

# Bat's Big Blunder

story by [Millie Lewis](#) | illustrated by [Cheryl Orsini](#)

**Title of Close Reading Text:** Bat's Big Blunder

**Learning Intention:** I am learning to identify the way character's feelings can have an impact on the complication and resolution of a story so that I can consider this when writing my own narrative texts.

**Success Criteria:**

- I can identify the way an author uses specific language techniques to make reading more interesting and enjoyable for the reader.
- I can identify the way the author uses different outcomes to demonstrate the personality traits of different characters.

Reading	Text-Dependent Questions	Outcome:
<p><b>1<sup>st</sup> Reading</b> What it says.</p> <p><b>Key ideas and details</b></p>	<p><b>Who visited the laundry?</b> What were they there for?</p> <p><b>What was Mr Bat's 'blunder'?</b></p> <p><b>How was each animal affected by the blunder?</b> How did they discover this? How did each of them feel when they were given someone else's clothes?</p> <p><b>How did the first three animals react the next day when Mr Bat opened his laundry again?</b> What was different about Mr Chameleon's reaction?</p> <p><b>How did Mr Bat's blunder give Mrs Bat a brilliant idea?</b> How did customers react to this idea?</p>	<p>AC9E3LE01</p> <p>EN2-UARL-01</p>
<p><b>2<sup>nd</sup> Reading</b> How it says it.</p> <p><b>Craft and Structure</b></p>	<p><b>What is the significance of what's written on the sign at the beginning of the story?</b> Why is it amusing that:</p> <ul style="list-style-type: none"> <li>• It mentions attention to detail</li> <li>• It suggests customers let their clothes 'hang out' with Mr &amp; Mrs Bat</li> </ul> <p><b>What is different about the way each customer enters the laundry?</b> How does this fit with the type of animal they are? Why would the author use these verbs instead of writing that they 'walked' or 'wandered' into the laundry?</p>	<p>AC9E3LE03</p> <p>EN2-UARL-01</p>

	<p><b>What does Mrs Bat mean when she says they'll have the clothes 'spiffy in a jiffy'?</b></p> <p><b>Why would Mr Chameleon's clothes immediately disappear?</b></p> <p><b>Why would Miss Flamingo be aghast at seeing herself in a dull suit?</b></p>	
<p><b>3<sup>rd</sup> Reading</b></p> <p>What it means.</p> <p><b>Language features, sentence structures, visual components, text cohesion, repetitions devices and language features.</b></p>	<p><b>In the opening paragraph, it says: 'The washing machines and dryers gamed brilliantly behind the shop windows, polished to perfection.</b> What does this tell us about Mrs Bat's attitude towards the laundry? How might she be feeling about the grand opening?</p> <p><b>Why might Mr Bat use the phrase 'Don't get in a flap, dear' to his wife?</b></p> <p><b>What does Mr Chameleon mean by he wanted to know how he would feel to 'stand out in a crowd'?</b> How did Bat's Blunder change the way he felt about himself?</p> <p><b>Why did Mrs Bat wrap her husband in a big embrace? Why was Mr Bat surprised by this?</b></p> <p><b>What does Mr's Bat mean when she wrote 'Take a walk in someone else's shoes ... and socks!'</b></p>	<p>AC9E3LY05</p> <p>EN2-RECOM-01</p>
<p>General follow up questions for each of the readings:</p>	<p>How do you know this?</p> <p>What evidence do you have to support that?</p> <p>Why do you think this?</p> <p>What examples can you find in the text?</p>	

# Captain Ahab's Weird Wide World – Sleepy Trees

article by Karen Wasson | photos by Alamy

AC9E3LA10 | EN2-VOCAB-01

## Learning Intention:

I am learning to use context clues to understand the intended use of language so that I can expand my vocabulary on a particular subject, including technical language.

## Success Criteria:

- I can discuss my understanding of the use of familiar words
- I can consider different ways these words can be used
- I can answer comprehension questions based on learning technical language.

## Vocabulary:

Prior to reading, ask students to **think, pair and share** about what foods they make for themselves. This may be something as simple as a bowl of cereal or a sandwich through to cooking a meal. Choose some students to share their answers, which they should do by standing up the front and acting out what they do when they make their own food. Once a few examples have been given, ask students to consider how trees could possibly make their own food and how it would be different to what people do. Choose a few students to share their answers or even act out any guesses they may have.

Read the introduction to the text and the paragraph titled 'I'm Awake!' and reflect on the answers given by students, comparing it to the information in the paragraph.

Next, have students **think, pair and share** about how they would describe what are indications that someone is sleeping (e.g. laying down, closing their eyes, snoring). Choose some students to act out the way they sleep in front of the class. Using the answers given, ask students to consider how trees might sleep, considering they don't have eyes or mouths and can't lay down in a bed like we do. Choose some students to demonstrate their ideas about what a sleeping tree might look like.

Read the paragraph titled 'Sweet Dreams' and compare the information about the way some trees sleep (branches drooping, flowers closing) with what students had demonstrated.

Finally, ask students to recall any nocturnal animals they know of (e.g. possum, bat, sugar glider, porcupine). Ensure that students understand that nocturnal means to be active at night, rather than sleeping. Have willing students act out their animals for the class to guess. Discuss what it would mean for these animals to be active at night (e.g. bats will fly around and catch bugs to eat). Ask students to think, pair and share about what it would mean for trees and plants to be nocturnal and choose some to share their answers.

Read the final paragraph titled 'Night Owls' and compare the information with answers given by students.

### Understanding text:

After reading and discussing the article, revisit the first section ('I'm Awake!') and ask the students what they think might be involved in the process of photosynthesis. Discuss any prior knowledge they may have. View the video [Photosynthesis – The Dr Binocs Show](#) and use the following quiz questions as a comprehension exercise:

- Which vitamin is sunlight a good source of? (D)
- What does the word photosynthesis mean? (using light to put things together)
- What three things help plants with the photosynthesis process? (sunlight water and carbon dioxide)
- What are the tiny openings called in plants and where are they located (stomata, located on their leaves)
- How do plants and trees absorb food? (through their roots)
- What is the name of the tiny pigments in leaves? (chloroplasts)
- What do the chloroplasts turn carbon dioxide, water and sunlight into? (sugar and oxygen)
- Where is the oxygen given out to? (the atmosphere)

### Assessment for/as learning:

Have students complete an [exit ticket](#) to summarise what they have learnt in this lesson about trees and plants.

# Summer Nights

poem by [Lisa Varchol Perron](#) | illustrated by [Rosemary Fung](#)

AC9E3LE02 | EN2-UARL-01

## Learning Intention:

I am learning to relate the ideas of a text to my own life so that I can better understand how to compose texts based on my own experiences.

## Success Criteria:

- I can connect different aspects of a text to my own experiences
- I can organise my ideas into a plan
- I can use my experiences to compose a poem.

## Essential knowledge:

Ensure that students understand how to compose acrostic poems. The definition for [acrostic poems](#) can be found in the NSW Department of Education glossary.

## Vocabulary:

Create a table on the board with the columns titled 'See', 'Smell', 'Feel' and 'Do'. Deconstruct the text by having a class discussion to decide which parts of the poem should be allocated to each column. You should end up with a table similar to the one below.

See	Smell	Feel	Do
A star-filled sky above	The earth smells sweet beneath our feet	still, we sweat	racing through the yard
the light of bugs in flight		breathing fast and hard	Side by side our arms spread wide; we spin 'til we're unsteady
		The air is thick and heady	We topple down on grassy ground

## Creating text:

Have students take a few minutes to consider what their own summer nights are like. Ask them to think about what kind of things they may see, smell, feel and do. Discuss their ideas

and experiences and use them to create a collaborative table to model this planning strategy.

See	Smell	Feel	Do
trails and bursts of light from sparklers	food cooking on the barbecue	crunch in our hair from sand and saltwater	Running around outside
Stars in the sky on a clear night	wet summer grass	Happy and relaxed	Going through the sprinklers
Mosquitoes flying around		Warm, moist air	Eating dinner and dessert outside

### Assessment for/as learning:

Inform students that they will be composing an acrostic poem to represent their own experience using the words 'SUMMER NIGHTS'. Explain that they should begin each line using the letters of these two words and that rhyming is not necessary. Students should also understand that lines can have different lengths and number of syllables.

Model an acrostic poem, such as the one below to help students understand how to transfer their ideas into a text.

**S**parklers burst through the dark sky

**U**nderneath the blanket of stars

**M**osquitoes dance around us, following the light

**M**y hair is wet and crunchy from swimming all day

**E**veryone is laughing

**R**unning through the soft grass

**N**ight air is warm and moist

**I** dance through the sprinklers

**G**randma brings me a towel

**H**amburgers are cooking on the barbecue

**T**ime to eat dinner on the back deck

**S**trawberries and ice cream afterwards for everyone

Have students create a plan based on their own ideas and experiences. They should then use this to create a draft of their poem and publish it.

# Plant Talk

story by [Kathryn England](#) | illustrated by [Anna Bron](#)

[AC9E3LE01](#) | [EN2-UARL-01](#)

## Learning Intention:

I am learning to identify the way similar characteristics can be applied to a range of characters across different texts so that I can consider this when creating my own characters to be used in stories.

## Success Criteria:

- I can identify the use of anthropomorphism in different texts
- I can create my own anthropomorphised characters
- I can use my character to create a character profile that can be used in a story.

## Essential knowledge:

To familiarise students with giving anthropomorphised characters an identity, watch the English Textual Concepts video [Character](#).

## Understanding text:

After reading the text, discuss the use of [anthropomorphism](#) with the class. Ensure students understand that anthropomorphism means attributing human characteristics and behaviours to something that is not human. Ask students to identify the use of anthropomorphism in the text. Answers should include:

- Rose telling Pop she feels fine
- Tom the tomato plant says he has a sore back so Pop ties him to a wooden stake
- Iris and Violet are thirsty, so Pop gives them a drink
- Daisy and Lily are hungry so Pop feeds them
- Basil talking to Pop and making suggestions for the homework and the garden.

Discuss Pop's conversation with Basil and the way this anthropomorphism incorporated factual information about the plant. For example, basil repels bugs with its smell ('Basil smells so they stay away from him') and basil is more effective when planted alongside certain other plants ('Now Basil has someone to talk to all the time').

View the video [Dreamtime Stories – Tiddalick the Frog](#) with the class. Ask students to identify the use of anthropomorphism in the story and animation (e.g. the animals holding a meeting, the kangaroo juggling, the kookaburra performing stand-up comedy) and how factual information has also been incorporated (the eel wriggling in its dance, the frog storing water, the owl having a reputation as being wise).

### Creating text:

Inform students that they are going to create their own anthropomorphised character. To do this, they should decide on a plant, animals or object that they want to 'bring to life' in their writing. They should then create a character profile, including information of their choosing, such as personality traits, appearance, background, and skills.

Create a profile on the board to model this process for students. For example:

**Character type:** Yellow pencil (object)

**Name:** Daisy

**Background:** Comes from a large family in a long pencil tin, has since moved into a soft rainbow pencil case with a bunch of friends

**Personality:** Sunny disposition, very positive, always trying to brighten everyone else up

**Likes:** summer days, ice cream, making others laugh

**Dislikes:** Grumpiness, hot chillis

**Fears:** Darkness, thunder clouds

**Goals:** To create an artwork for the national gallery

**Best friends:** Amber the orange pencil, Skye the blue pencil, Shayla the sharpener

Explain to students that they may want to include different information in their character profile, but the purpose is to shape their character and build an understanding of who they are so that these characters can be used in narrative story writing.

### Assessment as learning:

Students conduct a peer review of their partners narrative including examples of anthropomorphism. Using the above success criteria to create a feedback and checklist for students to provide to their partner. Such as

In my partner's writing:	Observed in writing Y/N	Feedback:
<ul style="list-style-type: none"> <li>I can identify the use of anthropomorphism in different texts.</li> </ul>		



<ul style="list-style-type: none"> <li>I can see that they can create their own anthropomorphised characters.</li> </ul>		
<ul style="list-style-type: none"> <li>I can see that they can use their character to create a character profile that can be used in a narrative story.</li> </ul>		

# Dog Camouflage

poem by [Diana Murray](#) | illustrated by [Christopher Nielsen](#)

AC9E3LA01 | EN2-OLC-01

## Learning Intention:

I can discuss ideas and refine skills by working cooperatively with my peers so that I can give and receive feedback and consider the ideas of others.

## Success Criteria:

- I can share my ideas about a text
- I can take turns in a group setting
- I can reflect on and discuss the ideas and interpretations of my peers and use them to inform my own opinion.

## Oral language and communication

Have students read the text silently to themselves and ask them to reflect on which emotions they felt were expressed by the narrator. Answers may include those such as confusion, sadness, worry and relief. Make a list of emotions on the board that were suggested by the class and add any that you feel are also relevant.

Divide students into small groups and allocate one emotion per group. Each group should then experiment with reading the whole poem in the emotion that was designated to them. Ensure that each student in the group is having a turn of reading, whether that be a whole stanza or certain number of lines, depending on group sizes. Students should practice tone and expression to effectively project the emotion they have been assigned.

## Assessment for/as learning:

Once groups feel confident, they have mastered their readings, bring the class back together and have groups take turns of reading the poem aloud in their designated emotion. Once all

groups have had their turn, pose the following questions to students to guide a class discussion:

- Was there one emotion that suited the tone of the whole poem?
- Were there emotions that captured different parts of the poem more effectively?
- Which emotions were relevant to which parts of the poem?
- What indications are there in the poem that led us to attaching tone and expression to convey particular emotions to them (e.g. punctuation such as an exclamation mark may indicate a heightened emotion, a question mark may suggest confusion, words such as 'I worry that he's wandered off' indicates how the narrator is feeling).

Have students write out the poem in their books and use highlighters or coloured pencils to allocate the emotion that they feel best conveys the emotion depicted in each line of the poem (e.g. lines that indicate worry may be highlighted purple, lines that indicate joy may be highlighted orange). Have students create a colour key for their highlighted poem.

## Weird Animals

article by [Pooja Nukala](#) | photos by Alamy

[AC9E3LY07](#) | [EN2-OLC-01](#)

### Learning Intention:

I am learning to locate information on a topic and share it in both written and verbal form so that I can further develop my research and presentation skills.

### Success Criteria:

- I can research information relevant to the topic of a text
- I can collect and write information that I believe is interesting to an audience
- I can present my information to the class.

### Oral language and communication:

Divide the class into pairs and have each student read two of the animals from the article, then share the interesting facts about them with their partner. If you have a digital subscription, you may wish to use the interactive activity to review the information with

students. View the National Geographic Kids video [Weird But Wonderful Animals](#) as a class and discuss what students found interesting about each animal. Answers may include:

- Proboscis monkeys leap off tall trees and belly flop into the water
- Pangolins are mammals covered in scales
- Kakapo is the world's only flightless parrot
- Tapirs use their trunks to pick things up, pull leaves off branches and pluck fruit from trees
- Mexican Axolotls can regenerate limbs, organs and their own brains
- Aye-Ayes have unusually long middle fingers, which they use to scoop larvae from the inside of trees
- Naked mole rats incisor teeth can move on their own
- Titicaca water frog's skin allows it to stay underwater as long as it wants.

Inform the students that they will be choosing their own weird and wonderful animal to research and present to the class. To enable them to do this, you may wish to start with online sources such as [BBC Science's Weird Animals](#) or Readers Digest's [30 of the Weirdest Animals From Around the World](#), or borrow some animal books from the library (Dewey Decimal number 590).

### **Creating text:**

Students should read about their chosen animal and summarise 3-5 interesting facts about them. Once all information has been collated, students should publish their animal facts and pictures either on paper or using digital software such as Canva or Google Slides and present it to the class.

### **Assessment as learning:**

Students will be broken into small group of 4-5 students where they will be given the task to present their chosen animal summary in an interesting manner to their group.

Peers will provide verbal feedback using the Two stars and a Wish following statements:

- I really like the way you....
- I enjoyed listening to the part where...
- It was a smart idea to...
- It was interesting how...
- You grabbed my attention when...
- How do you feel about adding...

- Maybe there is a different way of including...
- How do you feel about changing....
- My recommendation would be to...

# Lucy and the Dragon Lady

story by Kate Shelley Gilbert | illustrated by [Aska](#)

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

## Learning Intention:

I am learning about the importance of imagery in narratives so that I can make my writing more detailed and engaging to my readers.

## Success Criteria:

- I can discuss the way imagery in writing helps us visualise the setting of a story
- I can compose my own setting description using imagery.

## Essential knowledge:

To ensure students understand how to identify and use imagery in texts, watch the English Textual Concepts video [Imagery](#).

## Understanding text:

After reading the text, ask student to close their eyes to help them visualise, then reread the second paragraph aloud:

‘The way to the beach from Lucy’s house was long and difficult: under trees with trippy, twisty roots, across gigantic gutters and patchy potholes, down a hill of sharp and slippery stones, onto grass where sticky seeds and roo poo hid, between posts dusty with dirt and chunky chains, up the sparkly sandhill where a bonfire flared at night, and over shifting sand to the rollicking waves.’

Discuss the way this imagery helps readers imagine what the walk from Lucy’s house to the beach looked and felt like. If circumstances allow, take the students for a walk through the school to a certain point (e.g. the library) and ask them to pay attention to how they would

describe things along the way, such as the trees and the ground. When you return to class, write a collaborative description on the board based on student suggestions. For example:

The way to the library from our classroom was short but hazardous: along a winding path of cracked asphalt lined with patches of overgrown grass, past a sunny corner of the walkway where ants can be seen carrying crumbs from what's left of children's hastily eaten lunches back to their sandy mound, through a garden area with squelchy dirt and sharp sticks and down a small set of stairs that always seem to be dangerously slippery in the rain and strangely sticky in the heat.

### Creating text:

Inform students that they are going to write their own description. Ask them to think of a route they are familiar with between two points (e.g. from school to the shops, from their home to the park) and consider how they would describe it to someone. Have them close their eyes and visualise any points of interest or obstacles along the way to include in their description. Advise students to create a list of dot points or a mind map to organise their ideas first.

To assist this process, it may be easier for students to record their description of the trip first. Oral rehearsal aids significantly in the writing process. Once children are happy with their recorded description, allow them time to write what they have already orally rehearsed. Pausing and recording as required.

### Assessment for/as learning:

To reflect on how successful their description is, children need to work in pairs or small groups of 3. Each student needs to be provided with sketching materials such as paper and pencil.

Students will slowly read aloud their description, line by line, allowing time for their partners to sketch what they are hearing.

Each group member will have time provided to them to participate in both roles, author and illustrator.

Upon completion students will self-reflect using the following questions:

- I used at least two of the five senses to help describe the setting.
- I used similes to help paint a clear image in my partner's mind.
- I used dependent clauses in my writing to add more description.
- I used personification in my writing to make the image more memorable.

# Snowman at the Beach

poem by Jesse Anna Bornemann | illustrated by [Jake A Minton](#)

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

## Learning Intention:

I am learning to draw on the ideas of a range of texts so that I can take inspiration from them when composing my own story.

## Success Criteria:

- I can discuss the idea of a 'fish out of water' narrative
- I can explain how this style applies to the text
- I can use my knowledge of this narrative style to compose a story about the character from the text.

## Oral language and communication:

After reading the poem Snowman at the Beach, discuss the 'Fish Out of Water' narrative with the class. Explain that this narrative type places characters in situations or environments that are unfamiliar to them and very different to their normal lives. Ask students if they can think of any books or movies that use this narrative style. These may include:

- Alice in Wonderland (Alice follows a white rabbit down a rabbit hole and finds herself in a strange land with fantastical creatures, leaving Alice to figure out how to get back home)
- Jack and the Beanstalk (Jack climbs a stalk to find himself in a castle in the clouds that belongs to a giant who he must escape from when Jack retrieves treasures that have been stolen from his family)
- Elf (When one of Santa's elves finds out he is a human and not an elf, he leaves the North Pole to track down his dad, who is completely different to him)
- Enchanted (A princess is banished from her animated fairytale land by an evil queen and sent to New York where she falls in love, complicating her decision to return to her home)
- The Lion, the Witch and the Wardrobe (four siblings find a magical world through a portal in a wardrobe and must fight against the magic of the White Witch to protect themselves and others)

### Understanding text:

Discuss with students how the snowman's experience at the beach in this poem would fit a 'fish out of water' scenario (e.g. he is made from different materials than usual, he is in a different climate, he would encounter animals not found in colder areas). Ask students to consider what the snowman's experience might be if the wave didn't wash him away. Pose the following questions:

- What might the snowman enjoy about being at the beach?
- What may confuse or frighten him?
- Who might he encounter?
- What challenges might he face as someone who usually lives in a snowy environment?

### Creating text:

Inform students that they are going to be writing a [Quick Write](#) about the snowman at the beach. Using any of the questions above, ask students to quickly respond to the question you have chosen. This activity allows you to informally assess the children's thinking, to develop writing fluency and a habit of reflection.

It can then be used later for an explicit lesson on the editorial process, whereby the teacher guides the students through the revision of sentence level grammar and punctuation.

### Assessment for/as learning:

Provide time and opportunity for students to share their stories with the class via a [Gallery Walk](#).

# The Webweaver and the Squid Squad

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

[AC9E3LE03](#) | [EN3-UARL-01](#)

## Learning Intention:

I am learning to identify and analyse how an illustrator demonstrates mood and emotion through their character drawings so that I can practice my skills of visually communicating with my audience.

## Success Criteria:

- I can connect character illustrations with their experiences in a story
- I can discuss similarities and differences between different character illustrations
- I can create my own character illustrations that depict different moods and emotions
- I can give feedback to my peers on their illustrations.

## Essential knowledge:

To assist students in understanding the process of creating characters, watch the English Textual Concepts video [Character](#).

## Understanding text:

After reading the text, ask students to look at the illustrations and consider how they depict the characters' experiences in the text. Discuss the way the illustrator communicates their emotions through actions, body language and facial expressions and how this lends to the mood of the story (e.g. calm, urgent, suspenseful).

Analyse each illustration and ask students to identify what aspect of the story they feel is being depicted in each one, as well as how the characters demonstrate the mood of that part of the story. Students should also explain how they can determine this through the way the character is illustrated. Sample answers may be:

- The first illustration shows Bob tinkering with his new invention. The way his mouth is tight and twisted and his eyebrows are pointed down in the middle shows that he is concentrating and feeling a little frustrated.
- The illustration on page 28 shows Captain Ahab steering the ship towards the island. He looks focused, but the music notes above his head suggest that he is humming a tune to himself, giving it a calm, relaxed mood.
- The illustration on page 29 shows Shasta and Bob on the deck together. Both are smiling and have their eyes wide, showing their excitement at getting closer to the island. Captain Ahab is poking his head out of the porthole, his face is more serious,



and his fingers are gripping onto the frame, suggesting he may have just spotted something startling.

- The illustration on page 32 shows Shasta with her pot of chocolate. She is frowning and beads of sweat are jumping from the top of her head, representing the stress that she is under. Her wings are tightly gripping the pot and chocolate is spilling out everywhere, suggesting that she is running, giving the mood a sense of panic and urgency.

If available, repeat this process with part one of the story, which can be found in the Countdown, Issue 1, 2024. Or [here](#) if you have a digital subscription.

Visit the website of the story's illustrator, [Douglas Holgate](#), and have students look at the different character illustration on the homepage. Have students compare and contrast pictures of their choice by noting the similarities and differences between them and what each communicates to the audience. For example:

- 1. The Last Kids on Earth and Skeleton Road show the characters as a group with one being the main focus at the front. Their facial expressions demonstrate fear and anxiety and their body language of being all huddled together and facing outwards suggests they may be fighting a threatening presence and will protect each other.  
2. The Last Kids on Earth and the Midnight Blade shows only the main character. His eyes are narrowed, and he is smirking, depicting him as confident and determined. He is holding a weapon, and his legs are apart with his knees bent, suggesting he is running or lunging forward.
- 1. The picture on the bottom right shows a crocodile slinking through the water. Its mouth is wide open, flashing its sharp teeth and a broad smile, and its eyes are menacing. Its focus and stance suggest it is about to attack something or someone, creating a dangerous and threatening mood.  
2. The tiger in the picture further up the page also has its mouth wide open in a smile and is showing its sharp teeth, however it has its eyes closed and its tongue out, suggesting it is actually laughing. It is joined by a child and a penguin, and they are all playing instruments, with musical onomatopoeia words surrounding them, giving the picture more of a fun, light-hearted feel.

### Assessment for/as learning:

Have students create their own page of character illustrations that depict different moods and emotions using facial expressions, body language and behaviours. They may like to recreate familiar characters in their own styles or come up with new ones themselves. Explain that there doesn't need to be any writing to go along with it, they should simply focus on communicating visually through their characters.

They may wish to create a grid of illustrations, as shows on Douglas Holgate's website, or arrange their illustrations any way they would prefer, but they should aim to draw 5-10 pictures of characters depicted in different ways. They may wish to use the same character throughout or different characters all over the page.



Once completed, students should swap with a partner and give feedback as modelled above with the text illustrations and Douglas Holgate's website.