

# Harald and the Stinky Fish

story by [Jo Staker](#) | illustrated by [Douglas Holgate](#)

[EN3-UARL-01](#) | [AC9E6LE01](#)

## Learning intention:

I am learning how to link my experiences to those of characters in a text so that I can creatively incorporate my own feelings and experiences into my writing.

## Success criteria:

- I can discuss how the experience of a character links to my own.
- I can come up with my own idea that aligns with the story.
- I can write a persuasive script for a specific audience.

After reading the text, discuss the difference in feelings towards the stinky fish between Harald and Helga and ask if students can relate to this due to strongly disliking a food that a friend or family member loves (or vice-versa!). Perhaps it's an unusual food, a strange combination or a particular ingredient that they find offensive to their tastebuds. As each student answers the question, ask the others to stand up if they like it / would try it, or stay seated if they wouldn't. This will demonstrate the differences in our tastes.

Ask students if they would be willing to try stinky fish? Explain that it is known as Surstromming and considered a delicacy in Sweden. Discuss other delicacies from around the world that may seem strange to us, but appealing to others (e.g., fried tarantulas, live octopus or coffee made from animal dung!). Ask students to consider what kind of snacks they like to eat at school or home and discuss. Watch the video [American Kids Taste Test Australian School Kids](#). Ask students to give a thumbs up or thumbs down to indicate whether they like/think they would like each snack in the video as it appears and discuss the reactions of the children in the video.

Explain to students that they need to make a plan for an eating contest at a modern-day version of the inter-village games, like the one in the story. To do this, they first need to choose a food that is edible enough for people to enter the contest, but still distasteful enough to interest others into watching. Students then need to come up with a 'sales spiel' to convince hypothetical passers-by to join the audience by building the excitement of the contest and being descriptive about the food that will be eaten. They must think about:

- What are the stakes? (e.g., prizes, an honourable title)
- Does the food have an offensive smell?
- Does the food look disgusting or is it unusual in some way?
- Does their food have a strange texture?
- Is there a particular ingredient or combination of ingredients that causes the grossness?

Tell students to imagine they are standing outside the marquee where the eating contest is taking place and their job is to call out their spiel to the crowd as they are walking past. Display a starter example, such as:

'Come on in, folks! The eating contest is about to begin, and you don't want to miss it. It's anybody's guess who will win! Our contestants will need a strong stomach because they will be competing with each other for the grand prize by eating....'

Once students have completed their script, they should read it aloud to the class and use a show of hands to see who would be game enough to enter their eating contest.

# The Bizarre Bazaar

poem by [Neal Levin](#) | illustrated by [Tohby Riddle](#)

[EN3-CWT-01](#) | [AC9E6LY06](#)

## Learning intentions:

I am learning to explore a variety of advertising methods that appeal to an audience so that I can strengthen my persuasive writing through my language and visual techniques.

## Success criteria:

- I can identify poetry techniques and how they engage an audience.
- I can incorporate these techniques to enhance my own work.
- I can collaboratively make decisions about effective advertising methods.
- I can create an advertising campaign for the purpose of persuading a specific audience.

## Essential knowledge:

For more information on using persuasive techniques, watch the English Textual Concepts video for [Argument](#).

Prior to reading the text, discuss the different meanings of the words 'bizarre' and 'bazaar'. Ensure students understand that:

- 'bizarre' means unusual and unexpected
- 'bazaar' is a marketplace.

Have students look at the illustration and analyse how this shows the reader an idea of a 'bizarre bazaar'.

Read the text, or if you have a digital subscription you may wish to play the audio version for the class. Afterwards, ask students to identify some of the bizarre items from the bazaar. Answers may include:

- Peacocks that lay golden eggs
- A stegosaurus ankle bone
- Bottles filled with shooting stars

- Spiders with a dozen legs
- One-hundred-year-old luncheon meat
- A mummified Egyptian prince

Discuss the poetry techniques the author has used to make the text fun and engaging. These should include:

- The homophones of 'bizarre' and 'bazaar' and 'prince' and 'prints'
- The alliteration of 'oddball oddities' and 'ship that's sailed the Seven Seas'
- The repetition of 'shrunken heads' and 'shrunken feet'
- The assonance of 'shredded cheddar'
- The irony of 'water that's evaporated.'

Inform students that they will be taking on the role of marketplace marketing manager and will need to create an advertising campaign to attract shoppers to The Bizarre Bazaar.

Explain that an advertising campaign is a set of advertisements that are used to promote a product or service. Write a list of types of ads on the board, including:

- Audio
- Print
- Digital
- Video

Ask students where they have come across these ads before. Answers may include:

- Social media
- Radio
- Television
- Bus stops / train stations
- Building or roadside billboards
- Public transport
- Newspapers / magazines

Students should work in groups to come up with three different types of ads (e.g., poster, radio ad, slideshow/video) to promote The Bizarre Bazaar. They should

brainstorm as a group to consider who they are trying to attract to their marketplace (e.g., collectors, tycoons, hipsters) and how they can best appeal to them. They should incorporate lines and phrases from the poem for their ads (e.g., Are you a cheese lover? Then come down to the Bizarre Bazaar where we have a ton of shredded cheddar!). Have them also consider how the poetry techniques can support the advertisements. For example:

- In a display ad, attention may be drawn to the alliteration from the poem by making the first letters of each word visually stand out.
- In an audio ad, repetition may be emphasised to grab listeners' attention.
- In a video ad, the narrator may use their tone to highlight irony.

Students should create a simple plan for their ads by considering what may work best for each of the formats they have chosen and how they are going to create them. For example:

- An Instagram reel that displays a variety of pictures of the bizarre products (explain that they may use sections of the magazine illustration, draw their own, or source online pictures that suit).
- A radio ad that incorporates the poem as a jingle (they may also like to compose additional lines with their own bizarre items).
- A video of a mock TV interview with a stall holder at the bazaar talking about the products they have for sale.

Once groups have a plan in place, they should work together to create their campaign using the necessary resources. If time allows, groups should present their advertising campaigns to the class and perhaps even vote on the most effective ad.

# A Puzzling Tale: Name That Tune

story by Cheryl Bullock | illustrated by [Rosemary Fung](#)

[EN3-UARL-01](#) | [AC9E6LE03](#)

## Learning intentions:

I am learning to analyse an illustrator's style based on a range of their artworks so that I can understand the way images can convey different emotions through the way they are drawn.

## Success criteria:

- I can interpret the emotions of characters in an illustration and explain my reasoning
- I can identify the similarities and differences between images from the same illustrator
- I can use my analysis to create my own illustrations in the style of a chosen illustrator that convey emotions of my characters.

## Essential knowledge:

For more information on identifying the unique styles of creators, watch the English Textual Concepts video for [Style](#).

Prior to reading this text, ask students to identify the feeling between the two characters depicted in the illustration. Answers will most likely include anger, rage, frustration or similar. Ask students to give specific parts of the illustration that brought them to this conclusion. Answers may include:

- The girl appears to be gritting her teeth
- The girl's arms are up and her hands appear tense with her fingers outstretched
- The boy's arms and hands are outstretched towards the girl and his body appears stiff
- The boy's eyebrows are pointed down in the middle and his mouth is wide as though he is yelling.

Discuss the style used by the illustrator and the way she has enhanced the sense of emotion depicted in this image through the use of sharp lines and edges along with the frantic lines in the background.

Read the text or allow students the time to read independently and solve the riddle. Ask:

- 1) Where your interpretation of mood and emotions in the story correct?
- 2) How well did the illustrator portray the dynamic between the two characters using the artistic methods discussed earlier.

Show students the images at [Feelsbasher Project](#) from the same illustrator. Discuss the emotions depicted in these pictures (e.g., carefree, happy) and how the artist has depicted this (e.g., first character is leaning back, has a small smile and relaxed eyes. Second character has a large smile showing teeth and a casual stance).

Show students the first image at Rosemary Fung's [Dailies Project 2016](#) and discuss the differences in the feelings of the two characters (e.g. annoyed, embarrassed, worried, confused) and how we can interpret this (e.g. hands in pockets, looking down vs eyes focused on an object in the air, wide eyes, open mouth)

Discuss the similarities and differences between the images illustrated by this artist (e.g., use of colour, sharpness of lines, detail of facial expressions etc.).

Ask students to stand up. Tell them that you are going to say a feeling and they need to demonstrate that feeling through their body language and facial expressions and hold it for a few seconds. While holding, they should take the opportunity to look at each other's interpretations to help give them ideas about how they would depict each emotion in an image. Suggested emotions include:

- Disgust
- Excitement
- Shock
- Embarrassment
- Fear
- Confidence
- Frustration
- Joy

Students should then choose three of these emotions (or they may wish to choose others) and draw characters of their own expressing their chosen emotions based on the style of Rosemary Fung. They may wish to do each as a standalone portrait style illustration or create

a scene with three characters expressing different emotions. They should consider the body language and facial expressions of the characters they create as well as the sharpness of the lines used, the colours and any other aspects they feel contribute to the intended mood of their illustrations.

## Don't Play Ball With the Mayas

article by Lauri Kubuitsile | photos by Alamy

[EN3-UARL-01](#) | [AC9E6LA07](#)

### Learning intentions:

I am learning to create and compile visual information based on a non-fiction text so that my factual writing can be enhanced through analytical images when needed.

### Success criteria:

- I can summarise information from the text.
- I can make decisions about the appropriate order and inclusion of information.
- I can create a guide that effectively communicates a set of instructions through visual means.

### Essential knowledge:

For more information on conveying factual information in a credible way, watch the English Textual Concepts video for [Authority](#).

After reading the text, ask students to recall some rules of Pok-A-Tok. These may include:

- It was played on a court with a flat, hard floor and walls up two sides, sometimes vertically straight and sometimes sloping.
- There were stone hoops as high as 8 metres up the walls.
- The object of the game was to get the ball through the hoop.
- Once a player got the ball through the hoop, the game was over.
- Players weren't allowed to touch the ball with their feet or their hands, and the ball could not touch the ground.

- The ball had to be constantly passed between players while they tried to get it through the hoop.
- The ball could only be moved using players' thighs, elbows, hips, waist or shoulders.
- Players wore protective helmets and guards on their shins, forearms and waists.

Inform students that based on information pieced together by historians, it's extremely likely that the Mayans were playing Pok-a-Tok for hundreds of years before they even had a written language.

Explain that students are therefore to create a visual rule book for the game of Pok-A-Tok that uses maps, diagrams and illustrations to communicate the rules based on what they have learnt from the text. Ask students to suggest ways that this can be done. Answers may include:

- A map of the court.
- Illustrations that demonstrate game play, such as players passing the ball back and forth to each other, which may be shown using arrows.
- A diagram of a player wearing the protective equipment.
- An illustration of a player with circles on the body parts that players can use to move the ball.

Explain that students may be as creative as they like as long as the information from the text is clearly communicated through their visual representations.

# Migration

story by [Lisa Varchol Perron](#) | illustrated by [Marjorie Crosby-Fairall](#)

[EN3-UARL-01](#) | [AC9E6LY03](#)

## Learning intentions:

I am learning about symbolism in poetry so that I can express my ideas beyond their literal meanings.

## Success criteria:

- I can interpret symbolism in a poem based on my own knowledge and feelings about the text.
- I can consider the views of others about what a text may represent.
- I can compose a poem using symbolism.

## Essential knowledge:

Watch The School Magazine video [Connotation, Imagery and Symbol](#) prior to reading the text to ensure students understand the use of symbolism.

Ask students for their understanding of the word 'migration' in relation to birds and ensure students are aware that geese often migrate from their home to places with warmer weather in the colder seasons, then back home to breed during spring. Read the poem together or have students read it to themselves and consider what it means to them.

Referring back to the video, remind students that texts and images can be symbolic of different meanings to different people. Ask students to consider what a migrating flock of geese in the sky may symbolise to themselves or others. This may include ideas such as adventure, togetherness, a change of season, or even abandonment.

Students should then brainstorm a few different animals that symbolise something to them. For example, they may feel that a dog symbolises loyalty, a butterfly symbolises change, or an owl symbolises wisdom.

Analyse the poem, asking students to identify structural components as well as the textual content. These should include:

- Single stanza
- AABB rhyme scheme
- 7 syllables in lines 1 and 2, and 8 syllables in lines 3 and 4
- Sensory language (orange sky, autumn cry, flap my arms, honk right back)

Students should then choose their own animal to compose a poem, using the same structure. You may wish to first compose one as a class based on student suggestions or model one on the board, such as:

Dolphins flip into the air  
Tumbling 'round without a care  
Dip and dive through the waves with glee  
I watch them glide so fast and free.

Once completed, students should publish their poems with an illustration that represents what it means to them.

# Ghosts in Grey Satin

story by [Jenny Blackford](#) | illustrated by [Sylvia Morris](#)

EN3-UARL-01 | AC9E6LA03

## Learning intentions:

I am learning to understand the specific purpose of different character roles so I can be deliberate in creating characters that align with my story objectives and settings.

## Success criteria:

- I can identify the purpose of a character within the plot of a story.
- I can assess the purpose of a character and their effectiveness.
- I can create a collection of characters that fit a story, setting and purpose for an intended audience.

## Essential knowledge:

For more information on creating effective fictional characters, watch the English Textual Concepts video [Character](#).

Expose the students to a real aloud of the text or alternatively use the audio recording on the digital subscription. Prior to the reading, ask students to listen for descriptions of the ghosts and the monster and make notes about them. By the end of the reading, students' notes should include:

Ghosts:

- Grey satin dresses like thick, silky cobweb
- Triplets
- Half-translucent

Monster:

- Rabbit

- Spiky black fur
- Glowing green eyes
- Long white fangs
- Nervous

Ask students to sketch these characters based on the notes they have written. Pose the following questions to the class:

- What do you feel the purpose of these characters are? (To frighten people)
- Based on your notes and illustrations, how effective do you feel these characters are?
- Do they suit the intended audience? (Year 6 students)
- Do they fit well in the setting? (Family home, school)

Reread the following passage from the text:

‘The Firm?’

‘They’ve been around forever. They organise all the hauntings. Ghosts, monsters, whatever you want. Big ones, small ones, whatever.’

Ask students for suggestions of what other types of creatures may be hired by The Firm to conduct hauntings and write some of their suggestions on the board for reference. They should consider the different types of people that may order hauntings, what their purpose may be, and the different kinds of places hauntings may be sent.

Explain that they will be creating a collection of six characters that they believe The Firm should hire for hauntings. This may be conducted in their books, on blank paper or on a device using appropriate software. Their collection should include:

- A picture of each of the characters with their name.
- What type of creature they are.
- A brief description of their appearance and personality.
- A sentence explaining their haunting style (e.g., hiding under beds, rattling chains, floating around the house).
- The setting that would suit them best (e.g., a Victorian mansion, a castle, a suburban home, a school).

Students should then display their work and conduct a [gallery walk](#) to allow for constructive peer feedback on their characters.

# The Ghost and the Skeleton

Poem by Anonymous | illustrated by [Greg Holfeld](#)

[EN3-UARL-01](#) | [AC9E6LE04](#)

## Learning intentions:

I am learning about the relationship between structure, rhythm and content of limericks so that I can use them to engage and entertain an audience.

## Success criteria:

- I can identify the structure and rhyme scheme of a limerick.
- I can identify examples that demonstrate the nonsensical and light-hearted purpose of limericks.
- I can compose my own limericks and read them aloud to an audience with the purpose of entertaining them.

Prior to reading the text, watch the video [Write a Limerick with Matt Abbott](#) to help students understand the structure and rhythm of a limerick. Following this, read the text aloud, maintaining the rhythm from the video. Choose a student to read it aloud again, also maintaining this same cadence. Follow this with a few more students, each having a chance to read aloud without breaking the rhythm. Discuss the absurdity of the text (a skeleton and a ghost fighting over which one should be scared of the other).

Ask students to recall the rhyme scheme (AABBA) and the author's advice from the video for writing a limerick. Answers should include:

- Get the rhyming words and ideas first, then start putting them together.
- Generally, the last line is what makes it funny because it is surprising, breaks a rule, or reveals something.
- It's meant to be fun and silly, not factual.

- The idea should be a little absurd, then build on what would happen if it were true.

Model a limerick on the board, such as:

There once was a dog who loved hats  
He used them to dress up the cats  
One hid in a fedora  
So nobody saw her  
'Til she snuck up and scared all the rats!

Ask students for suggestions of some rhyming words and absurd ideas to link them, then use the suggestions to compose a limerick as a class. Inform students that it is their turn to come up with their own limerick. Explain that the topic can be anything they choose, but their goal is to make their classmates laugh. Give students a set time (10-15 minutes is recommended) and ask them to write as many limericks in that time as they can.

At the end of this time, tell them to choose their favourite of the limericks they have written and come together to stand in a circle. Choose a student to read their limerick aloud first, then work your way around the circle so that each student has a chance to read theirs to the class. You may wish to choose a winner based on who got the loudest laughs from their classmates!

# Dossier of Discovery: Eagle Hunters of Mongolia

article by Cheryl Bullow | photos by Alamy

EN3-RECOM-01 | AC9E6LY05

## Learning intentions:

I am learning to compare sources on a topic so that I can build a comprehensive body of research.

## Success criteria:

- I can answer comprehension questions about a text.
- I can conduct further research about the topic of a text.
- I can create questions based on my research.
- I can identify and discuss the value of using a variety of sources to research a topic.

## Essential knowledge:

For more information about different ways that we have authority over texts when collating factual information, watch the English Textual Concepts video [Authority](#).

After reading the text, have students close their magazines and pose the following questions to them:

- Who are the tribespeople that practice the tradition of hunting with eagles? (The Kazakhs)
- What do they wear to keep warm? (Animal skins)
- What are some examples of the animals they hunt? (Foxes, hares, wild cats)
- How long are the eagles trained for? (Three to four years)
- How long do the hunters keep the eagles for? (Ten years)

Split the class into five groups and allocate one of the following online sources to each group:

[Mongolian Eagle Hunters and Eagle Hunting](#)

[Eagle Hunting in West Mongolia](#)

## Is This Teenage Girl One of the Last Eagle Hunters - or the First of a New Breed? Mongolia's 6000 Year Tradition Capturing the Last of Mongolia's Eagle Hunting Tribe

Inform students that there will be a class trivia game and their goal as a group is to stump the other teams. To do this, they are to use their source to come up with five questions relating to Mongolian Eagle Hunters that they think have the best chance of not being in the other sources.

Explain, when they have their five questions, they should come together as a whole class and each group will take a turn to ask their questions. If nobody from the other groups is able to answer, the group asking the questions will be awarded a point, however, if somebody is able to answer correctly, the point will instead go to their group.

After the trivia game, assess the outcome of using different sources by asking for examples from the texts through leading questions such as:

- Did the sources have different information?
- Was some information unique to just one source?
- Was there a cross over of information between the sources?
- Did some sources have more information than others?
- Were some sources more focused on one aspect of the topic than others?

**Discuss how different sources help us cross-check information as well as find new information and why this is important when we are conducting research.**

# Picked!

play by Jessica Fallico | photos by [Michael Streich](#)

[EN3-VOCAB-01](#) | [AC9E6LA08](#)

## Learning intentions:

I am learning to use figurative language in a way that is relevant to characters in a text so that I can engage readers through comedic word play.

## Success criteria:

- I can identify the purpose and effectiveness of the author's use of figurative language in the text.
- I can work with a group to create characters and brainstorm puns relevant to them.
- I can collaboratively compose a script in a way that allows for puns to be incorporated in the dialogue between characters.
- I can perform our play for the class in an engaging way.

## Essential knowledge

Use the Australian Curriculum glossary to ensure students have an understanding of [puns](#) at the beginning of this lesson.

Discuss students' understanding of puns and ensure they understand that puns are a figurative language technique that plays on the different meanings and sounds of words. Students may wish to share any puns that they know.

Assign roles and read through the play as a class. Ask students what puns they identified in the script and how each is a play on words. Answers may include:

- 'You look a little chilly, chilli' (they are homophones and chilly means cold, while chillis are known to be hot)
- There's not mushroom in here (much room)
- Now we're in a pickle! (Pickle is a homonym, in this case meaning a difficult situation, but is also a preserved vegetable)
- General Sprout: That's enough Potato, **let us** solve this.

Romaine: Me? Why do I have to solve it? ('let us' sounds like lettuce, Romaine is a type of lettuce)

- I know carrot-ay (karate)
- I'm no eggs-pert, but I'd say this is the end.

Discuss the way these puns were incorporated into the conversation in the play and what the conversation is about (the vegetables trying to figure out where they're being taken). Ask students to identify the way the author brought the conversation and story to an end (the vegetables arriving at the Easter Show to be on display) and the twist at the end (the vegetables thinking they were safe from being eaten because they were a display only to overhear a mum telling her child the vegetables will probably be eaten once the Easter Show has finished).

Explain to students that they will be working in groups to write their own short play to perform for the class, containing a conversation between characters that involves the use of puns. Like the box of vegetables, they should consider who their group of characters will be and how they can play on words related to that group. Suggestions for groups may include:

- A group of shapes (e.g., I'm not listening to the circle, it's pointless!)
- A group of zoo animals (e.g., This is panda-monium!)
- A plate of breakfast foods (e.g., The eggs are hard to beat!)

Once they have decided on this, they should create a situation for their characters to be dealing with in their story. For example, there may be someone new joining their group, there may be an event coming up that they're preparing for, or they may be frightened by something unknown, just as the vegetables were when they were being transported.

To begin crafting puns, students may wish to research homophones or use a thesaurus to find synonyms, then write a list of those that can be best applied to the characters or situation in their play. Beyond the dialogue, students should also ensure their story has a conclusion and, if possible – a twist!

Once brainstorming has been done and scripts have been written, allow students some rehearsal time before class performances begin.