection on how characters could have behaved with more kindness in specific situations.

Read the text, or if you have a digital subscription, you may wish to listen to the audio version. Afterwards, ask students to give one word to describe Opal the Mermaid (e.g., spoiled, selfish, rude) and textual evidence, such as a quote or description, to support their claim. These points may include:

- She told anyone who would listen that she deserves better than a cave because she's an ocean princess.
- She summoned Boris Octopus (ensure students know that this means he was ordered to be there).
- 'Oh don't be so boring' / 'They wouldn't dare mess with me.'
- Boris had heard that she was bossy and wouldn't take no for an answer.
- 'When Opal checked the progress, she screeched, 'Higher spires! Bigger rooms! Work faster!'
- Boris Octopus decided to teach Opal a lesson because he was sick of being bossed around.
- Opal gave orders and never said please or thank you.

- 'Yes, that's more like it. Why didn't you do this in the first place? Hurry up and finish it.'
- 'Now I'm going to get some beauty sleep. You can all stay and admire my palace but be very quiet and don't disturb me.'

Discuss how Opal could have been kinder to the sea creatures around her, especially Boris Octopus. Guide this discussion towards how the way we treat others can impact their feelings and relationships.

Watch the Little J & Big Cuz episode '[Big Plans](#)' which you can access for free using your Google education account. After viewing, ask students to identify the behaviours that they felt were unfair or hurtful in some way. These may include:

- Little J repeatedly turns away from the old dog when he wants to play.
- Big Cuz locks Little J out of their room.
- Big Cuz and Sissy don't go and play the game Little J has created and also leave him out of their game.
- Big Cuz doesn't let Sissy have a turn in their game.
- Big Cuz rejects Sissy's suggestions that they go and play with Little J.
- Big Cuz gets annoyed that Sissy is playing with Little J instead of her.
- Big Cuz acts bored and annoyed when she is included in the game.

Discuss how these issues were resolved by Little J playing his game on his own, Sissy joining him and Big Cuz eventually having fun with them once she also joins in.

Ask students to think about how the situations in both stories could have been avoided with more kindness. Students should then choose either the magazine text or the video to write a short reflection about what they think the characters should have done differently to avoid unnecessarily hurting the feelings of the others.

If time allows, have some students share their reflections to encourage further discussion of different views and ideas.

### **Assessment as learning:**

Ask children to specifically focus on the success criteria used for this learning experience.

Ask children to reflect on their ability to work towards the learning intention through the success criteria. Using the [Traffic light reflection](#) that is available digitally or can be shared with the children as a hard copy gauge which children you will need to provide further explicit, guided, or independent learning experiences with.

# Five Reasons to Go With the Glow

Article by [Zoe Disher](#) | photos by Alamy

[EN3-UARL-01](#) | [AC9E3LY03](#)

## Learning intention:

I am learning to identify persuasive techniques in texts so that I can develop my skills in creating visual and written persuasive texts.

## Success criteria:

- I can identify persuasive techniques used by an author.
- I can identify an author's use of reason and evidence to support their argument.
- I can create a visual persuasive text using information from a non-fiction article.

## Essential knowledge:

Use the Australian Curriculum Glossary to ensure students are aware of the meaning of [rhetorical questions](#) before reading this text.

Read the introduction to the article, then pause to discuss the persuasive techniques used. The School Magazine's assessment and evaluation rubric for [persuasive texts](#) may be used to assist this process. Ask students to identify ways the author has indicated the intention to persuade the audience. Answers may include:

- The title suggests the audience is going to be given reasons to choose something that glows (ensure students understand that the author is presenting bioluminescence as though it is a product for the purposes of the article)
- The three rhetorical questions at the opening of the article are intended to make readers think in a certain way about bioluminescence.

- There is an explanation of bioluminescence so that the audience understands the topic, along with examples of how and where it is used.
- A further rhetorical question is used to prompt the audience to consider whether bioluminescence would be a good fit for them.
- The introduction finishes by encouraging the reader to read further to find out the reasons being presented.

After reading the article, discuss the fact that the author has not only provided reasons to choose bioluminescence, but also explanations and evidence. Using this information, ask students to recall reasons that bioluminescence is useful for different creatures and make a list on the board. Answers should include:

- Male and female fireflies use patterns of flashing to find each other
- Some female fireflies pretend to be a different kind of firefly and flash a pattern to attract males, then eat them
- Anglerfish use their glow to interest smaller fish, then eat them when they get close
- A type of small algae glows when being attacked by copepods to alert other fish, so they can come and eat the copepods
- Many fish and squid use bioluminescence to make themselves invisible to predators from below during the daytime by visually matching the sunlight hitting the water
- Some types of fungi glow to attract insects, who then take spores and spread them so the fungi grows in a new location
- Some animals use bioluminescence to startle their prey
- Some animals glow to warn predators that they are toxic to eat
- Some animals use light to see what's around them when it's dark.

Inform students that they are to choose one of these reasons and create persuasive posters to convince an audience of the benefits of bioluminescence. Explain that they should present their reason using visual means such as an illustration or diagram that demonstrates the benefit they have chosen. They should also include a small number of words to communicate the benefits in an attention-grabbing way.

For example, they may create a drawing of the ocean with a layer of algae on their poster, then draw some copepods approaching and use colour to show the algae

glowing in that area. They may add words to the poster such as 'The bioluminescent burglar alarm alerts fish to come and save it from the hungry copepods!'

**Assessment for/as learning:**

Using [The School Magazine Persuasive Text Assessment Rubric](#), ask children to peer review another student's persuasive text against the criteria provided in the assessment rubric. Ask students to provide explicit feedback using the criteria identified in the rubric to encourage their partner to develop their persuasive writing.

This feedback should be recalled when children compose their next persuasive writing piece, to ensure children are continually improving their writing.

## Christmas Surprise

story by Duncan Richardson | illustrated by [Stephen Axelsen](#)

[EN3-RECOM-01](#) | [AC9E3LY05](#)

**Learning intention:**

I am learning connect the experience of characters to my own so that I can understand and explore my own feelings and those of others.

**Success criteria:**

- I can identify challenges faced by characters in a story.
- I can relate aspects of characters' experiences to my own.
- I can reflect on my feelings and actions when faced with challenges.

After reading the text, discuss the challenges the family in the story faced in having a proper Christmas tree. These should include:

- Mum and Dad being too busy
- The narrator of the story making a cardboard Christmas tree, but it was too small and flat
- The road being flooded when they tried to go to the shops
- The rain continuing for days on end



- The family no longer had their old plastic tree
- They were only able to find a small gum tree.

Discuss the ways they made the best of the situation, including:

- Decorating the gum tree, including lights and a homemade cardboard angel
- Finding joy in watching the caterpillars munching on the leaves
- Waking up on Christmas eve and hurrying outside to see the caterpillars in their bright, shiny chrysalises
- Looking forward to the caterpillars becoming butterflies

Ask students to think about a time they faced challenges and how they managed to make the best of the situation. Like the family in the story, this may be related to Christmas or an important event, or it may be something completely different, like not making it onto a team or missing out on something due to an injury or other circumstances.

Discuss the idea of disappointment and how some challenges are able to be overcome, while other times in life we need to make the most of the situation we are in. Ask students to quietly consider their own experiences and feelings and have them write a reflection about a time they faced this kind of challenge, how they handled it and how they feel about it now.

Students may wish to share their reflections or keep them private.

# Space Pizza

poem by Jesse Anna Bornemann | photos by [Christopher Nielsen](#)

[EN3-UARL-01](#) | [AC9E3LA09](#)

## Learning intention:

I am learning to create a multimedia advertisement for an audience so that I can develop my skills in scripting and filming using appropriate visual techniques.

## Success criteria:

- I can consider what would be appealing to an audience in advertising.
- I can work collaboratively to create an appropriate script for my product.
- I can identify advertising techniques and use them in a way that is best suited to my advertisement.

After reading the poem, have students [think, pair and share](#) to discuss what an outer space pizza place would be like. Explain that they are going to work together to design a concept for their pizzeria and create a video advertisement to attract customers. To do this, ask them to consider who their customers might be, what their restaurant would look like and what kind of pizza they might serve (e.g., Saturn Supreme, Meteor-lovers).

Using these points, they should come up with a plan by writing dot points or mind maps in their books and lists of ingredients for at least three of their pizzas, as well as a rough sketch of ideas for what their restaurant may look like. Ideally, each sketch should include at least the outside of the building and a logo.

Once they have created their concept, they should consider how they would advertise their outer space pizza place to potential customers. Students should write a script for their advertisement. To provide inspiration, you may wish to show them real life pizzeria advertisements online or model a script on the board, such as:

If you're tired and hungry from your interplanetary travel, stop in for a slice on your way through the solar system. Our solar ovens will take the heat from the sun to melt your cheese from the moon!

Once scripts are completed, students should create a video of their advertisement. To do this, they should consider if they would like to act it out or have a voiceover

with images such as their own illustrations or images of pizza and outer space that match their vision for their pizzeria. They should then conduct some research by watching some online video ads, preferably for pizza restaurants, to help them identify techniques such as where the camera is pointing, when close ups are used, and what facial expressions actors are using to demonstrate their excitement or satisfaction with the pizza or other product.

**Assessment as learning:**

	I had difficulty with this.	I needed further clarification from my teacher.	This was my strength today.
I can consider what would be appealing to an audience in advertising.			
I can work collaboratively to create an appropriate script for my product.			
I can identify advertising techniques and use them in a way that is best suited to my advertisement.			

**Goal setting:**

In reflection of the work that I have achieved through this task, my areas of strength were:

The area I need to develop further is:

# The Peculiar Paintbox

story by [Katie Furze](#) | illustrated by [Cheryl Orsini](#)

[EN3-CWT-01](#) | [AC9E3LY06](#)

## Learning intention:

I am learning to use the inspiration of other texts as well as my imagination to compose my own engaging stories so that I can further develop my narrative writing skills.

## Success criteria:

- I can discuss and understand the purpose and plot of a narrative text that I have read.
- I can consider what my own experience may be if I were in the same situation as the characters in a story.
- I can compose my own narrative text based on an idea from a story.

## Essential knowledge:

The School Magazine's English Textual Concept video for '[Narrative](#)' may be used to help get students started in their writing. The assessment and evaluation rubric for [imaginative texts](#) may also be used for guidance.

After reading the story, discuss the different experiences of Molly and Nico in their two respective paintings, highlighting the calm experience Molly has in her garden painting contrasted with the fear and anxiety of the situation inside Nico's monster painting.

Ask students to consider what kind of picture they would like to jump into if they had the chance. This may be something relaxing like a beach scene, something funny like a circus painting, or something adventurous like a picture of a pirate ship.

Inform students that they are to create an illustration on a blank A4 piece of paper that they would like to jump into. Explain that it should not just be a picture of one thing (e.g., an aeroplane), but they should also completely fill in the background and consider who else they might want to have in their picture.

Once they have completed their illustration, they should write a story about their adventure in the picture from their own point of view. They should consider what it would feel like to be inside the picture, what surroundings they have created for themselves, and what scenarios might take place while they're in there.

Once completed, students should share their stories and illustrations with the class.

### **Assessment for learning:**

Using the [See three before me](#) assessment strategy and the success criteria for this lesson, allow time for students to engage in this peer assessment feedback process designed to provide opportunities for children to learn better and reflects the belief that there is always room for improvement.

# Pet Problems

poem by Sharon Dalgleish | illustrated by Michel Streich

[EN3-UARL-01](#) | [AC9E3LE04](#)

## Learning intention:

I am learning to identify and experiment with poetic styles so that I can further develop my confidence and skills in composing poetry.

## Success criteria:

- I can identify and discuss elements that influence the rhythm and style of a poem
- I can work collaboratively to compose a poem in the style of a mentor text.

## Essential knowledge:

The School Magazine's English Textual Concept video for [Style](#) may be used to assist students with identifying stylistic aspects of the text.

Read the poem aloud, or if you have a digital subscription, you may wish to play the audio version. Ask students to identify the syllable count (8,6,8,6) and the rhyme scheme (ABCB), and how this contributes to the rhythm of the poem. You may wish to read or play the text again while clapping or clicking to the rhythm.

Discuss the tone of the poem and illustration (humourous, silly) and ask students why this is the case. Answers may include:

- A goldfish thinking he's a shark
- The idea of a small goldfish being able to eat a human
- Gran wouldn't fit into a fishbowl
- The use of onomatopoeia (GULP!) when the narrator realizes they can't find Gran.
- The sock hanging out of Goldie's mouth
- Gran's shoes tipped over on the floor.

Go to the [YouTube channel](#) of the children's author Stephen Attewell and select one of the animated videos to show the class. Ask students to identify the syllable count and rhyme scheme of the poem from the selected video and discuss the tone. Compare and contrast the selected poem with the magazine text. Attewell's poem should share the same lighthearted silliness as Pet Problems and is likely to have the same ABCB rhyme scheme.

Explain to students that they are going to work in pairs or small groups to compose their own poem based on the style of the two authors. To do this, they should first come up with a silly idea. Highlight the ideas used by the mentor authors for inspiration (A goldfish that thinks he is a shark, a worm that won't wiggle, socks that run off on their own).

Once groups have settled on an idea, one member of the group should write the first line, then pass it to another member to write the next line, attempting to build the humour and silliness as they take turns. Remind students that they should adopt the ABCB rhyme scheme, meaning that whoever writes the fourth line in each stanza should ensure it rhymes with the second line. Remind students that editing is an important part of the writing process, so if changes need to be made to help the rhyme scheme work, they should work cooperatively and collaboratively to do so.

Teachers should use their judgment to decide on the number of stanzas students should complete for their poems. Once completed, allow students time to share their group's poem with the class.

### **Assessment for/ as learning:**

Self-assessment encourages children to identify what they know, where they need to be and how to get there. Using the [3-2-1](#) self-assessment and evaluation tool available through the digital learning selector allow time for students to reflect on the success criteria from this learning experience particularly their understanding of poetic styles.

# Zoom, Zoom

play by Philippa Werry | illustrated by Tohby Riddle

[EN3-OLC-01](#) | [AC9E3LY02](#)

## Learning intention:

I am learning about the aspects involved in live performance so that I can more confidently understand my role when performing as part of an ensemble cast.

## Success criteria:

- I can identify and discuss the importance of different aspects of live performance.
- I can work with an ensemble cast to learn my lines, cues and marks for performance.
- I can perform a play to a high standard in front of an audience.

Before reading the text watch the video, [Acting Tips for Kids](#). Ask students to recall the points that are relevant for the students to act out a play and reiterate their meaning. These should include:

- Listen to the director and allow them to do their job
- Know your lines
- Listen for your cue
- Hit your mark.

Divide students into groups and assign roles. There are eight speaking parts and a number of extras to be decided by the teacher, as well as a director's role. You may also wish to assign a props manager role to source any props needed, such as a book and a skateboard or piece of cardboard.

If possible, take students to rehearse and perform in the playground, particularly if there is a garden, or a large space such as a school hall. Point out to students that there are notes for direction in the text which are contained in brackets, such as (opens big heavy book and starts to read from it) and (zooms around the garden). Inform students that they need to follow these directions, but other decisions will be decided by the director.



Have groups rehearse by reading through the play several times together directly from the magazine. This will allow them to practice their lines and become familiar with their cues. They should then start 'stage rehearsals' to allow the director to make decisions about when each character comes into view and where their marks are. Once students are confident that they know their lines, cues and marks, allow them to perform for the rest of the class.

### **Assessment for/as learning:**

This assessment experience will be phased over two episodes. Ensure time has been allocated for the groups of students to perform their play.

- 1) The Teacher will record each performance so that it can be peer reviewed against the success criteria.
- 2) Each performance group will be given the task of providing feedback to another group.

Ensure children have access to the Success criteria from this learning experience and the [See three before Me](#) peer assessment template available through the Digital learning selector.

Each group is to review the recorded performance and carefully provide feedback based on the Success criteria and expectations of the performance.

# Sun Fishing

poem by Lisa Varchol Perron | illustrated by [David Legge](#)

[EN3-UARL-01](#) | [AC9E3LE03](#)

## Learning intention:

I am learning how language influences mood so that I can consider the words that are being used when I interpret mood in texts as well as when I am composing my own.

## Success criteria:

- I can discuss my ideas about the mood of the text.
- I can identify language that is used by the author to create mood.
- I can create an illustration based on my interpretation of the mood of the poem and evaluate the interpretation of others, including the magazine's artist.

## Essential criteria:

The English Textual Concept video [Representation](#) may help students consider how mood is represented through the text and illustration of this poem. The Australian Curriculum glossary may be used to familiarise students with the meanings of different [figurative language](#) techniques such as [rhetorical question](#), [personification](#), and [idioms](#).

Prior to reading, watch the video '[What's the Mood?](#)' from Scholastic. Read the poem aloud without students seeing the illustration, or if you have a digital subscription, play the audio version. After reading, ask students to summarise what the poem is about. They should conclude that it is about someone who decides to go fishing around dusk to try to catch the reflection of the sun as it goes down, but it moves out of reach as the sun disappears from view.

Ask students what mood they think is created by the author (e.g., fun, relaxed, hopeful) and discuss the language used by the author to create this mood, including the figurative language. If the class is familiar with figurative language techniques, you may wish to ask them to identify any that they can find in the poem. Otherwise, you may prefer to use the poem to give them explanations and examples of these techniques.

<b>Figurative language</b>	<b>Meaning</b>	<b>Example from poem</b>
Rhetorical question	A question that is to be thought about rather than answered.	Why would I stand idly by as day gives way to night?
Metaphor	Using something to represent something else.	Ball of light
Idiom	A phrase that does not literally mean what it says.	Catch of the day
Personification	Applying human characteristics or behaviours to something that is not human.	The sun has swum away

Analyse the setting created by the figurative language and other words and descriptions in the poem and discuss how the setting, including place and time of day, contribute to the mood of the poem.

Students should then create an illustration for the poem based on the mood. They should consider the setting, events and colours they would use to bring this poem to life.

### **Assessment for learning:**

After they have completed their illustrations, conduct a [gallery walk](#) to compare the different interpretations of mood shown in their art works. Finally, show the students the illustration used for the poem and ask students to analyse the colours, tones and style the artist has chosen in their interpretation. If you have a digital subscription, our digital interactive can be used to analyse the way the artist has used colour to create mood for this poem.