

# Will Wonders Never Cease? Not Your Ordinary Flag

article by [Mina](#) | photos by Alamy

[AC9E4LY02](#) | [EN2-OLC-01](#)

## Learning Intention:

I am learning to use factual information to discuss ideas and opinions with others so that I can be well-informed about topics and understand other people's point of view.

## Success Criteria:

- I can recall points from reliable non-fiction sources
- I can use facts to present my point of view
- I can listen to and consider the views of others respectfully
- I can use symbolism to represent factual information in my creative design

## Essential knowledge:

To assist students with creating, interpreting and discussing symbolism, the English Textual Concepts video [Connotation, Imagery and Symbol](#).

## Oral language and communication

After reading the article, ask students to recall design aspects of Nepal's flag and what they symbolise. Answers should include:

- The two triangles represent the Himalayan Mountains and the country's two religions, Hinduism and Buddhism
- The red background represents bravery
- The blue border of the flag represents peace

Watch [Australia's Flag – Behind the News](#). Following the video, have students [think pair and share](#) to discuss if they think the Australian flag should be changed, and if so, what colours and symbolic designs they might use to represent modern Australia.

Watch the following videos from NITV:

- [Did You Know Facts? Facts About the Aboriginal Flag](#)
- [Did You Know Facts? Facts About the Torres Strait Islander Flag](#)

Ask students to recall the representation incorporated into each of the three flags in the videos and facilitate a class discussion about the effectiveness of the different colours and symbols.

Discuss how they might design a flag that symbolises their local area. Discuss ideas of how to visually represent elements such as geographical features (beaches, mountains, parks, desert), local landmarks, common interests, and the local people. Make a list on the board of student answers to highlight how their ideas differ from each other, depending on personal observations preferences.

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

Give students time to brainstorm their ideas and design their flags in their books or on an A4 piece of paper. Students should then present their designs to the class, explaining their design choices and how they feel it best represents the local area. If appropriate for your class, you may wish to have students vote for their favourite flag.

# Operation Swimming Pool

story by [Tyswan Slater](#) | illustrated by [Greg Holfeld](#)

[AC9E4LY05](#) | [EN2-RECOM-01](#)

## Learning Intention:

I am learning to understand the importance of setting and the way that it helps to shape the story so that I can consider my settings more carefully in my writing.

## Success Criteria:

- I can identify the way that settings can impact characters and plot, including the complications and resolutions in a story
- I can create a story plan based on my own idea of a setting
- I can compose a story using my setting idea

## Essential knowledge:

To assist students with organizing their ideas into a narrative, view the English Textual Concepts video [Narrative](#).

## Understanding text:

Prior to reading Operation Swimming Pool, ask students to identify the setting based on the illustrations. Explain that the setting is the time and place where the story occurs. Students should determine that the story takes place in a family's backyard on a hot day. Ask students to give examples of settings from other stories that they are familiar with. Begin by modelling some, such as:

- A boarding school that teaches witchcraft and wizardry over the course of a school year (Harry Potter series)
- A juvenile detention camp in the desert (Holes)
- A fantastical chocolate factory on a day where a tour of golden ticket winners takes place (Charlie and the Chocolate Factory)

Using the examples students have given, discuss the way settings affect the characters and plot. For example:

- In the Harry Potter series, Harry makes friends and enemies at the school, learns important skills in his classes and solves mysteries involving school staff and other characters involved in magic.
- In Holes, Stanley and his fellow inmates are forced into hard labour in the detention camp which involves digging holes in the desert. This means that they are not only dealing with the effects of severe heat, but also the danger of desert creatures such as snakes and scorpions.
- In Charlie and the Chocolate Factory, Charlie and his grandpa tour a range of imaginary worlds within the factory and members of the tour group face disturbing consequences when they show their greedy sides.

Ask students to consider how the setting of Operation Swimming Pool may affect the characters and plot of the story (e.g. they may be overheated and fatigued, desperate to cool down, but they face challenges in trying to do so).

Oral language and communication:

Read the story as a class or in reading groups. Discuss the following questions with students:

- How did the setting affect the characters? What complications did it cause? (e.g. Jemima and Felix were desperate to go swimming to get some relief from the heat, but they didn't have a pool and lived too far away from the beach)
- How did the setting help further the plot? (e.g. They tried to find solutions based on what was available at home, such as a bath, their paddling pool and a neighbour's pool, but none of these suggestions helped. This meant they had to become more creative)
- How did the setting contribute to the resolution of the story? (e.g. Grandpa had Jemima and Felix collect household items to create a barrier for the water and used their backyard cubby house and the garden hose to make an indoor pool)

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

Inform students that they are going to come up with their own setting as the basis for a story. Have them brainstorm potential settings and story ideas using the following questions for guidance:

- Where is your setting?
- What time of day / year is it?

- How can these factors affect your characters' experiences in the plot?
- How can the setting cause complications in the story? Would this be caused by the geographical location, the buildings or natural surroundings?
- What kind of items would be found in this setting? How might they factor into the story?
- How can the setting influence the resolution?

Once students have brainstormed their idea, they should write a draft of their story to be checked, then publish their story in their book or on a piece of paper.

# Summertime Dilemma

poem by Jesse Anna Bornemann | illustrated by [Nina Nill](#)

[AC9E4LE04](#) | [EN2-UARL-01](#)

## Learning Intention:

I am learning to create imagery with my use of language and vocabulary so that I can bring my ideas to life with my writing.

## Success Criteria:

- I can use my understanding of the meaning of 'dilemma' to identify dilemmas as well as create my own
- I can come up with my own idea for a dilemma and use vocabulary to create imagery based on this
- I can compose a poem using my idea and the imagery I have created

## Pre-assessment:

Through this lesson and assessment approach we are looking to map children's growth through the lesson. Allow time for children to be introduced to the success criteria.

Using either an app such as [Microsoft Reflect](#) or hard copy emoji symbols, ask children to reflect upon each success criteria and identify how equipped they are currently feeling and how likely they are to achieve each success criteria confidently. Take note of children who identify as feeling anxious, nervous, curious, confident, and comfortable with the task at hand. Ensure they during your lesson you check in with learners to see how they are adapting to the new content.

## Understanding text:

### Warm up activity

Ensure students understand the meaning of the word 'dilemma' (a difficult decision, usually with two unappealing choices). Pose the following questions to the class:

- Would you rather only ever be able to eat ice cream or never be able to eat ice cream again?
- Would you rather only be able to walk on your hands and knees or sideways like a crab?
- Would you rather have wings but not be able to fly, or gills, but not be able to swim?

Pair up students and ask them to come up with three of their own 'would you rather' questions to ask their partner.

Read the poem *Summertime Dilemma* aloud to the class, or if you have a digital subscription you may wish to listen to the audio version. Following this, ask students what they think and why the author has named the poem *Summertime Dilemma* (the narrator can't decide between staying in the scorching heat or diving into a freezing cold pool). Ask students to identify the language that the author has used to highlight what makes each option unappealing.

Answers should include:

- 'far too cool'
- 'might as well be ice'
- 'blazing hot'
- 'like standing on the sun'
- 'scorching heat beneath my feet'

### Creating text:

Ask students to come up with their own dilemma to write about. Model ideas on the board, such as:

- Wanting to go on a giant slide with their friends but being scared of heights
- Wanting to go and explore space with a friendly martian but not wanting to leave their family behind
- Wanting to perform on stage but being too shy
- Wanting to play footy in the park but the grass is covered in bindis

Students should then brainstorm their chosen dilemma by making a list of keywords about their setting and how they might feel in this situation. From there they should add descriptive language to their brainstorm that communicates the impact of their dilemma with the reader (e.g. the magnetic pull of the stage vs the burning glare of the spotlight). They should then use this language to compose a poem about their dilemma. You may wish to model one on the board first, such as:

I don't want to watch

From way down here

But the giant slide

Fills me with fear

The long, endless stairs

Shake and sway

And my terror

Will not go away

But if I stay here

I'm left alone

Watching and waiting

On my own

I can't decide

Do I stay or go?

Which is worse?

I still don't know

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

Now that the lesson has concluded, it is time to check in with students to monitor how they have taken on board the newly acquired learning. Using either an app such as [Microsoft Reflect](#) or hard copy emoji symbols, ask children to reflect upon each success criteria and identify how confident they are now with meeting the success criteria. Again, take note of children who are still identifying as nervous, anxious or confused. These are children who you may choose to provide more explicit instruction to in following lessons. Discuss with the entire class, who documented growth and change over the duration of the lesson.

Be sure you record the pre-assessment and post-assessment mapping, as it will provide valuable feedback to the impact within your classroom.

# A Visit to the Great White Cafe

article by [Karen Wasson](#) | illustrated by [Michel Streich](#), photos by Alamy

[AC9E4LA05](#) | [EN2-RECOM-01](#)

## Learning Intention:

I am learning to use a variety of texts for research when planning my writing so that I can add more depth to my creative ideas.

## Success Criteria:

- I can identify key points in a non-fiction text
- I can locate related information to a text through my own research
- I can incorporate factual information I have found into a creative idea

## Understanding text:

Before reading the article, watch the [Seahorse Race](#) scene from Shark Tale. Discuss the way the scene combines elements of life on land (e.g., racetrack, television screen, billboards, grandstand) with underwater elements (e.g., sea creatures, bubbles, underwater movement).

Ask students to close their eyes and imagine what a Great White café would look like (encourage them to be as imaginative as possible - they may like to use the Seahorse Race video as well as the illustration from the magazine text as inspiration). Pose questions such as:

- What might the décor look like?
- Who would the waitstaff be?
- What might be on the menu? Would they have any chef's specials?
- Would the sharks sit at tables? Would there be booths? Would they have a swim-thru option?

After a few moments, ask students to share their ideas with the class. Have the students read the article independently or in their reading groups. If possible, you may also wish to have students conduct further research online about the Great White Café or the diet of a shark using credible sites such as [National Geographic Kids](#).

## Creating text:

Inform students that they are going to design a menu based on their own idea of what the Great White Café would look like. To do this, they should find key points in the article and

any research they have done. They should then discuss what conclusions they draw from these points and how these may inform their ideas. These may include:

- Sharks dive down between 460 to 910 metres (the café is deep under the water)
- There is a treasure trove of rich food and vegetation where sharks were feeding on small fish, phytoplankton and squid (there is plenty of nutritious and delicious food available)
- The popularity of this café doesn't seem to be fading anytime soon (there are a lot of customers visiting the café!)

Explain to students that in their menu design, they need to come up with a café name, logo, menu items and design. In creating their menu they should take information from the article and use it to help them with different aspects of their ideas. For example:

- Their café may be called the Deep Sea Diner
- It may serve dishes such as plankton pie and small fish stew
- Their logo may be a shark with a serviette over its fin
- Their design may have ocean colours.

Once completed, students should share their menu designs with the class or their reading group.

### **Assessment of/as learning:**

With a trusted classmate, partners will share their creative writing piece. Each partner will use the success criteria to evaluate how successful the piece has been at achieving each of the identified criteria:

- I can identify key points in a non-fiction text
- I can locate related information to a text through my own research
- I can incorporate factual information I have found into a creative idea

Using the [two stars and a wish](#) peer assessment strategy, each partner is to comment on two items that have been successful, and one inclusion that needs to be factored in.

# Sticky Tape

poem by [Zoë Disher](#) | illustrated by [Cheryl Orsini](#)

[AC9E4LA03](#) | [EN2-RECOM-01](#)

## Learning Intention:

I am learning about the way that written and visual elements can work together to create a more interesting text so that I can experiment with this in my poetry.

## Success Criteria:

- I can discuss the way that visual layout can enhance a text
- I can compose a poem on a particular topic
- I can create a visual layout in the form of a shape poem that is relevant to my writing

## Understanding text:

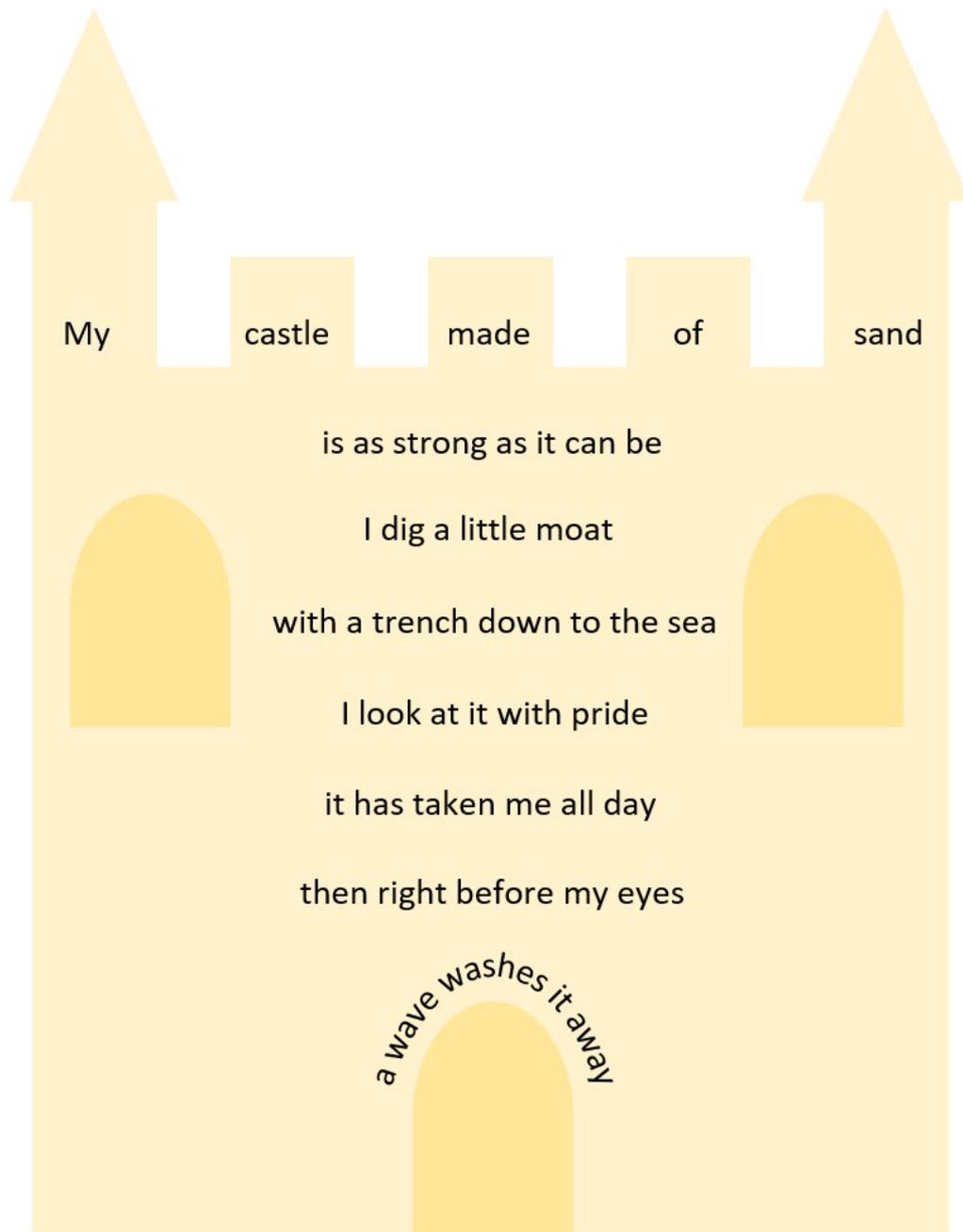
Distribute copies of the magazine to all students and ask them to read the poem Sticky Tape, allowing them to work out where they feel the poem should start. Once they have figured it out and read the text, discuss the way the author cleverly made use of the shape of a sticky tape roll to structure their poem into a never-ending loop.

## Creating text:

Inform students that they will be creating their own shape poems. Explain that to do this, they simply need to choose a specific item or topic to write about and write a draft on paper as normal. Once they have finalised their poem, they should decide what shape it should take. This may be straight forward if their poem is about something specific such as their dog, a star or a house, or they may need to decide on a shape if their topic is a little more abstract. For example:

- If their poem is about a day at the beach, they may create it in the shape of a surfboard or a bucket.
- If their poem is about love, they may create it in the shape of a heart.
- If their poem is about a tropical holiday they went on, they may create it in the shape of an airplane or a palm tree.

Display or model an example on the board, such as:



Allow students time to write their first draft and decide on their shape. They should then practice their layout on a scrap piece of paper by drawing an outline of their shape with a pencil, then writing their poem inside it. They may need to experiment with this and make changes to the size and layout until they are happy with it. Once satisfied, students should publish their poem by recreating their poem and shape layout on a clean sheet of paper.

### Assessment for learning:

Once all are completed, conduct a [gallery walk](#) so that students have an opportunity to read and view each other's work.

# Jools and Vern and the Mystery of Loch MacNurk

story by [Geoffrey McSkimming](#) | illustrated by [Peter Sheehan](#)

AC9E4LA07 | EN2-VOCAB-01

### Learning Intention:

I am learning about the differences between direct and indirect speech so that I can use it more effectively when writing dialogue.

### Success Criteria:

- I can identify and write in both direct and indirect speech
- I can convert direct speech into indirect speech

### Oral language and communication or Vocabulary

After reading the text, write the following on the board:

#### Direct speech

"The clouds are rolling in over the ocean," she said.

#### Indirect speech

She said the clouds were rolling in over the ocean.

Discuss the difference between the two types of speech. Ensure students understand that direct speech involves having the exact words that were spoken inside speech marks, while indirect speech is summarising what was said.

Based on this discussion and the example, ask students to identify which type of speech is used in Jools and Vern and the Mystery of Loch Macnurk (direct). Write the following quote from the text:

'I am looking forward,' Jools said, 'to visiting Mrs Sayers again.'

Ask students how they can change this into indirect speech.

Answer: Jools said she was looking forward to visiting Mrs Sayers again.

### Understanding text:

Have students independently scan the story to locate three more quotes and write them in their books. They should then work out how each would be written in the form of indirect speech and record these interpretations in their books.

Next, ask students to think of some questions they can ask their classmates. Give some examples, such as:

- What is your favourite movie?
- Are you reading any books at the moment?
- What did you do on the weekend?
- Do you like pizza?

Students should come up with ten questions to write in their books, leaving a few blank lines between each question. Once they have done this, students should move around the room asking their classmates questions from their books. They should aim to ask each question to three different students.

### Creating text:

Answers should be recorded as direct speech, including the name of the person who answered it. For example, under the question 'Do you like pizza?' answers may be something like:

- 'Yes it's my favourite!' Annika said.
- 'Only ham and cheese,' Dominic said.
- 'Not really, only sometimes,' Jacqueline said.

Once everyone has completed all of their questions, divide the class into small groups. Ask students to choose one of their questions and answers to read out to their group as indirect speech. For example:

- I asked Annika if she likes pizza and she said it was her favourite.

Ensure each group member has a turn of reading their question and answer to their group.

Use these examples so that they can be used as a class display clearly demonstrating the difference between direct and indirect speech.

### Assessment of learning:

Download and copy this quiz to share with your students and gauge how well they comprehend the concept of direct and indirect speech. Alternatively, you can go to the [Digital learning tool](#) website to create your own.

# A Cricket Chorus

poem by [Neal Levin](#) | illustrated by Jasmine Seymour

[AC9E4LY04](#) | [EN2-REFLU-01](#)

### Learning Intention:

I am learning to use my topic knowledge and awareness of language to decode texts so that I can develop a deeper understanding of context when reading and writing.

### Success Criteria:

- I can use my understanding of language and topic to arrange a poem in a logical order
- I can brainstorm information about a particular topic
- I can compose a poem based on my topic
- I can use my understanding to decode a partner's poem

### Understanding text:

Distribute scrap paper to students and have them cut it into seven strips. Display the lines from the poem on the board in the following order and have the students write each line on a separate strip:

- and hums and sings
- beneath the moon
- A cricket in the thick of night
- till all his cricket friends unite
- strums his wings
- until the early morning light

- to play a tune

Ask students to rearrange the lines into the order they think the poem is really in. Ask them guiding questions, such as:

- How many lines rhyme with each other
- Are there the same number of lines for each rhyme?
- What kind of pattern could these rhymes form?
- Does the poem make sense when you arrange it into the order you think is right?

Give students time to experiment with different patterns and orders. Once students are confident that they have solved the puzzle, give them a copy of the magazine to quietly check. Ask them to keep their answers to themselves until everyone has had a chance to check their own arrangement, then read the magazine text aloud as a class.

### Creating text:

Students should then choose their own insect or animal to write a poem about. Ask them to brainstorm first by thinking about features, behaviours and interesting facts about their animals and writing down a few dot points. They should then look for rhyming opportunities and use a thesaurus to help them add more vocabulary as needed. Provide students with an explicit example of [what a good one looks like](#). You may like to model an example on the board, such as this one or develop your own:

#### Crabs

- Live in the water and on land
- Some live under rocks or burrow into the sand
- Mostly walk sideways as it's faster than walking forwards
- Have two large claws at the front, also referred to as pincers

Use this brainstorm to create a poem, such as:

A crab enjoying the summer sun

Wanders along the sand

He wants to swim and have some fun

Away from busy land

Sideways he strolls down to the shore

His pincers snap with glee

He tests the water with his claw

And makes all the swimmers flee

Explain to students that they can use any rhyme scheme they like for this exercise. Once their poem is complete, they should cut it into strips and swap with a partner and attempt to reconstruct each other's poems.

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

Revisit the template of [What a Good One looks Like](#) previously shared with students via the digital learning selector. Ask children to reflect on their own text and that of their peers, collectively call on children to review each other's work using the success criteria. Ask children to identify if their work is good or great based on the success criteria clearly identified.