

Paragliders Bald Hill Lookout

poem by Dianne Cook | illustrated by [Marjorie Crosby-Fairall](#)

EN3-UARL-01 | AC9E5LE04

Learning intention:

I am learning to identify different types of figurative language so I can use it more meaningfully in my writing.

Success criteria:

- I can explain how imagery is created through figurative language.
- I can identify different types of figurative language in a text.
- I can use figurative language to describe a scene in my own writing.

Essential knowledge:

- More information about creating imagery through figurative language can be found in the English Textual Concepts video [Connotations, Imagery and Symbol](#).

Have students read the poem, or if you have a digital subscription, play the audio recording and ask them to close their eyes and visualise the poem as it is read out loud. Discuss the use of figurative language and the way it creates imagery for the reader.

Analyse the poem one stanza at a time by asking students to compare the images created via figurative language to the meaning in the poem. Answers may include:

- 'High over the sea there's a sky party!' suggests there is a lot of colour, fun and movement in the sky.
- 'Primped like pat-a-cakes' suggests something looks carefully decorated and arranged like cupcakes.
- 'clouds are playing chase' suggests clouds are moving along in the wind.
- 'and a scatter of jelly bean gliders wheels in slow motion' describes the colours and shapes of paragliders as they move through the sky.
- 'all bright on the blue icing of the summer day.' describes the clear blue backdrop of the sky and the ocean.

Remind students that there are different figurative language devices. Discuss the differences between metaphors, similes and personification:

Metaphors – Describe something as another thing (e.g. he is an angel, that test was a piece of cake).

Similes – Describe something by making a comparison with something else (e.g. he felt *as* fresh *as* a daisy, she ran *like* the wind).

Personification – attributes human characteristics to animals and objects (e.g. the storm was angry, the tree danced in the breeze).

Ask students to stand up at their desks for a quick game of up-side-down. Explain that when you read a line to them from the poem, they should put both arms up if they think it is a metaphor, both arms to the side if they think it is a simile, and both arms down if they think it is personification. Read out the lines as follows:

- 'There's a sky party!' (metaphor)
- 'Primped like pat-a-cakes' (simile)
- 'clouds are playing chase' (personification)
- 'and a scatter of jelly bean gliders wheels in slow motion' (metaphor)
- 'all bright on the blue icing of the summer day' (metaphor)

To further familiarise students with these types of figurative language, the game can be continued with lines from songs and movies, such as:

- Charlie XCX: New Shapes – 'Deep in the dark of your brain like a star in space' (simile)
- Dua Lipa: Levitating – 'I got you, moonlight, you're my starlight' (metaphor)
- Mike Posner: Please Don't Go – 'I feel the sun creeping up' (personification)
- Ed Sheeran: The A Team – 'Crumbling like pastries' (simile)
- Michael Jackson: Thriller – 'You start to freeze as horror looks you right between the eyes' (personification)
- Shawn Mendes: Stitches – 'Just like a moth drawn to the flame' (simile)
- Gym Class Heroes: Stereo Hearts – 'My heart's a stereo, it beats for you so listen close' (metaphor)
- Auli'i Cravalho: How Far I'll Go (Moana) - See the line where the sky meets the sea? It calls me...' (personification)

- Tom Cochrane: Life is a Highway – 'Life is a highway, I wanna ride it all night long' (metaphor)

Have students close their eyes and visualise an outdoor scene that makes them happy. It could be people swimming at the beach, puppies playing at the park, or boats bobbing on the water. Instruct them to write down some keywords and descriptions for what they see.

They should then use figurative language to create imagery on the page and form it into a poem. There should be freedom with structure, as the focus is on the figurative language and imagery. Explain to students that this could be as simple as a few sentences formed into stanzas, and model an example on the board, such as:

Disco lights twinkle

Against a black velvet cloak

Lighting and delighting its audience below

A lonely round light shows its face

As the clouds move along

Looking for their next destination

A star streaks across the dark canvas

Burning up like a fireball

Disappearing in the blink of an eye

Fly Like a Bird

story by Kara Benson | illustrated by [Craig Phillips](#)

[EN3-UARL-01](#) | [AC9E5LA03](#)

Learning intention:

I am learning to extract specific information from a text so that I can use that knowledge to inform others.

Success criteria:

- I can identify and extract procedural information contained in a narrative.
- I can categorise information that I learn.
- I can present information in a logical way using visual techniques.

Essential knowledge:

More information about combining language and design to communicate information can be found in the English Textual Concepts video [Code and Convention](#).

After reading the story, discuss what the main character in the story learnt from Tony about hang-gliding tips and safety procedures. Answers may include:

- People over fourteen can go tandem and people over eighteen can learn to fly solo.
- Weather conditions are important and there should be a strong, steady onshore wind. Severe weather conditions such as thunderstorms are extremely dangerous.
- There should be an alternative landing site within reach.
- Harnesses are hooked in to safety and back up hooks.
- The tandem rider should hold onto the instructor's harness with both hands to prepare for takeoff, then they run together off the edge of the cliff.
- Hang-gliders can only fly within the updraft.
- Hang-gliders need to give way to other hang-gliders in front of them, as the ones in front can't see them.
- The harness holds the riders up, the bar on the hang-glider is for steering.
- Riders should hold the bar lightly and keep their grip loose.

- Pushing the bar raises the hang-glider higher, pulling it in lowers it and increases the speed.
- Riders feet need to be taken out of the stirrups before landing so they can run along the ground.

View the video [Guide to Hang Gliding with Jonny Durand](#) and have the students write down any additional information points that they feel would be helpful to people who are learning to hang-glide.

Inform students that they are going to create an infographic for beginner hang-gliders based on the information they have learnt. Explain that an infographic is a poster that visually represents information in a way that is easy to understand.

Students may wish to focus on one area, such as safety or equipment for their infographic, or break their poster up into different sections for each.

Infographics may be created on paper, or by using digital software such as [Canva](#) or [Google Slides](#).

Mr Erasmus's Bauble

story by [Geoffrey McSkimming](#) | illustrated by [Gabriel Evans](#)

[EN3-UARL-01](#) | [AC9E5LE01](#)

Learning intention:

I am learning to identify factors that represent a tradition in a text and in my own life, so that I can better understand and analyse the meaning and purpose of traditions.

Success criteria:

- I can identify key elements of the traditions depicted in a story.
- I can discuss how these traditions differ from my own.
- I can represent my own traditions and celebrations through text and illustration.

Essential knowledge:

More information about depicting ideas visually can be found in the English Textual Concepts video [Representation](#).

After reading the story, discuss the idea of Christmas traditions and ask if they can recall some of Mr Erasmus's from the story. These may include:

- Growing a big Christmas tree for a year and then chopping it down to put in a pot by the fireplace in the corner of his library.
- Adding decorations to his tree that he and Sylphie had made over the years from things around the garden such as pine cones, twigs and broken glass.
- Baking lavender scones, candy canes and shortbread biscuits shaped like stars and miniature walruses.

Ask students to think about their own traditions, whether it be Christmas or other occasions that students celebrate throughout the year. Have them reflect on the way that they celebrate. This may be with their family, friends, or at school. Ask questions such as:

- Do you use particular decorations? Do they have special meaning?
- Do you make certain meals? Who prepares them?
- Who attends the celebrations? Are they always held in the same place?
- Do you listen to or sing songs? Are there particular movies that you watch?
- Do you make craft? Where do you display it?

- Do you do good deeds to help others? What are they?
- Do you exchange gifts? Who with?

Students may also have other aspects that they can share, depending on what they celebrate. Tell students that they are going to create an illustrated mind map of their celebration and its traditions. The video [Mind Mapping for Kids](#) can be viewed to demonstrate to students how to create a basic mind map. Explain that their celebration name should go in the centre of their mind map and each branch should represent a different tradition related to that celebration.

For example, they may have branches for food, decorations, people that they celebrate with, or movies they watch each year. Explain that once their basic mind map is set, they should represent different aspects of it through illustrations. The website [Mind Map Art](#) can be used to demonstrate different examples of illustrated mind maps.

Once completed, students should present their mind maps and explain their traditions and associated illustrations to the class.

Miracle or Mirage

article by Jules Antemi | illustrated by [Michel Streich](#)

[EN3-RECOM-01](#) | [AC9E5LY05](#)

Learning intention:

I am learning to discuss scientific information with my peers so that we can collaboratively assess our understanding of a text.

Success criteria:

- I can use scientific explanations to answer questions about a text.
- I can discuss my understanding of different sides of a situation with my peers.
- I can present my understanding of the information by taking on the role of a character.

After reading the article, discuss what they learnt about mirages. This can be done with quiz questions, such as:

Question: What are mirages?

Example answer: Mirages are optical illusions that have tricked many people.

Q: How can they be created on a road?

EA: Mirages can be created on roads when sunlight becomes refracted by moving through cool air and into the hot air above the road. This causes our brains to think the light is coming from water.

Q: What are looming mirages?

EA: 'Looming mirages' can appear stretched, mirrored, duplicated or elevated and make it appear as though objects are floating in the sky.

Q: What causes looming mirages?

EA: They are caused by the warm ocean mingling with the cool air above it.

Q: What is a parhelion or sundog?

EA: This occurs when light is refracted through cirrus clouds, it can cause the appearance of a halo or bright spots on either side of the sun as it is rising or setting.

Q: When does an Omega sun most often occur?

EA: An Omega suns occur when the sun is setting and are more common during winter in colder climates.

Q: What is a broken spectre?

EA: A broken spectre looks like a ghostly human-like figure, but is actually just a person's shadow projected through things such as mist, clouds or fog when there is a light behind it.

Q: What are light pillars?

EA: Light pillars are beams of light that shoot up into the sky or streak down from it. They are caused by light bouncing off ice crystals and down through the air.

Watch the video [Is This Boat Floating in Mid-Air? No! But Here's Why It Looks That Way](#) to allow students to view a diagram and scientific explanation about the *Fata Morgana*. Discuss students' understanding afterwards and talk about what it would be like to see this occurring without knowing what it was. If you have a digital subscription, a matching game can be used to test student knowledge by matching the mirage pictures to their names.

Students should then break into groups of three. Inform them that they are going to make their own short news segment about sighting a mirage. One student will play the witness, one will play the reporter and one will play the scientist. Explain that the responsibility of each role will be as follows:

Witness – will describe what they saw, what they were doing when they noticed it and what their reaction was.

Scientist – will explain what type of mirage it was, what causes those mirages and why this particular one occurred.

Reporter – will ask specific questions of both guests to enable them to communicate the information they need to.

Students should collaborate by discussing ideas, writing a script, and rehearsing together. Once they feel they are ready to present their segment, groups should perform for their class.

The Flying Cat

story by Mike Craig | illustrated by [Tohby Riddle](#)

[EN3-CWT-01](#) | [AC9E5LE05](#)

Learning intention:

I am learning to experiment with different stylistic features from other authors so that I can develop further creativity in my writing.

Success criteria:

- I can locate repeated features in the story.
- I can come up with my own idea that relates to the text.
- I can apply my idea to the style the author has used in the text.

Essential knowledge:

More information about applying our own ideas to elements and features of another author's text can be found in the English Textual Concepts video [Style](#).

After reading the story, discuss the use of stylistic features in storytelling. Explain that these are the ways we choose to use vocabulary, structure and literary devices such as metaphors, or onomatopoeia in our writing in a repetitive way. Some familiar examples of stylistic features may include:

- The use of rhyme and repetition (among many other features) in Dr Seuss books.
- The use of sketches and different fonts in the Tom Gates series.
- The repetition of the word 'sheep' in *Where is the Green Sheep* by Mem Fox.

Ask students if they notice the use of any stylistic features in the story. Their answer should relate to the repetition of Mr Fahmy's plans, each using a different letter of the alphabet. Follow up by asking if they can recall the different plans Mr Fahmy used to try to get Strife out of the tree. These should include:

Plan M – Bowl of **m**ilk

Plan F – Big piece of **f**ish

Plan C – **C**anary in a cage

Plan L – **L**adder against the tree

Plan T – Tying a rope to his **t**ow **t**ruck

Discuss the merit in each of these plans and why Mr Fahmy thought they might work. Ask students to think of other situations animals can get themselves into that we may need to be prepared for. Suggestions may include:

- A dog digging under the fence and escaping from the backyard.
- A bird hurting its wing and falling from a tree.
- A lizard hiding under the deck and not coming out.

Tell students they are to work with a partner to come up with a scenario and create different plans to deal with it using letters of the alphabet like Mr Fahmy did. Set a challenge to use as many letters as possible.

The Breeze

poem by [Robert Schechter](#) | illustrated by [Anna Bron](#)

[EN3-OLC-01](#) | [AC9E5LY02](#)

Learning intentions:

I am learning to experiment with vocal techniques based on the language in texts so that I can become more expressive in my reading.

Success criteria:

- I can experiment with vocal techniques such as tone of voice and word emphasis.
- I can vary the vocal techniques appropriately for the language throughout the poem.
- I can collaborate with a partner to plan and record a well-thought-out interpretive reading of the poem.

Essential knowledge:

More information about communicating using sounds and tone of voice can be found in the English Textual Concepts video [Code and Convention](#).

Have students read the poem silently. When they are finished, discuss the fact that we may read things differently to the way someone else does, accentuating different words and using different tones.

Go through the poem together one stanza at a time and ask for students' opinions on how they may be read. This may include:

'The breeze is a creature that loves loop-de-loops' (e.g. the word love may be accentuated by reading it louder or making it longer).

'soaring and gliding in daredevil swoops' (e.g. this line may be read with a fast, dramatic tone to highlight the action being described).

'but me? I'm a creature with feet on the ground' (e.g. the words 'but me' may have a higher pitch to indicate it is a question, and then a more confident tone to denote the certainty of the answer).

'happy to be here all safe and all sound' (e.g. this may be said in a calmer manner to express the feeling of safety and comfort).

Ask students to volunteer to read aloud and assign one stanza to each of them. If there are enough willing students, this may allow for two or three read throughs to demonstrate

different interpretations and expressions. If you have a digital subscription, you may also wish to play the audio recording as another example.

If electronic devices are available, students should then pair up to make a recording of their interpretation of the poem. They should pay attention to the words they are reading and consider how they can best express that vocally for an audience. Partners should discuss their ideas and practice together, then read two stanzas each for their recording. They may also wish to incorporate sound effects in the background from [Find Sounds](#).

Sylphie's Suzzes: Mighty Mycelium

article by [Zoë Disher](#) | photo by Alamy

[EN3-RECOM-01](#) | [AC9E5LY04](#)

Learning intentions:

I am learning to develop creative ideas from evidence-based information so that I can strengthen my research and creative planning skills.

Success criteria:

- I can use information in a non-fiction text to inspire and develop my own ideas.
- I can justify my ideas using research I have conducted.
- I can answer relevant questions to create a design proposal for my product idea.

Essential knowledge:

More information about using reliable information for research can be found in the English Textual Concepts video [Authority](#).

After reading the article, ask students what makes mycelium such a great product to use as an alternative to traditional materials. Answers may include:

- It is strong and light
- It is fully compostable
- It creates zero pollution
- It is water resistant
- It is fireproof

View the video [Ecovative: Growing Sustainable Products From Mushroom Mycelium To Save The Planet](#). Discuss the different products demonstrated in the video that have the potential to be made from mycelium. This may include shoes, desk chairs, food and car seats.

Explain to the students that they are going to write a brief proposal to make a product of their choosing from mycelium. They should conduct research into the kind of materials and products being created from mycelium first to understand its uses and capabilities. They should start by reading information about the way mycelium products are being manufactured by different companies, such as:

- **Mylo** (fashion)
- **MyForest** (Food)
- **Ecovative** (Food, leather, foam, beauty, packaging)

Students should be free to use this information to inspire their own ideas. For example, by reading about the way mycelium is used as a leather alternative for making bags and clothing, they may come up with a different product that is traditionally leather, such as a guitar case.

Their proposals should answer the following questions:

- What traditional material/s is mycelium replacing in your product? (e.g. foam, plastic, leather, other animal products)
- Why is mycelium a better alternative? (e.g. quicker to produce, less wastage in production process, compostable)
- Who will your product appeal to? (e.g. musicians, beauty consultants, people interested in ethical fashion, families building a new home)

Students should also draw a sketch of their proposed product and label it (e.g. mycelium material, metal zip, embroidered cotton logo).

Once completed, students should present their ideas to the class and justify their design and manufacturing choices.

Crookery at the Cookery!

Play by [Dianne Bates](#) and [Bill Condon](#) | illustrated by [Peter Sheehan](#)

EN3-UARL-01 | AC9E5LE02

Learning intentions:

I am learning to share viewpoints of texts with my peers so that I can recognise and understand how a text can be interpreted differently by different people.

Success criteria:

- I can use my ideas and imagination to visualise characters from the text.
- I can share my opinion about characters and listen respectfully to the opinions of others.
- I can use my ideas to create a profile of a character, including their circumstances, personality and what they may look like.

Essential knowledge:

- More information about how our perspective influences our interpretations of texts and characters can be found in the English Textual Concepts video [Perspective](#).

Assign roles and act out the play, or if you have a digital subscription, play the audio recording and have students close their eyes to visualise each character as they listen. Discuss the different personalities of the characters and ask students for their views on each one. These may include:

Royce – ambitious, greedy, ruthless

Rory and Tory – whiny, spoilt, energetic

Pierre – clever, loyal, compassionate

Ask students to think about how they picture each character. Ask questions such as:

- Do they have hair? Is it straight or curly? What colour is it?
- Do they wear glasses?
- Are they tall or short? Thin or stocky?
- Do they have any defining features?

- What kind of clothes do they wear?

Tell students to consider who they would be looking for to cast in each role if they were the casting director for this play. Instruct them to prepare for a casting call by choosing three of the characters and writing a description for each one so that people can come in and audition. These descriptions should be based on what they believe the right actor should be like for each role. They should include such details as:

- Age range (e.g. 25-30)
- General description (e.g. short stocky man with no hair)
- Information about the character and their role in the story (e.g. George is a nervous, introverted person who lives alone in a small apartment above his computer repair shop. When he comes across an alien hiding in one of his customer's computers, he must find his confidence and quickly get to know his neighbours so they can all work together to help contain the creature before it escapes the building)

Explain to students that although some of the character information will come from the play, they should take what they know from the text and create a small back story in their minds to help them write more complete descriptions. Once students have written a casting description for each character, choose some to share with the class to highlight the similarities and differences in their ideas. Discuss the way that stories give us information about characters, but we also use our own imaginations to fill in the gaps and this leads to us all having different views and ideas about them.