

# Fairy Frost Mother

poem by [Elena de Roo](#) | illustrated by Jasmine Seymour

EN3-UARL-01 | AC9E6LE04

## Learning intention:

I am learning to identify the connection between word choice, imagery and sensory experiences in poems so that I can write more impactful poetry.

## Success criteria:

- I can identify similarities and differences between poems with a common theme.
- I can link descriptive phrases with seasonal characteristics and climate conditions.
- I can create imagery in my own work inspired by the texts.

**Write** a seasonal poem inspired by the texts.

Without revealing the title or illustration, read the poem to the class. Ask them what season this makes them think of and why. Answers may include phrases such as 'cold's quick icy bite', 'breath of frost' or 'all sparkling white'.

Read Dollie Radford's poem below, without revealing the title to students:

### Spring Time

In the distant woods are blowing  
Tender buds and blossoms sweet,  
Fragrant leaves and grasses glowing  
From the touch of fairy feet.  
In the woods a spirit singing  
Stays and touches every tree,  
And to loving branches clinging  
Flowers open tremblingly.

Ask the students which season this poem makes them think of. If they are unsure, ask what the phrases 'tender buds', 'blossoms sweet' and 'fragrant leaves' may be referring to (flowers).

Discuss the similarities and differences between the two poems. These may include:

### Similarities

Includes rhyming

Includes a fairy

Describes aspects of a particular season (winter and spring)

### **Differences**

One rhymes on every 8<sup>th</sup> syllable (7 in first line), the other follows an ABAB rhyme scheme.

Fairy Frost-Mother is specifically about a fairy, Spring Time only mentions one.

Fairy Frost-Mother gives us a sense of the time of day (early morning), but Spring Time could be at any time of day

Students should then choose a season to write a poem about inspired by one of these texts. They should plan first by:

- Deciding if their poem will be about a seasonal fairy, or just include the mention of one.
- Deciding on the season they would like to write about.
- Listing seasonal keywords (e.g. snow, chill, sun, warmth, heat, fall, leaves, crunch, floral, blossom, chirp)
- Writing seasonal descriptions or phrases (e.g. flowers bloom, birds sing, leaves fall, snow melts)
- finding rhyme opportunities (e.g. spring – sing, freeze – breeze, heat – treat)

Once they have created their plan, they should start expanding on their ideas by using them to form sentences and add more detail. They should then start formatting their sentences into the style of one of the texts until they have completed a draft of their poem.

Once students have written and edited their draft, they should publish their poem with an appropriate illustration. These could be displayed in the classroom.

## **Pete and the Pirates**

story by [Alys Jackson](#) | illustrated by [Peter Sheehan](#)

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

### **Learning intention:**

I am learning to identify the purpose of a predominantly illustrated text and how the creative process differs from a written narrative so that I can refine the use of comics in my storytelling.

**Success criteria:**

- I can identify the textual differences between a written narrative and a comic.
- I can identify opportunities to reformat text from a story into illustrations.
- I can use pictures to demonstrate actions, emotions and physical features of people, places and objects.
- I can create a narrative using a comic format.

**Create** a comic based on the concept and characters of the text.

After reading the story as a class, reread the following part of the scene on page 9, one sentence at a time. After each sentence, ask students to suggest how they could illustrate that sentence instead of writing it:

By the end of the voyage, the newly formed ‘Fishy Business Company’ had accrued a small fortune, and its members were feeling rather smug. Uncle Sid leaned against the ship’s rails as they approached the port and Aunty Meg. Even at this distance he could see her waving at Pete. Pete raised his thumb and Aunty Meg’s face broke into a wide smile. Uncle Sid stared down at Pete, then across to the sea to Meg. Both Meg and Pete starting giggling. An unnerving thought crossed Uncle Sid’s mind. “She knows, doesn’t she?”

Use the comic *Sallymander* on page 2 and the back cover of the magazine to demonstrate the following aspects of comics to the students:

- Speech or thought bubbles and some onomatopoeia are usually the only writing.
- Detail in the illustrations are incredibly important, as they will be used to communicate descriptions, actions and emotions.
- Framing is used to draw the readers’ attention to certain things. This may include putting something specific in the foreground, using a small panel for a close-up shot, or a wide panel that shows different things happening at the same time.

Students should then work in pairs to come up with their own adventure using the characters from *Pete and the Pirates*. This may be another secret plan between Aunty Meg and Pete, a voyage aboard the pirate ship, or a Fishy Business Company adventure. They can then write their story in point form, with an illustration idea for each point.

Students should practice drawing their panels in their books or on scrap paper before sketching out a final draft and adding colour. Different templates can be printed from Printable Papers’ [Comic Pages](#) or students can draw their own panels to suit their story.

# Dossier of Discovery: The Night Witches of World War Two

article by [Anne Renaud](#) | photos by Alamy

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

## Learning intention:

I am learning to understand the experiences of people who lived in a time and place very different to my own so that I can write with empathy and perspective.

## Success criteria:

- I can discuss facts I have learned on a topic through different types of non-fiction texts.
- I can make connections between my own feelings and that of people who had different life experiences to me.
- I can use my understanding and imagination to write a fictional letter based on the experience of someone else.

**Write** a letter from the point of view of a person from the article.

After reading the article, watch the video [Chronicles of Courage: Night Witches](#). (Content warning: although this is a video made for use in the classroom, it contains images of war, which may be distressing for some students.)

Discuss what the experience would have been like for the crew members. For those who have the digital subscription, dialogue cards can be completed here. [\(ELISE PLEASE INCLUDE LINK\)](#) Highlight points such as:

- Their young age (some being only 17 when they joined).
- The reason they were so willing to fight (to protect their homeland).
- The advantages and disadvantages of their plans (fragile, slow and old, but easy to fly and manoeuvre, and can carry a lot of weight).
- The way they had to carry out operations (in packs of three so that two could attract the searchlights and divert gunfire).
- The extreme temperatures they sometimes operated in (well below zero degrees Celsius – explain that Fahrenheit temperature was used in the video as it is American).
- The importance of their role (helping to push the Nazis out of the Soviet Union).

Based on this understanding of their experiences, students should imagine themselves as one of the Night Witches and write a letter to their family from the front lines. Ask students to consider what they would tell their family about their day to day lives, their interactions with German forces and their missions.

Explain to students that the format of a letter includes:

- The date written at the top
- A salutation (Dear .....
- A greeting in the opening line (e.g. I hope you are all well and that Maggie is doing enjoying school)
- The body of the letter (information that you want to tell the recipient, questions you may want to ask for them to reply to in their next letter to you)
- Conclusion (e.g. I must try to get some sleep now, look forward to hearing back from you)
- Closing and signature (e.g. Yours sincerely, with love)

Students should think about how they may be feeling when they are writing to their families. Perhaps they are missing them, they may be scared of never seeing them again, or devastated over a friend who has been killed by German forces. They may be proud of the work they are doing, or exhausted by the night missions.

Students should also consider if they would tell their family everything that they are experiencing, or withhold details to prevent them from worrying too much.

Transcripts of the Australian War Memorial's collection of [letters from William E Peach to his mother](#) can be used to demonstrate the way that letters were written during World War II, including the language and formality that were used.

If time allows, willing students should read their letters to the class.

# Make ‘em Laugh

play by [Michael Pryor](#) | illustrated by [Stephen Axelsen](#)

[EN3-UARL-01](#) | [AC9E6LA03](#)

## Learning intention:

I am learning how to construct jokes using puns and incorporate them into the scene of a play so that I can further develop my comedic writing.

## Success criteria:

- I can identify the use of word play in puns and how it contributes to humour.
- I can create my own jokes or rearrange existing ones into the appropriate format.
- I can collaborate with my peers to incorporate jokes into the scene of a play.

**Write** a scene in the style of the play that incorporates puns formatted as jokes.

Assign 1-2 roles to each student (depending on class numbers) and have them act out each scene from the play. Ask the students what they noticed about the jokes the author used. Answers should relate to the word play used as well as the repetition in each scene (Doctor, doctor! Waiter, waiter!, Teacher pointing at students). Some students may already identify these jokes as puns.

Explain that puns are jokes that use words or phrases that appear or sound the same, but have double meanings or are used in an unexpected way. The video [What Is Pun](#) can be used for further explanation and examples. (Content warning: Language such as stupid and moron are used in this video.) Ask willing students to choose a few jokes from the text and explain the word play in them to the class.

Ask students to consider how the author may have come up with the jokes in the play. Some suggestions may include:

- They made a list of items, food or animals and created a mind map of related words and characteristics for each.

- They made a list of homonyms to figure out how they could use them in a joke. Remind students that homonyms are words that are pronounced or spelled the same but have different meanings.
- They made a list of silly topics for each setting and worked out a pun for as many as they could.

Discuss how the author has incorporated the jokes into scenes of a play, rather than just writing them as a list, and ask students how this makes it more interesting or funnier to them.

Students should then work in groups to create their own scene for the play with their choice of setting. Some suggestions may include a veterinarian, a hotel, or a farm. They should begin by brainstorming their own puns, and may take inspiration from other jokes that can reformat into the jokes used in the play.

For example:

What did the mama cow say to the calf?

It's pasture bedtime

May be reformatted as:

Calf: Mama, mama! Can I stay up a bit longer?

Mama cow: I'm afraid not, it's pasture bedtime.

If possible, source some joke books from the library for the students to use for inspiration and research. Otherwise, online sources such as [Examples of Puns for Kids](#) can be helpful.

Once the groups have completed their scenes, have them take turns performing them for the class.



# The One Minute Mermaid of 6KS

story by EJ Delaney | illustrated by [Sylvia Morris](#)

[EN3-RECOM-01](#) | [AC9E6LY05](#)

## Learning intention:

I am learning to compare fictional ideas with similar themes and use them in my own writing so that I can identify and apply shared aspects of storytelling.

## Success criteria:

- I can identify the challenges faced by fictional characters in different texts due to their powers and extend this idea to make further suggestions.
- I can link the character's challenges to my own experiences of learning a new skill or developing an ability.
- I can write a fictional scene demonstrating my understanding of these challenges.

**Imagine** having a special power and **write** a scene that demonstrates the challenges it may come with.

After reading the story, ask students what Tahnee expected the tail to do (propel her forward to the finish line) and discuss why this is not what ended up happening.

Ask students for other suggestions of special powers that may seem easy to have, but may be difficult to control to begin with. Some suggestions may include:

- Flight
- Invisibility
- Superhuman strength

After reading the story, view the videos [Spiderman - Peter's New Powers](#) and [Shazam – Official Trailer](#) and ask students to explain the challenges the characters faced with their newly discovered powers, as well as how they were overcome (practice).

Liken these challenges to honing the students' own abilities or learning a new skill, such as a skateboard kick flip, freehand sketching, or adding fractions. Ask students

to give you examples of something they struggled with at first but improved with practice.

Reread the scene from the text when Tahnee dives into the pool and must be rescued. Students should then brainstorm an average situation for them to be in (using Tahnee being at the swimming carnival as an example), and a power that would help them in that situation. They should write these details in their English books, along with the challenges that their specific power may present.

Using the information they have come up with, students should then write a scene including the following elements:

- The main character is ready to take on the situation.
- They feel confident and believe their special power will help them.
- They find this is not the case, and it all goes wrong.
- They must be helped or saved by someone else.

# The Beach Skate Park

poem by Adrian Flavell | illustrated by [Greg Holfeld](#)

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

## Learning intention:

I am learning to look for more complex meanings in the word choices in poetry so that I can develop a deeper understanding of the purpose of poetic language.

## Success criteria:

- I can identify the reasons the author has used specific verbs in the poem.
- I can think of verbs that can be used in a similar way.
- I can write my own poem inspired by the use of language in the text.

**Write** a poem based on the language technique of the text.

After reading the poem, ask students to identify how the author is comparing the skaters to seagulls. In addition to the phrase 'like a seagull chasing that last chip', ask them to consider the language the author has used to describe the behaviour of the skaters (flock, dive, weave, dip) and how that also relates to the behaviour of seagulls.

As a class, brainstorm behaviours of other animals and discuss how this could apply to a group of people. For example:

- Toddlers could run, bounce, tumble and cry, like puppies chasing a ball.
- Hang gliders could swoop, soar, hover and glide like eagles hunting for prey.
- Swimmers could leap, splash, spin and dive like dolphins surfing the waves.

Students should then complete their own brainstorm in their books, likening the behavior of a group of people to that of a type of animal. Using their idea, they should then write their own poem using the format of the text, paying attention to the lines, syllables and rhymes used.

# Locked Up

story by Tim Lehnert | illustrated by [Douglas Holgate](#)

[EN3-RECOM-01](#) | [AC9E6LY05](#)

## Learning intention:

I am learning how to build tension and uncertainty in story writing by withholding information so that I can create more suspense in my narratives.

## Success criteria:

- I can make predictions throughout the text using the information in the story as well as my own experiences.
- I can identify methods used by the author to build suspense in the writing of the story.
- I can apply these methods in my own writing by creating a scene following on from the end of the text.

**Create** a scene that keeps your reader in suspense by weaving inconclusive information into your writing.

Prior to reading the story, ask students to have their pens and English books ready, as they will be writing predictions while they listen to the story. Use the table in the pdf downloadable version to stop at certain parts of the story and ask students questions. They should write their answers in their books.

Pause after the sentence...	Location	Question for students
I decided to take my chances and bang on the door.	Bottom of page 23	Where do you think the main character is?
I figured I would wait a couple of minutes until they had passed, and then hop out and go to biology class.	Page 24, first column.	Why do you think the main character didn't want to see Alexa or Mr Lloyd?
I like Mr Lloyd, but I did not want to bump into him any more than I wanted to see Alexa.	Page 24, second column.	How do you think Alexa and Mr Lloyd will react when they see Marco?

Did somebody put you in there?	Page 25, bottom of first column.	Do you think Marco will tell the truth?
I wondered if perhaps she was going to apologise or ask if we could get together later.	Page 26, second column.	What do you think Alexa is going to say?
Mr Kearns must have called her.	Page 27, second column.	What do you think will happen next?

After finishing the story, discuss the students' predictions. Ask questions such as:

- What were your predictions based on?
- Were there clues in the text?
- Did you use your own experiences to make these predictions? (i.e. by considering what they would have done themselves in this situation)
- Did anyone make any correct predictions?
- Now that the story is finished, what do we know about Marco's personality? (He is anxious, worries about conflict, does not like dealing with confrontation)
- How can this knowledge help us predict what will happen next, now that Marco was in the dumpster?

Discuss how the author built tension by not giving too much away, leaving readers guessing about what was going to happen in each scenario. This included:

- How, where and why Marco was trapped.
- What the conflicts were between characters.
- How different characters would react to the situation.
- How Marco would escape.

Students should then be given a copy of the magazine to reread the story themselves to further gain an understanding of how the author kept the reader guessing. Using this as a reference, students should plan and write a continuation of the story that begins with Marco being in the dumpster.

# Whistling Kite

poem by Violette Grosse | illustrated by [Marjorie Crosby-Fairall](#)

[EN3-RECOM-01](#) | [AC9E6LA04](#)

## Learning intention:

I am learning to experiment with poetic language so that I can develop more of an understanding in how it affects the mood of a poem.

## Success criteria:

- I can express my opinion about the mood of the poem and support it with examples from the text.
- I can explore the language of the poem by replacing words with synonyms and antonyms.
- I can discuss the effects of my changes as well as those of my classmates.

**Rewrite** the text to experiment with mood and illustrate your new poem.

After reading the poem to the class, ask students the following questions:

- What words would you use to describe the feelings this poem gives (answers may include freedom, power, strength)
- What do you feel the mood of this poem is?
- Do you think the illustration matches the mood of the poem?

Have the students rewrite the poem, changing as many words as they can to synonyms or antonyms of that word. For example:

- Bright may be changed to dull
- Smile may be changed to frown
- Searching may be changed to hunting

Once they have completed their poem, they should draw an illustration that they feel matches the mood and description of what they have written.

Willing students should then read their new poem to the class and compare and contrast with each other's writing, noting similarities and differences in language, mood and illustration choices through class discussion.

## A Floating What? Soccer on the Sea!

article by Karen Jameyson | illustrated by [Fifi Colston](#) | photos by Alamy

[EN3-OLC-01](#) | [AC9E6LY02](#)

### **Learning intention:**

I am learning to collaborate on innovative ideas so that I can identify problems and work with others to create solutions.

### **Success criteria:**

- I can identify challenges faced by the people in the text and methods they used to overcome them.
- I can work with others to develop ideas to solve a problem.
- I can create a written plan of my ideas that clearly demonstrates my group's problem and solution.

**Design** an innovative solution inspired by the people in the text.

Read the text and discuss the challenges the players faced in building the floating soccer pitch (finding scrap material, using rusty nails, only being able to make a small pitch) but also playing on it (playing on a hard surface, ball going into the water, nails sticking out of the wood).

Ask students to imagine living in a place where it seems impossible to play the sport or game that they love, but they are determined to find a way. This may be:

- Tennis on the side of a steep mountain
- Ice skating in a hot desert town
- Field hockey in a skyscraper

- Cricket in a jungle village.

Students should split into groups to discuss ideas about different sports or games and locations. After agreeing on their idea, they should then work together to come up with an innovative solution to enable them to play and create a building plan. This should include:

- A labeled sketch of their design
- A list of materials (encourage them to be creative and consider what would be around them, just as the team in the text did when building their soccer pitch!)
- A paragraph explaining the construction of their design and what safety measures are in place.

Groups should then present their plans to the class, with each having a role in explaining pieces of information and how they came up with their solutions.