

Collaboratively compose a brief postcard, in character as Bob, writing about the leak in the galley. Tell students that they will be including a description of the event and Bob’s reaction to it. Remind students to consider the list of attributes identified earlier when deciding on the way the character might react. Discuss how Bob might react to the leak (e.g. calmly fetching his tools and working diligently to repair the damage).

A sample response is:

Hi family,

Things have been busy around here. Last night I was called to the galley by a worried Ahab, who informed me of a leak. After reassuring Ahab that I would fix it, I set to work. It wasn’t an easy job, I can tell you. I had to check every wooden plank in the galley for holes. Eventually I found the hole and I set to work fixing it. It took a long time to repair. Captain Ahab was relieved when it was complete and I was one happy otter. I slept well that night. I hope you are all well.

Love from Bob.

Inform students that they will be experimenting with writing their own postcards. Place students in pairs and instruct them to select one of the scenarios. Instruct students to work with their partner to compose their own postcard in the character best suited to overcoming the challenge. Remind students to outline the characters reaction to the problem and how they overcame it. Students may work individually if they prefer.

Once complete, match the pairs with another group and instruct them each to share their postcards. Display the following questions for students to discuss when reflecting on the work of their peers:

- Does the postcard feature a response to the challenge?
- Is it written in character?
- It is written in the style of a postcard?

Bob’s Twinkle-acious Adventure

part one of a two-part story by [Geoffrey McSkimming](#) | illustrated by [Douglas Holgate](#)

EN2-RE LU-01 | AC E LY0

Learning intention

I am learning to make considered inferences about the meanings of unfamiliar words and to create made-up words to include in sentences where readers can infer their meaning, so that I can develop my skills with making inferences about unknown vocabulary.

Success criteria

- I can identify unfamiliar vocabulary.
- I can distinguish between made-up words and real words.
- I can make inferences about the meanings of unfamiliar words based on context.
- I can create made-up words.
- I can use the words I create in sentences which allow readers to make inferences about their meanings.

Read the story, *Bob's Twinkle-acious Adventure*. Discuss vocabulary in the story that is unfamiliar and highlight examples, using either a digital version of the story or an enlarged photocopy. Examples include:

- Twinkle-acious
- sea-spider
- brolga
- chocolate-and-durian
- slurpacious
- gaskets
- flartydirvlers
- botheration
- otter-acious

Inform students that they will be analysing the unfamiliar vocabulary by using the following steps:

- Place students with a partner and instruct them to jot down further examples they identify.
- Tell students that some of the words have been made-up by the author.
- Discuss which words students believe are real words and which ones they feel are made-up words.
- Discuss students' reasons for deciding whether a word is a real word or whether it might be made-up. Sample responses include, the word is a compound word, compiled of words that students are familiar with, for example, sea-spider, or

students believe they have heard the word before although they don't know the meaning.

- Ensure students identify that words such as sea-spider are real whereas twinkle-acious, slurpacious and flartydirvlers are made-up words.
- Discuss students predictions about the meanings of some of the vocabulary. Emphasise that often knowing the meaning of elements of a compound word (such as sea-spider) can assist with predicting the meaning. Use the example of sea-spider, emphasising that as students know the meaning of sea, and the meaning of spider they can infer a sea-spider is a spider that lives in the sea.
- Inform students that often the context can assist with inferring meaning. Provide the example of the twinkle-acious and refer to the title of the story where this word appears, Bob's twinkle-acious adventure. Discuss the context and emphasise that due to the use of the word adventure, it can be inferred twinkle-acious means a positive and pleasant experience. Discuss students prior knowledge surrounding the meaning of the word twinkle, ensuring students note it is often used to describe something precious or sparkly and that this adds to the idea that twinkle-acious means something positive.
- Draw students attention to the fact the author has included multiple words that include the suffix -acious. Emphasise that knowing the meaning of a suffix can also assist with making inferences about the meaning of a word. Look the meaning of [acious](#) up in the dictionary. Ensure students identify that it means having a tendency for something or being full of something. Discuss other words that feature this suffix, for example, tenacious.
- Place students in small groups and instruct them to discuss ideas for meanings of the other made-up words. For example: slurpacious (meaning licking their lips with a slurp), flartydirvlers (some part of a boat, as the word is joined with the word 'and' to the word 'gaskets', which are part of a boat) and otter-acious (meaning sounds an otter makes).

Inform students that they will creating their own words and that they should use suffixes when composing their new words.

Compose a list of suffixes students are familiar with and discuss the meaning of each. Examples include:

- -ed (past tense)
- -ous (of or the nature of something)
- -ing (present tense)
- -s (plural)
- -ish (near or around)

- -able (able to)

Collaboratively select one of these suffixes, e.g. -ous. Compose a number of made-up words that include the suffix -ous. Tell students that the words should be something Bob might use and that they should include the meaning with the word. Examples include: sailous (meaning a boat that has plenty of sails), fishous (meaning a stretch of ocean with great fishing), gleamous (meaning the boat is absolutely gleaming).

Collaboratively use these words in sentences, for example:

- I was relieved to see the boat was sailous, which is very important on windy days.
- An otter will never go hungry in this stretch of ocean, it's positively fishous.
- After all the work we've done on the boat, it's gleamous.

Place students in pairs or small groups. Students can also work independently on this task if they prefer. Instruct them to select one of the suffixes, to think of their own made-up words that include their chosen suffix and then to compose sentences featuring their new words.

Once complete, instruct students to swap their work with another pair. Tell students to read the work of their peers and to strive to identify the meaning of the made up words based on the context in the sentences.

The True Story of Incy Wincy Spider

poem by Pat Grafton | illustrated by [Nina Nill](#)

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

Learning intention

I am learning to explore how rhythm gives momentum to poetry when it is read aloud and how it enhances enjoyment, so that I can develop my poetry writing skills.

Success criteria

- I can discuss how rhythm impacts enjoyment of a poem.
- I can identify elements that enhance the rhythm in a poem.
- I can construct a poem based on the real story behind a nursery rhyme.
- I can edit my poem to develop the rhythm.

Inform students that poems feature rhythm similar to song lyrics. Tell students that poetry is often designed to be read aloud so readers can experience the rhythm and momentum of a

poem. Display the following version of the first few lines of the poem, The True Story of Incy Wincy Spider:

Incy Wincy spider wasn't climbing up the water spout when it all started,
He is a clever fellow and he knew he'd get washed out and flushed down the plug.
Instead he climbed in through the red letterbox and crawled in through the flap,
And once inside he spun a large web then settled for a sleep.

Read the poem aloud. Discuss the rhythm, guiding students towards concluding that this version of the poem does not have a clear rhythm or momentum.

Read the original version of The True Story of Incy Wincy Spider. Those with a digital subscription might prefer to listen to the audio version. Discuss the following discussion questions:

- How is this version different from the previous version? (e.g. it flows better, has more rhythm and momentum)
- What devices enhance the rhythm and momentum of the poem? (e.g. rhyme, including a similar number of syllables in each line)

Inform students that they will be experimenting with composing their own poem with rhythm and momentum.

Discuss the subject matter of the poem, ensuring students conclude that it focuses on what the poet calls the real story of a nursery rhyme.

Discuss nursery rhymes students are familiar with, providing examples such as, Humpty Dumpty, Little Bo-Peep.

Tell students that they will be retelling a well-known nursery rhyme and creating a 'real-story' that provides explanation for some of the events in the nursery rhyme in their poems.

Select the nursery rhyme, Little Bo-Peep. Ensure students are aware of the subject matter, that Bo-Peep loses her sheep. Discuss ideas for what the real story behind the nursery rhyme might be, for example that Bo-Peep is always forgetting her sheep, that she didn't sleep well the night before so she is struggling to focus on where the sheep go, or that her older brother was supposed to take care of the sheep but he didn't turn up.

Compose lines to communicate the ideas. At this stage, don't worry about rhythm or rhyme, focus only on getting the ideas on the page. A sample response is:

Oh dear, poor Bo-Peep,
She didn't sleep and she is tired,
And instead of watching the sheep she had a nap,
Now they've all vanished and she is embarrassed.

Identify the rhyming structure and number of syllables in The True Story of Incy Wincy Spider. Ensure students correctly identify that the poem is composed of rhyming couplets (pairs of lines that rhyme) and that the number of syllables per line is similar (in this case either thirteen or fourteen in each line). Collaboratively edit the poem composed with the students to ensure it follows the same rhyming pattern as The True Story of Incy Wincy and that it features a similar number of syllables in each line. Replace vocabulary with words that rhyme and rework lines to ensure the number of syllables in each line are similar. Use a rhyming dictionary such as [RhymeZone](#) to identify rhyming words.

For example:

Oh no, what challenges for poor Bo-Peep,
She's very tired as last night she didn't sleep,
While she napped the sheep all up and vanished,
Now they're lost and she's so very embarrassed.

Read the poem aloud to ensure the rhythm and rhyme is clear.

Place students in pairs or small groups. Instruct them to select a nursery rhyme before composing a 'real-story' to explain the events. Tell students that they will need to first jot their ideas on the page before going back to edit for rhythm and rhyme.

Once students have had time to compose their poems, match groups together so students have the opportunity to read their poem to their peers. Tell those students who are not performing to listen for rhythm and rhyme in the poems composed by their peers.

Jam Hands

story by Rolli | illustrated by [Aśka](#)

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

Learning intention

I am learning to participate in collaborative discussions, building on and connecting ideas and opinions expressed by others so I can engage in a class debate.

Success criteria

- I can identify ideas in the story that outline reasons for and against having jam hands.
- I can add my own ideas of the pros and cons of having jam hands.
- I can respectfully listen to the opinions of others.

- I can share my ideas, building on and connecting ideas from my peers.

Essential knowledge

Discuss whether students have ever had jam on their hands after eating a sandwich. Instruct students to share their reflections on what it feels like, ensuring students identify that the jam makes hands feel sticky.

After reading Jam Hands, discuss the subject matter. Emphasise that the main focus of the story is around the perks and challenges of having jam hands. Discuss the reasons provided by the main character, reflecting on whether students feel the character has embellished some of their experiences with having jam hands. Identify some of the pros and cons of having jam hands identified in the story, Jam Hands. Record responses on the board. Sample responses include:

Reasons for:

- They are useful in emergencies, such as climbing a building to rescue a woman from a fire
- They help with rescuing lost items, such as saving the major's pen from an air vent
- They enable the character to touch the sun and prevent it from moving to avoid going to bed
- They make it easy to catch a ball

Reasons against:

- They make it difficult to answer the phone
- Having jam hands makes it challenging to throw a ball
- You cannot fluff your pillows

Instruct students to work in small groups to identify further examples of reasons for and against having jam hands and to record these in their own two-column table, with one column featuring the reasons in favour of having jam hands and the other listing the reasons against. Tell students that the story is fictional and that their ideas can be as abstract as they like.

Share responses. Some ideas students might suggest include, having jam hands is useful when you need to clear plates from the dinner table or that having jam hands makes it challenging to sit down outside as your hands get covered in grass.

Inform students that they will be debating the topic of whether having jam hands is a good or a bad thing. Allocate some of the groups to be in favour of having jam hands while the others are against.

Tell students to prepare arguments. Remind students that they can refer back to the ideas discussed earlier. Inform students that they should try to predict what the opposing group's

arguments might be so that they can be prepared to refute them. Tell students that they can use some of the ideas from the story, Jam Hands to help them predict what the other group's arguments might be. Tell students when identifying counter arguments, they should try to think of the opposite of each of the ideas in the story. Provide examples such as, in the story it mentions that jam hands are useful for climbing buildings and in that case jam hands could also make it likely you would get stuck to building doors (emphasising that this is the opposite of the idea in the story), or that in the story it states that jam hands make it difficult to answer the telephone, so this must also mean you don't have to grip the phone hard when you use it, as it will stick to your hand (emphasising that this the opposite of the idea in the story).

Briefly agree on rules for how students should conduct themselves during a debate, for example:

- Each person takes a turn to share their argument
- The other students must listen respectfully and they must patiently wait for their turn
- Each team takes a turn to respond to the arguments put forth by the other side
- There should be no name calling or personal attacks

Conduct a class debate, ensuring each group takes a turn, and that arguments for and against are shared equally.

The Giraffe Who Caught a Cold

poem by [Sharon Dalglish](#) | illustrated by [Christopher Nielsen](#)

[EN2-UARL-01](#) | [AC9E3LA09](#)

Learning intention

I am learning to identify the effect of techniques such as the position of characters and the use of gaze, and to discuss what these elements reveal about the relationship between characters so that I can develop my skills with analysing images.

Success criteria

- I can analyse an image to identify the way the characters are feeling towards each other.
- I can construct a sketch to communicate a scenario.
- I can use the placement of the characters and the direction of their gaze to communicate the relationship between the characters.

Sketch a rectangular frame on the board. Horizontally separate the frame into thirds. Draw a star in the top section, a heart in the centre and a flower in the bottom section. Discuss which object students' eyes are drawn to first. Most will probably say either the star or the heart. Inform students that usually viewers are first drawn to elements in either the top or the middle third of a page. Tell them that when constructing images, illustrators will place the elements they wish the viewer's attention to be drawn to in these positions.

Rub out the star, heart and flower and sketch a line inside the frame. View the illustration that accompanies *The Giraffe Who Caught a Cold*. Inform students that they will be analysing the illustration by completing the following:

- Inside the frame on the board, copy the position of the giraffe in the illustration by sketching a brief outline of it. The outline should begin in the centre, near the top, and curve around through the middle and over to the right. Add dots around the shape to represent the monkeys and birds.
- Discuss reasons why that particular construction has been used, ensuring students note that the giraffe has been placed in this central position to make it the focal point of the illustration. Discuss the direction each of the animals in the illustration are facing, emphasising that they are all looking outwards, towards the outside of the frame. Discuss reasons for this. For example, it gives the impression the animals are scattering away from the giraffe to avoid its sneeze and that it creates the impression of movement in the image, with the animals seeming to be in motion.
- Discuss the impact of having the other characters in the illustration facing away from the giraffe and what this reveals about their relationship (e.g. that the birds and the monkeys are keen to avoid and to get away from the giraffe at this moment).

Inform students that they will be experimenting with the placement of objects within a frame by completing the following:

- Tell students to imagine the giraffe is now trying to tell the other animals about a surprise birthday party. Discuss how this might change the dynamic between the characters, ensuring that they correctly identify that the birds and monkeys will be far keener to connect with the giraffe in this instance. Discuss which animal should be the main focus (the giraffe).
- Draw another rectangular frame and place the giraffe in the top and middle third of the frame, as previously, but this time with the giraffe remaining in the centre rather than spreading from the left to the right. Discuss how to place the monkeys and the birds (e.g. facing towards the giraffe, leaning close to hear about the party). Add these to the sketch. View the image and discuss whether the desired outcome has been achieved (that it appears the birds and monkeys are now keen to engage with the giraffe).

Provide students with the following scenarios:

- The giraffe is being unkind to the other animals causing the birds and the monkeys to feel angry (e.g. to communicate this in an image show the giraffe in the centre, facing front on, with the other characters turned away, looking towards the ground)
- The monkeys are celebrating their birthday and the birds and the giraffe are throwing a party for them (e.g. to communicate this in an image show the monkeys in the centre, gazing at the other characters, while the birds and the giraffe face the monkeys, meeting their gaze)
- The birds are feeling upset and the monkeys and the giraffe are supporting them (to communicate this in an image show the birds in the centre, with their eyes downcast, while the monkeys and the giraffe huddle in close, with their gaze on the birds)

For each example, discuss how the scenario might be revealed through the placement of the other animals. Sample responses have been provided above.

Inform students that they will be constructing illustrations to communicate the relationships in one of these scenarios. Place students in small groups. Provide them with coloured pencils and paper. Alternatively students may use digital programs such as Paint. Instruct students to select one of the scenarios. Tell students that they should use the placement of the animals and the direction of their gaze to reveal the relationship in the scenario.

Allow time for students to complete their drawings. Once complete, display the images and conduct a gallery walk, where all students can view the work of their peers and discuss the relationships communicated through the images.

Hey, What's Up? Giraffes!

article by Karen Jameyson | illustrated by Dreamstime

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

Learning intention

I am learning to create texts that adapt language features encountered in literary texts, so that I can develop my skills as a writer.

Success criteria

- I can identify examples of repetition in an article.
- I can discuss reasons why authors may use repetition.
- I can research interesting facts about an animal.
- I can compose a paragraph about the animal I research, using repetition for emphasis.

Read the first page of the article, *Hey, What's Up? Giraffes!* Discuss language devices used. Ensure students identify that repetition has been used, drawing students' attention to extracts such as:

Did you know that baby giraffes begin life by crashing to the ground? Crashing? Yes, crashing!

There are always adults around the little ones as they grow up. And they certainly *do* grow up. They grow up and up and *up* ...

Inform students that usually writers aim to avoid repeating key words and phrases. Discuss reasons why authors may choose then to use repetition. Sample responses include, to emphasise key points, as a personal style choice, to ensure readers remember the key message the writer is trying to convey, to show that information is surprising.

Place students in pairs and instruct them to read the remainder of the article and work together to identify further examples of repetition. Discuss responses. Sample responses include:

Wow, what a neck. Yes, the giraffe's neck is extremely long. And it *needs* to be long. Why? A long neck...

And what do giraffes eat? Leaves and twigs. And more leaves and twigs. And still *more* leaves and twigs! As you might guess, those leaves and twigs take some time to chew up.

View the webpage, [Animal Types](#) on National Geographic Kids. Collaboratively select one of the animal types before choosing an animal, for example the armadillo from the mammal section. Read the information provided for the chosen animal.

Discuss information that students found surprising, for example:

- Armadillos' ancestors include elephants and moles
- In fifteen seconds they can dig 60cm

Inform students that they will be composing their own paragraph of an article to communicate the surprising information they have discovered. Discuss ways of emphasising key points, referring back to the article to remind students how the writer used repetition for this purpose.

Collaboratively select some of the facts identified. Compose a brief paragraph or two with students, outlining the facts and using repetition for emphasis. A sample response is:

We've all thought it, armadillos looks distinctly like pigs, dear cute little pigs. Although they might look like pigs, armadillos ancestors are not pigs, that's right they are not pigs. In fact, their ancestors include elephants, yep, those huge animals, elephants, and moles. Neither of which are remotely like a pig.

Dig, dig, digging, that's what aardvarks do. They use their long claws and they dig some more. They dig away at a rate of 60cm every fifteen seconds. That's right, fifteen seconds!

Instruct students to work with their partner to identify facts they find surprising about an animal of their choice. Tell students that once they have identified facts they should compose a brief paragraph or two that could be featured in an article. Remind students to use repetition to emphasise key points.

Once students have had time to complete their paragraphs, students who focused on the same animal could collate their paragraphs to compile a fact file on the animal.

The Boss Dog of the Park

story by [Marian McGuinness](#) | illustrated by Sarah Davis

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

Learning intention

I am learning to explore texts that highlight issues and problems with making moral decisions and to reflect on decisions that have an impact on characters, so that I can create more complex characters.

Success criteria

- I can reflect on the decisions a character makes and the possible outcomes of these decisions.
- I can discuss how challenges faced by characters and how they might work together with others to overcome a challenge.
- I can compose an extract to add to the story, where a character is challenged.

Read *The Boss Dog of the Park*. Discuss how Gretel reacts when faced with danger, ensuring students note that she acts bravely. Discuss the following questions:

- What risks might Gretel have faced when she stood up to the Boss Dog? (e.g. the Boss Dog might have bitten her)
- How else might Gretel have acted? (perhaps she could have phoned for the police, or slowly backed away from the dog)
- What might have been the outcome of this new choice? (the dog might have followed her)

Inform students that many of the characters in *The Boss Dog of the Park* rely on others to help them overcome a challenge. Focus students' attention on the character Barney. Discuss the events in the story from Barney's point of view, ensuring students note the following:

- They arrive at the dog park and Barney is happy and excited to play with Gretel.
- When the Boss Dog approaches, Barney is scared and he cowers behind Dylan.
- When Gretel scares away the Boss Dog, Barney feels relieved and he confidently walks with Gretel and Dylan.

Place students with a partner and instruct them to describe the events in this story, this time from Dylan's point of view. Ensure they note that at the beginning of the story Dylan is excited to be in the park, when the Boss Dog approaches he tries to stand up for Barney, but when Gretel steps in to rescue them he is relieved.

Discuss the events from Gretel's point of view, emphasising that she wasn't particularly scared of the Boss Dog due to her previous experiences chasing foxes away so she independently stood up to him. Discuss an experience that might cause Gretel to rely on other characters in the story, *The Boss Dog of the Park*, to overcome a challenge. Sample responses include, she encounters something she is scared of, mice for example, and she needs to rely on someone else, such as Barney, to save her.

Collaboratively compose an extract to add to the story, where Gretel is faced with a challenge that another character helps her to overcome. For example:

The trio walked along in companionable silence. Barney enjoyed the coolness of the shade on his tired paws. Suddenly Gretel let out a shriek. Barney's tail dropped. The Bully Dog must have returned. Through half-closed eyes he forced himself to look in the direction Gretel was pointing. There, on the ground, scuttled two brown mice.

Barney looked at Gretel. Her hand was over her eyes and she was shaking. She was petrified. Poor Gretel, he had to help. Barney jumped to attention, barking and stomping his paws at the mice. All at once, they turned and ran away. Barney held his head high. Gretel swooped down and hugged him tight.

"Oh Barney, I was so scared. You're my hero."

Place students in pairs. Instruct them to compose an extract to add to the story, where Gretel is challenged and she has to rely on others.

Captain Ahab's Weird Wide World: Ollie the Sauropod

article by Karen Jameyson | illustrated by Fifi Colston

Learning intention

I am learning to recognise both grammatically accurate and inaccurate usage of the apostrophe so that I can develop my knowledge surrounding apostrophe use.

Success criteria

- I can identify examples in a text of apostrophes being used for contractions.
- I can identify both grammatically accurate and grammatically inaccurate uses of apostrophes.
- I can explain why apostrophes have been used accurately or inaccurately.

Read Captain Ahab's *Weird Wide World: Ollie the Sauropod*. Identify where apostrophes have been used in the text. Discuss each example, ensuring students correctly identify why the apostrophes have been used. Examples include:

- Ahab's (explain to students that in this example the apostrophe is used to show possession, that the weird wide world belongs to Ahab)
- wasn't (contraction of was not)
- that's (contraction of that is)
- Ollie's (explain to students that in this example the apostrophe is used to show possession, that the length refers to Ollie)

Read page 22 and 23 of *Hey, What's Up? Giraffes!* Identify further examples of words that feature apostrophes and again discuss why each of the apostrophes have been used. Sample responses include,

- that's (contraction of that is)
- it's (contraction of it is)
- don't (contraction of do not)
- giraffe's (explain to students that in this example the apostrophe is used to show possession, that the tongue belongs to the giraffe)
- you'll (contraction of you will)
- what's (contraction of what is)

View the webpage, [10 Ways You're Still Using Apostrophes Wrong](#), from Reader's Digest. Discuss why each example is an incorrect use of the apostrophe. Inform students that

although the webpage states that apostrophes should not be used for contractions it is referring to writing formally and that this doesn't apply to the usage in Captain Ahab's *Weird Wide World: Ollie the Sauropod*.

Those with a digital subscription can complete the interactive activity now.

Inform students that they will be working to identify both grammatically accurate and grammatically inaccurate uses of apostrophes. Display the following statements:

- It's height is impressive, at nearly ten metres.
- I can't find my left shoes this morning.
- We do'nt need to go to the library until after class.
- There were six dogs' in the dog park.
- The girl's were late for school.
- I won't need a ride to school today as I'm planning to walk.
- The cars' lined up to enter the car park.

Place students in small groups. Inform them that for each example they will need to decide whether in each example the apostrophe has been used accurately or not. Tell students that they will need to justify their ideas. Students should use their workbooks or paper to note down the grammatically accurate way each of the inaccurate sentences should be written. Sample responses have been provided:

- It's height is impressive, at nearly ten metres. (inaccurate – in this example it is a pronoun rather than a contraction. This should be rewritten as: Its)
- I can't find my left shoes this morning. (accurate)
- We do'nt need to go to the library until after class. (inaccurate – the apostrophe is in an incorrect position, it should be don't)
- There were six dogs' in the dog park. (inaccurate – no need for an apostrophe for plurals unless they are possessive, it should be dogs)
- The girl's were late for school. (inaccurate – no need for an apostrophe for plurals unless they are possessive, it should be girls)
- I won't need a ride to school today as I'm planning to walk. (accurate)
- The cars' lined up to enter the car park. (inaccurate – no need for an apostrophe for plurals unless they are possessive, it should be cars)

Giraffes: They're Tall, But That's Not All

poem by [Rebecca Gardyn Levington](#) | illustrated by [David Legge](#)

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

Learning intention

I am learning to develop criteria for establishing personal preferences for literature so that I can understand reasons for my preferences.

Success criteria

- I can identify facts included in a poem.
- I can identify factual information included in an article.
- I can discuss reasons why each type of text might be useful for presenting factual information.
- I can identify my preferences for types of texts, providing reasons for my choices.

Ensure students are aware that the poem, *Giraffes: They're Tall, But That's Not All*, includes factual information about giraffes. Discuss factual information about giraffes included in the poem. Sample responses include:

- They only need to sleep for five minutes and they sleep standing up
- They have the biggest heart of any mammal
- Calves stand up on their own after only a few minutes
- The pattern on their spots is unique to each giraffe
- They can eat a hundred pounds of leaves and branches each week
- They can go for days without any water

Read *Hey, What's Up? Giraffes!* on pages 20 to 23 of this issue of *Countdown*. Discuss the information included in the article, ensuring students note that it also includes factual information. Discuss examples of factual information included in the article, such as:

- Mother giraffes give birth while standing up and their babies crash to the ground
- Newborn giraffes can stand up after thirty minutes
- In a few hours the newborn giraffes can run around

Discuss reasons for choosing either a poem or an article to inform readers about factual information. Sample responses include:

A poem:

- A poem is a quick and easy way of communicating ideas
- Reading facts in a poem or any rhythmic texts can make the ideas easier to remember

An article:

- Featuring the information in an article allows the writer to include more in-depth detail
- Information in an article can be grouped under sub-headings to make it easy for readers to locate specific information

Discuss which of the texts students prefer and instruct them to share reasons for their choice. Provide an example, such as, I prefer the article, *Hey, What's Up? Giraffes!* as it provides more in-depth information.

Place students in groups. Tell students to discuss their preferences, sharing with their group whether they prefer the poem, *Giraffes: They're Tall, But That's Not All* or the article, *Hey, What's Up? Giraffes!* Instruct students to share reasons for their choice. Remind students to refer to the ideas identified earlier for suggestions of reasons.

Instruct students to use the questions below to compose a statement about which text they prefer and why. Use the sample answers provided to share an example with the students prior to them writing.

- Which text did you enjoy more? (e.g. *Giraffes: They're Tall, But That's Not All*)
- Which text made it easiest for you to remember key factual information? (e.g. the poem as the rhyming pattern helped me to remember the ideas)
- Which text are you most likely to read again? (e.g. the poem as I enjoyed it)
- Can you make generalisations about which type of text you prefer reading, poems or articles? (e.g. I prefer reading poems as they are easy to read and understand)

It's Pirate Day!

play by [Bill Condon](#) | illustrated by [Peter Sheehan](#)

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

Learning intention:

I am learning to work collaboratively in groups so I can cooperate with others and share creative ideas.

Success criteria:

- I can reflect on why a slogan might not be appropriate for the purpose it is trying to achieve
- I can identify positive features of being a pirate
- I can work with my group to compose a number of slogans
- I can select the best one and share it with my peers

Essential knowledge:

Ensure students know that a slogan is a catchy title often used in advertisements and the goal is to create a slogan that remains in viewers' memories. Discuss slogans from advertisements that students are familiar with.

Learning resource:

Conduct a read-through of the play, allocating parts to a number of students. Once students are familiar with the play, discuss the goal the pirates are trying to achieve, ensuring students identify that the pirates are trying to encourage others to become pirates and to join them.

Identify the original slogan in the play: Be a pirate-or else! Discuss reasons why that slogan may not be effective in recruiting pirates. Sample response include, it alienates the audience by threatening them, it doesn't make being a pirate sound fun or attractive, it doesn't explain anything a pirate does or provide any insight into the life of a pirate.

Inform students that when creative teams come up with slogans for advertisements, they will spend a long time discussing ideas before deciding on one. Inform students that they will be imagining they are advertising creatives, working on ideas for a slogan to recruit pirates.

Discuss ideas surrounding the positive elements of being a pirate. Sample responses include:

- Pirates get to travel
- Being a pirate is fun and exciting
- There is lots of treasure to collect

Collaboratively select one of these ideas, for example that pirates get to travel, and discuss reasons why this might be attractive to others. Sample responses include:

- You visit unknown places
- You're never bored as you are always going somewhere new
- You get to try new food and to make new friends

Use these ideas to experiment with collaboratively composing a number of slogans. Remind students that slogans should be catchy and brief and that the aim is to create a memorable slogan. For example:

- See the world
- Go anywhere
- Ultimate freedom

Once a number of slogans have been suggested, collaboratively select the best one, for example: see the world.

Place students in small groups. Instruct the students to discuss which positive element of being a pirate they would like to emphasise in the slogan they create. Tell students once they have decided on an element, to discuss sample slogans. Remind students that they shouldn't just go with their first idea and that they should experiment with a number of slogans, at least three or four, before deciding on the best one.

Discuss rules to follow when participating in group work, for example:

- Everyone gets a chance to speak
- No idea is a bad idea
- Listen respectfully to the ideas of others
- Even if it is not your personal preference, give equal consideration to each suggestion

Once students have composed their slogans, discuss how they found the group work process. Discuss the following questions:

- Did you feel everyone in your group had equal opportunities to share their ideas?
- Were all ideas listened to?
- How did you ensure all members of the group had a chance to share their ideas?

