

Andrea Rowe Author Study | Year 1 and 2 English, Health and Physical Education



Author: Andrea Rowe

Illustrator: Hannah Sommerville

Publisher: Hardie Grant Children's Publishing

Unit writer: Ingrid Gilholme

Unit overview:

- Read, view and discuss connected texts by the same author
- Identify and describe characters, settings and key events
- Explore how language features and illustrations show what characters do, say, think and feel
- Use descriptive language to describe characters and settings
- Examine narrative structure, including orientation, complication, and resolution
- Identify, discuss, and experiment with language features (noun groups, verb groups, alliteration, onomatopoeia)
- Plan, create, and share an imaginative story using skills in character, setting, structure, and descriptive language

Cross-curriculum links: Health and Physical Education

English textual concepts: [Intertextuality](#); [Narrative](#); [Character](#)

Unit structure: In this author study, students will explore three connected stories by Andrea Rowe: *Jetty Jumping*, *Sunday Skating*, and *Castle Crashing*. Each story follows the same group of friends as they face personal challenges and try new experiences, highlighting themes of courage, friendship, and resilience. The provided lesson sequence has been detailed using *Jetty Jumping* to show how each lesson can be planned and delivered. The same sequence will then apply to *Sunday Skating* and *Castle Crashing*, with the focus adjusted to

the main character, their personal challenge, and the events in each story. This approach ensures consistency in skill development while allowing students to explore new characters, settings, perspectives, and descriptive language across the three connected books.

Lesson sequence for each book:

Lesson 1, Predicting – Learning Intention: We are learning to explore a story by noticing illustrations, connecting to prior knowledge, and making predictions.

- Discuss personal experiences related to the story's events or emotions (e.g., feeling scared, nervous, or frustrated).
- Conduct a picture walk of the book, introducing new vocabulary in context.
- Model think-aloud predictions about characters' actions, feelings, and events.
- Students record predictions through drawing, writing, or discussion.

Lesson 2, Characters – Learning Intention: We are learning to describe characters by creating a character profile.

- Students create a character profile for the main character in the story. They will draw and label the main character. Students will also describe the main character's personality, feelings, strengths, and challenges.

Lesson 3, Setting – Learning Intention: We are learning to identify and describe the setting using visual clues and descriptive language.

- Re-read selected pages, discuss different areas of the town, and how the setting affects characters.
- Model rich, descriptive language to describe the setting.
- Students label or describe setting details and discuss how the setting influences character actions, mood, and story events.

Lesson 4, Language Features – Learning Intention: We are learning how authors use language features to create a detailed picture for the reader.

- Explore language features in the text: noun groups, verb groups, alliteration, onomatopoeia.
- Examine specific text examples.
- Students create descriptive sentences relevant to the text, connecting their word choices to character feelings and story events.

Lesson 5, Narrative Structure – Learning Intention: We are learning how narratives are structured by identifying the orientation, complication, and resolution.

- Read the story aloud, pausing to model/discuss:
 - Orientation: Characters and setting
 - Complication: Main character's problem and response
 - Resolution: How the problem is solved, character changes
- Students complete a story map, adding text evidence, descriptive language, and optional illustrations, linking character feelings and actions to events.

Rich assessment task:

The final task brings together everything students have explored across *Jetty Jumping*, *Sunday Skating*, and *Castle Crashing*. Students will create their own short story set in the same coastal town, introducing a new friend who faces a personal challenge. They will draw on all the skills and techniques explored throughout the unit, including character development, setting, narrative structure, and descriptive language.

Steps:

1. Create a new character – include name, appearance, personality, feelings, strengths, and challenges.
2. Design a new setting – label and describe a location inspired by the books.
3. Plan the story – map the orientation, complication, and resolution.
4. Explore language features – decide which noun groups, verb groups, alliteration, and onomatopoeia to include.
5. Write and illustrate the story – create a short narrative with illustrations of key moments, using descriptive language to bring characters and events to life.

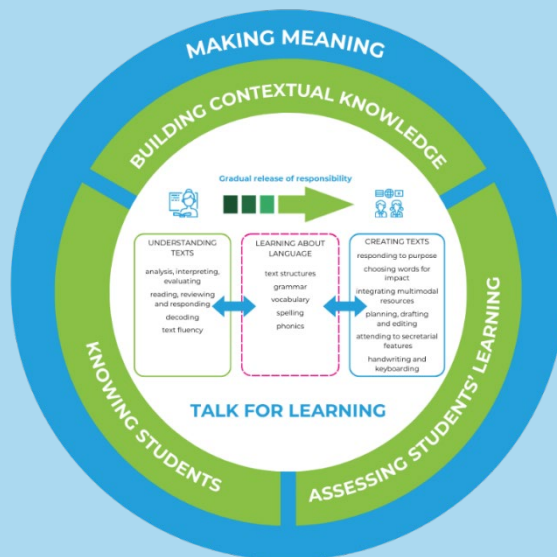
Unit resources:

- Andrea Rowe – Setting the context Powerpoint (in this folder)
- Andrea Rowe – Labelling a setting PowerPoint (in this folder)
- Character profile template – [link to edit](#)
- Story Map template (2 versions) – [link to edit](#)



Additional teacher resources:

- ABC Education Website: [Literary Techniques: Onomatopoeia](#)
- Website: [Andrea Rowe](#)
- Curriculum Unit: [Jetty Jumping](#)
- Webinar: [In Conversation with Andrea Rowe](#)
- Article: [Introduction to the noun group](#)
- Article: [The verbal group](#)
- Article: [Introduction to sentence structure](#)
- Book Chapter: *Conversations About Text 1: Teaching grammar using literary texts* by Joanne Rossbridge and Kathy Rushton [Chapter 6 – Theme and narrative structure](#)
- Book Chapter: *Exploring how texts work 2nd edition* by Beverly Derewianka [Chapter 4 – Narratives](#)
- Book: [Teaching with Intent 3: Grammar, vocabulary and literary techniques in mentor texts](#) by Dr Bronwyn Parkin and Dr Helen Harper



This unit plan exemplifies PETAA's Position on the teaching of literacy, where reading and writing reciprocally reinforce the other, and talk is an essential component of building knowledge and understanding.

The headings in our units highlight **the importance of planned and explicit before reading opportunities** that prepare students to engage with texts, reading for meaning and writing with purpose. **Teachers responsively adapt the plan to their own context and student need.**

Units then outline **explicit teaching which leads students towards independence**, acknowledging that teachers use feedback and evidence to adapt their teaching. This cycle reflects the intentional planning that supports students to demonstrate their learning through the rich assessment task. Other opportunities to gather evidence of learning are noted. The unit plans also provide **highlighted spelling and word work**, which teachers can integrate into the context of the unit, to further support any independent spelling or word investigation resources the school may use.

Prior to reading

This may include building the field, book orientation, setting context

Learning intention: We are learning to build our understanding of a new topic by connecting it to what we already know and sharing our ideas with others.

Introduction:

Introduce [Andrea Rowe](#) and share this quote: “I write stories for children to share with their grown-ups. Summer is my favourite state of being, beaches are my happy place and books are my forever friends. I write from my house with towering book piles, tucked in amongst the sand dunes of Bunurong Country on the Mornington Peninsula.”

Explain to students that they are going to engage in an author study, exploring how Andrea creates narratives.

As a class, we will read three connected stories (*Jetty Jumping*, *Sunday Skating*, *Castle Crashing*), following the same group of friends. Each book focuses on a different character and a personal challenge they face, e.g., Milla overcoming her fear of jumping off the jetty, Clancy learning to skate and face his nerves, and Bonnie managing frustration and big emotions.

Highlight the connections between the books: same group of friends, different perspectives and feelings, shared ideas of friendship, courage, and trying new things.

Exploring the setting:

Use the Andrea Rowe – Setting the context PowerPoint to introduce the coastal town setting where the stories take place.

Examine the real-life images related to each story:

- Jetty Jumping: rainbow-coloured bathing boxes, jetties from different perspectives, video of children jumping off the jetty
- Sunday Skating: aerial view of the Mornington Peninsula, children roller skating and skateboarding
- Castle Crashing: children splashing in the shallows, sandcastle making tools, different styles of sandcastles

Prompt discussion using the see, think, wonder thinking routine. Model this by thinking aloud and describing the images using descriptive language (e.g., *turquoise water*, *loud splashes*, *clattering skateboards*, *squelchy sand*). Encourage students to share what they see, think, and wonder about the places, people, and actions in the images.

Begin recording key words and phrases on a class word wall, focusing on rich language. This wall will continue to grow as students encounter new language throughout the unit.

Student responses could include:

- Sharing ideas verbally or visually e.g., drawing or talking about a time they felt brave or when a friend helped them.
- Starting a story idea journal or scrapbook, jotting down ideas, questions, predictions, sketches, or wonderings as they explore Andrea's stories.

Conclude by discussing the purpose of the unit: Students will create their own story about a new friend in the town, using different techniques they learn from examining Andrea Rowe's books.



Jetty Jumping

Spelling and Word Work Opportunities:

Focus	Examples from Text	Notes for Teaching/Rules/Scaffolding
Suffixes	-s: friends, weekends, jumps, dangles, legs -es: kisses, clutches, starfishes, wishes -ing: jumping, towering, blistering, glistening -ed: freckled, jumped -y: toothy, salty, silky, wavy, shiny -er: braver	Teach the meanings and patterns of common suffixes: • -ing = happening now. Example: jump to jumping • -ed = already happened. Example: jump to jumped • -y = changes a noun into an adjective. It describes what something is like. Example: silk to silky. • -er = used in this instance as a comparative. Example: brave to braver. Model how base words change (link to morphemic word families). Say each form aloud, drawing attention to the final sound in -ed words which sometimes has a 'd' sound and other times a 't' sound.
Morphemic word families	jump/jumps/jumping/jumped glint/glints/glinting dart/darts/darting clutch/clutches/clutching	Highlight base + suffix relationships. Use "build-a-word" cards or sorting activities to show how one base creates many related words. Encourage students to pronounce endings clearly when reading aloud.
Vowel digraphs/multiple representations	ou/ow: around, out, down, towel, town ow/oa: floats, shadow, below ee/ea: deep, sea, weekends, teapots,	Explore different vowel digraphs and split digraphs. Students read, sort, and say words aloud, stretching the vowel sounds to hear differences clearly. Introduce/revise: A vowel digraph is split by a

	cartwheels, seagull, seal, reaches, seaweed, streaming <i>split digraphs (a_e, i_e,):</i> waves, brave, faces, shapes, saved, dives, bites, hides <i>or/ar (r-controlled vowels):</i> horseys, corkscrews, torpedoes; around, dark, cartwheels, starfishes, darts, sparkly	consonant to form a split digraph. A split digraph is when the 'final e' helps the first vowel say its long sound. Introduce/revise: or/ar as r-controlled vowels. Explain that when a vowel is followed by the letter r, the r changes the sound the vowel makes.
Vocabulary	mysterious, ripples, glistening, drift, barnacles, current, glints	Discuss meanings and use in oral sentences. Connect to illustrations. Clap syllables and rehearse pronunciation.
Onomatopoeia	fizzing	Explain that onomatopoeia is a word that imitates or represents the sound that it describes. Share the example from the story (fizzing) and brainstorm other examples together (splash, plop, crash, whoosh). Discuss how using sound words makes writing more exciting and helps readers imagine what's happening.
Alliteration	tickles your toes; jetty jumping; big, brave; Clancy corkscrews; scary seaweed; diamond drops; freckled faces; silky seal; floats and falls; dances and darts; Bonnie bombs	Teach that alliteration is the repetition of the beginning consonant of two or more words in proximity. Discuss how it makes writing sound playful, memorable, or dramatic. Read examples aloud and emphasise the repeated sound.

Supported reading and viewing

In this phase the text is read to establish meaning as a reader. It includes making meaning from the whole text, the close reading of selected passages for deeper meaning, unpacking text structures and exploring grammar and vocabulary.

Learning intention: We are learning to explore a story by noticing illustrations, connecting to what we know, and predicting what might happen.

Display the cover of *Jetty Jumping* and ask:

- Who has ever been on a jetty or tried something that made you feel nervous or scared?
- Can you share more about how you felt?
- Was there someone there to help you?

Discuss responses, record ideas, and connect them to the idea that stories sometimes show characters being brave or trying something new.

Conduct a picture walk through the book, showing each illustration without reading text. Stop when Milla is on the edge of the jetty, so as not to reveal the end of the story. Introduce new vocabulary in context: mysterious, ripples, glistening, drift, barnacles, current, glints.

Think-aloud: Look at the way Milla is sitting on the edge of the jetty. Her eyes are looking sideways, I think she might be feeling nervous. I wonder what she is thinking about.

On P. 11, ask partners to discuss:

- What do you think Milla will do?
- How might her friends react?
- The friends are in the water, but Milla is still on the jetty, what do you think we would hear if we were there?

Encourage students to use clues from the illustrations when discussing their predictions.

After the picture walk, students can draw or write in response to:

- What they predict the story is about
- What clues did they notice in the picture walk to help with their prediction
- How they would feel if they were Milla and/or the friends

Read the full story aloud, pausing to discuss Milla's feelings and actions. Revisit students' earlier predictions: Which were correct? What surprised you?

Add new vocabulary to the class word wall.

Learning intention: We are learning to describe characters by creating a character profile.

Exploration

Revisit *Jetty Jumping* and ask:

- What do we know about Milla?
- How did she act on the jetty?
- How did she feel after she fell into the water?

Briefly discuss how authors help us get to know characters through what they look like, say, do, and feel.

Explain that we can describe people in different ways:

- Appearance – what they look like
- Personality – what kind of person they are
- Feelings – the emotions they have
- Behaviours – the way they act or behave

Explain that when we talk about character traits, we're describing someone's personality e.g., brave, curious, thoughtful, determined.

Turn and talk: Ask students to list three words to describe themselves.

Collect different examples and record on the board to build vocabulary.

Response

Students create a character profile for Milla using the template provided.

Students will:

- Draw and label Milla's appearance
- List words/phrases to describe her personality, feelings, strengths and challenges.

Encourage students to look back at the book for clues about how Milla looks, acts, and feels.

Differentiation

Enable: Provide a word bank for each section.

Extend: Students to include specific examples from the text.

Evidence of learning

Students:

- *record observations about a character using drawing and labels*
- *describe a character's appearance, personality, strengths, and challenges*

Display the Character Profile template and discuss each heading.

Explain that you will first create a character profile together for a character everyone knows. You may like to use *Pig the Pug* as a model.

Draw Pig the Pug in the 'draw your character' space. Think aloud as you draw: Pig is a small, round pug with a flat face and a curly tail. His body has lots of rolls, especially down his back. Pig's fur is light brown, and his ears and mouth are black. He has big white eyes with crazy brown pupils and a long, pink tongue. Label Pig's features as you describe them.

Continue to list words that describe Pig the Pug.

Personality:

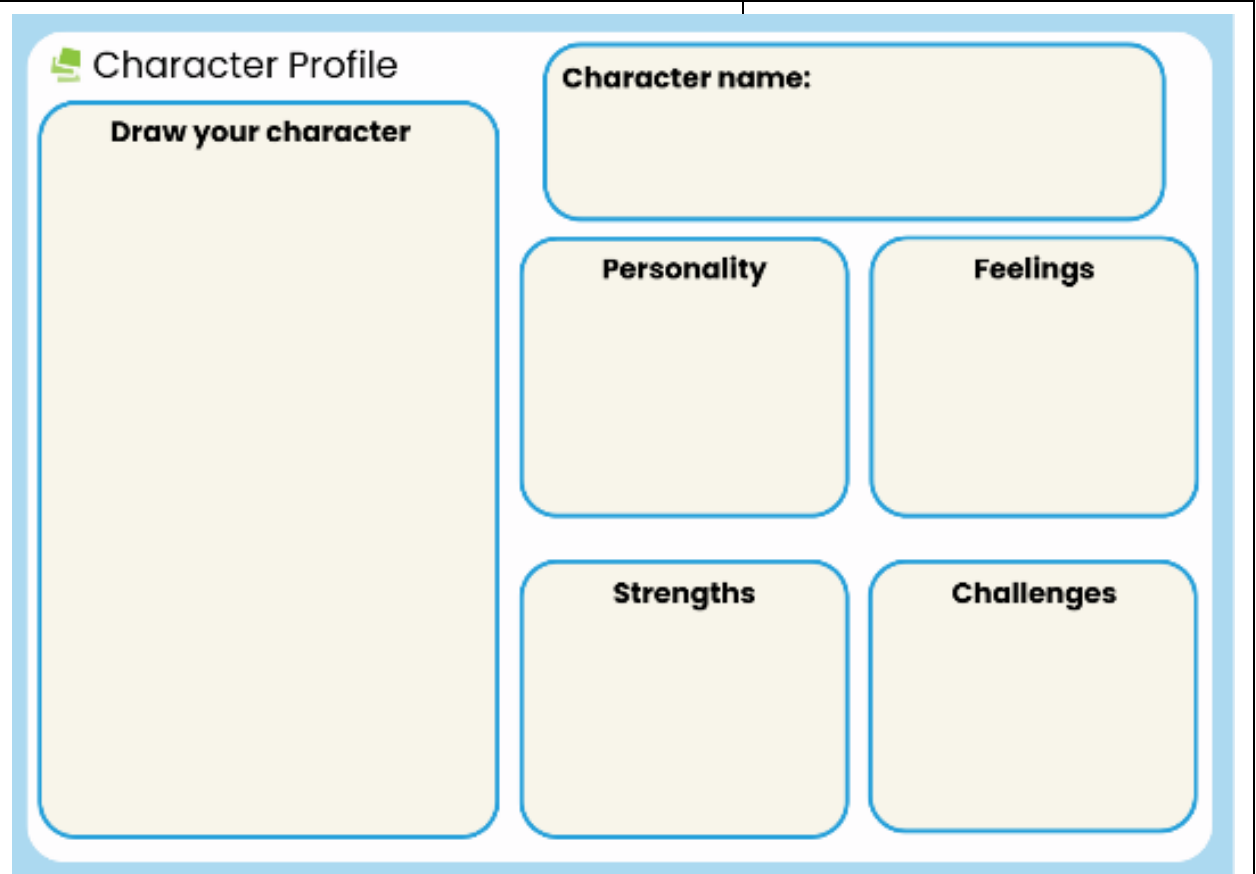
- Greedy
- Selfish
- Bossy
- Rude
- Jealous

Feelings:

- Angry when Trevor wants to share
- Proud when showing off his toys
- Shocked and scared when he falls
- Worried and sad when he gets hurt
- Calm when he learns to share

Strengths:

- Confident
- Determined



The template is titled 'Character Profile' and features a large 'Draw your character' box on the left. To the right, there are four smaller boxes: 'Character name:', 'Personality', 'Feelings', 'Strengths', and 'Challenges'.

Character name:
Personality
Feelings
Strengths
Challenges

• Full of energy • Learns from mistakes • Can change and make better choices Challenges: • Finds it hard to share • Gets angry easily • Wants everything for himself • Doesn't listen to others		
Learning intention: We are learning to identify and describe the setting in a story by using visual clues and descriptive language.		
Exploration Re-read pages 1 – 4, 11 – 12, and 17 – 18 from <i>Jetty Jumping</i> and ask: • Where does the story take place? • What do you notice? What stands out to you? • How do you think the place makes Milla feel? • How do you think the place makes her friends feel? Refer to specific text examples: dark shadows down there; mysterious ripples; scary seaweed. P. 17: "The jetty is blistering. Wood splinters prick Milla's legs. It smells a little of dried fish and seagull poo." Explain that the setting is where and when the story happens. Illustrations often help us understand what	Response Students choose a double-page spread from the text and add labels or short phrases describing the setting. Students share their work with a partner who selected different pages. Discuss the similarities and differences. Invite students to share with the whole class what they noticed about their chosen pages, highlighting key ideas on the board. Additional discussion prompts: • How does the setting influence what the characters do? How do you think it changes their actions and feelings?	Evidence of learning Students: • <i>describe the setting using words and phrases</i> • <i>demonstrate their understanding of how illustrations and text reveal the story's setting</i>

a place looks like and how it might make the characters feel.

Display P. 3 –4 and ask:

- What details help us imagine what it's like here?
- What kind of day do you think it is?
- What words could we use to describe this place?

Think-aloud to describe and label the scene (Labelling a setting PowerPoint):

I notice lush green hills and bushes surrounding the colourful houses. People are busy moving about—some are going fishing, others are looking over balconies, and a few are climbing under the jetty. A peaceful pelican sits quietly, watching everything. Three children are running eagerly toward the edge of the jetty to jump, while one child waits nervously. The sand is soft and beige, and are bright barnacles cling to the jetty pylons. The water is a gorgeous turquoise, inviting everyone to dive in. Record any additional student suggestions.

- What sensory details help us to imagine the setting? What would you see, hear, feel, or smell?
- Can you make a connection to your own experiences or imagine yourself as a character in this place?

Differentiation

Enable: Provide a set of word cards with a range of adjectives (e.g. blue, wooden, bright, sunny, deep) to support labelling.

Extend: Students combine their labels to write descriptive sentences about the setting.

Learning intention: We are learning how authors use language features to create a detailed picture for the reader.

Please note: The following lessons can be delivered as short, focused mini-lessons or explored in greater depth, depending on your students' needs. Teachers may choose to extend modelling and guided practice, or revisit one feature in subsequent lessons.

Display and read aloud pages 15 –18. Encourage students to listen carefully to the words and think about the message Andrea Rowe is trying to convey.

Ask:

- Which words help you see the action clearly?
- Which words help you imagine the characters or setting?
- Which words help you to understand how the characters feel?

Display page 15 and re-read the sentence: “Her friends swim out further, diamond drops of water in their hair, toothy grins on their salty, freckled faces.”

Discuss and record:

- Nouns: friends, drops, water, hair, grins, faces
- Adjectives: diamond, toothy, salty, freckled
- Verbs: swim
- Alliteration: freckled faces, diamond drops

Explain that over the next few lessons, we will explore how Andrea Rowe uses different language features to help the reader see, hear, and feel the story.

Noun Groups:

Introduce: A noun group is a group of words built around a main noun or pronoun. It includes the noun and any words that describe or modify it, such as articles and adjectives.

Examples from page 15:

- diamond drops — drops = noun; diamond = describes drops
- toothy grins — grins = noun; toothy = describes grins

- salty, freckled faces — faces = noun; salty + freckled = describe faces

As a class, read several pages aloud. Pause when you reach a noun group and ask:

- What is the main noun?
- What words describe it?
- How does it help you picture the scene?

Record examples on an anchor chart.

As a class, brainstorm classroom objects and expand them into noun groups:

- pencil = the sharp pencil
- whiteboard = the glossy whiteboard
- desk = the wide, brown desk

In pairs, students record a list of nouns and adjectives from the text or related to *Jetty Jumping* and use them to create their own noun groups.

Then, students independently write descriptive sentences using their noun groups.

Verb Groups:

Review: A verb is a word used to describe an action, state or occurrence. It is a word that tells what is happening. Sometimes it might show an action, or a feeling, or a thought.

Introduce: A verb group may include helping (auxiliary) verbs as in was swimming.

(More detail is given by phrases which tell the reader where, when and how. These are circumstances or sometimes called adverbials.

Students do not need to know these terms, but discussion which explains how these phrases tell us more is helpful for students.)

Read pages 15–18 aloud. Ask students to listen for verbs. The brackets show the circumstances relating to the verb. These verbs are ‘action’ verbs.

Examples:

- **hides** (in her towel)
- **swim** (out further)
- **pulls** (at her bracelet)

- twist and turn (under and around)
- drift (below)

Ask:

- What do the verbs tell us about the characters' feelings or actions?

As a class, brainstorm a range of verbs and work together to expand them by adding an adverb which tells us 'how' something happened.

- jumped = quickly jumped
- screams = screams so much
- crying = silently crying

Discuss how adverbs add more detail.

In pairs, students list verbs directly from or connected to *Jetty Jumping* and use them to orally share sentences which tells what's happening. Then, students independently write sentences.

Alliteration:

Introduce: Alliteration is the repetition of the beginning consonant of two or more words in close proximity.

Examples from the text:

- P. 3 – jetty jumping; big, brave
- P. 5 – Clancy corkscrews
- P. 12 – scary seaweed
- P. 15 – diamond drops; freckled faces
- P. 18 – silky seal
- P. 20 – floats and falls
- P. 27 – Bonnie bombs

Create an alliterative phrase using student ideas (e.g., speedy splash, bouncy bellyflop, wild waves).

Students work with a partner to record different alliterative phrases about how they would jump from the jetty or describe the sea.

Students independently write descriptive sentences including their alliterative phrase to add to *Jetty Jumping*.

Onomatopoeia:

Introduce: Onomatopoeia is a word that imitates or represents the sound that it describes. Share page 26, and read: “Her bracelet in her hand, the cool water fizzing and tingling, her friends duck-diving around her.” As a class, create a list of different examples of onomatopoeia. Share [Literary Techniques: Onomatopoeia](#) for additional ideas.

Using a jump from the story, students brainstorm examples of onomatopoeia they would add to help the reader imagine the action.

Text example: *Bonnie twirls* Examples of *onomatopoeia*: *swish, swoosh, whizz, whoosh*

Students write 1–2 descriptive sentences that include onomatopoeia. Example: *Bonnie goes whizzing past and twirls in the air. Swoosh went her braids.*

Using Descriptive Language:

Review the language features Andrea Rowe uses in *Jetty Jumping*: noun groups, verb groups, alliteration, and onomatopoeia. Model the creation of a sentence that combines each of the language features: The wooden jetty shook as Milla bravely bounded into the sparkling turquoise water with a loud SPLASH!

Briefly unpack how this sentence includes each feature:

- Noun group: The wooden jetty; sparkling turquoise water
- Verb and adverb: bravely bounded
- Alliteration: study, sun-bleached; bravely bounded
- Onomatopoeia: SPLASH!

Work as a class to improve a simple sentence: Milla dives. Improved example: *Milla dives quickly over the deep blue waves with a plop!*

Students imagine a new type of jump to add to *Jetty Jumping*. They will write a description of the jump and include:

- A noun group
- A verb group
- Alliteration
- Onomatopoeia

Encourage students to read their sentences out loud to hear the impact on their writing.

Learning intention: We are learning how narratives are structured by identifying the orientation, complication, and resolution of a story.

Exploration

Review what a narrative is: a story with characters, a setting, and a plot. Explain that most narratives follow a similar structure. They begin by introducing the setting and characters (orientation), move to a problem or challenge (complication), and finish with a solution or change (resolution).

Ask students to give examples of stories they know with a problem and solution.

Using *Pig the Pug* as an example, discuss how the narrative is structured.

- Orientation: We meet Pig and Trevor; Pig loves his toys.
- Complication: Pig is greedy and refuses to share; he falls out a window because of this.
- Resolution: Pig learns to share after the accident.

Highlight how Pig changes from the beginning to the end and what the author might want us as the reader to think about.

Display the graphic organiser story map template. Explain that we will use this to help identify the key story events and understand how the narrative unfolds.

Response

Students complete their own story map for *Jetty Jumping*. They record key ideas for the orientation, complication, and resolution. Students may like to add supporting details such as adjectives, verbs, or direct quotes from the text. Finally, they could also include a small drawing or labelled illustration for each section.

Discuss:

- Do you think the setting helped to create the problem in the story?
- What changes did you notice about Milla from the beginning and the end?
- How does Andrea Rowe show Milla's emotions throughout the story?
- What was the main idea?
- Do you think the story shares a message with readers? If so, what might that message be?

Differentiation

Enable: Provide a partially completed story map with sentence starters (e.g. At the beginning... Milla feels... In the end...).

Extend: Students write a short paragraph reflecting on Milla's journey and the overall message they think the story is sharing.

Evidence of learning

Students:

- identify and describe the orientation, complication, and resolution of *Jetty Jumping*
- use story-specific vocabulary

Read *Jetty Jumping*, pausing to identify key events and model recording them on the story map template.

Orientation:

- Who are the characters?
- Where is the story set?

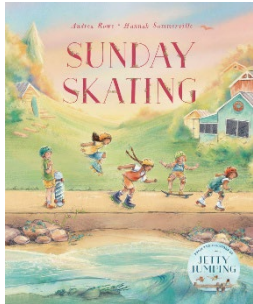
Complication:

- What problem does Milla face?
- How does Milla respond when she is facing the problem?

Resolution:

- How is the problem solved?
- Did any of the characters change by the end?

After each section, allow time for students to discuss.



Sunday Skating

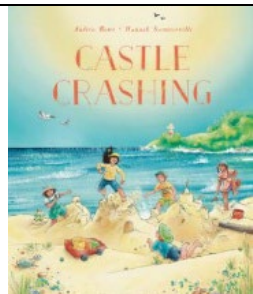
The lesson sequence has been detailed above using *Jetty Jumping*. Students will now apply the same sequence with *Sunday Skating*, focusing on the main character (Clancy), his personal challenge (overcoming his nerves as a beginner skater), the setting (the town's streets and skatepark), and the key events in the story.

The spelling and word work opportunities identified in the table below can also be drawn on as optional teaching points to support and extend the lesson sequence.

Spelling and Word Work Opportunities:

Focus	Examples from Text	Notes for Teaching/Rules/Scaffolding
Suffixes	-s: settles, rolls, streets -es: goes, wishes, reaches -ing: borrowing, clattering, skate-dancing, bopping, rolling, watching, stretching, wishing, asking, scissor-skating, popping, creeping, smiling -ed: laced, strapped, worried, rattled, tucked -ly: slowly, firmly, quietly, suddenly, friendly	Teach the meanings and patterns of common suffixes: • -ing = happening now. Example: roll to rolling • -ed = already happened. Example: strap to strapped • -ly = describes how something is done. Example: quiet to quietly Model how base words change (link to morphemic word families).
Morphemic word families	clatter/clattering roll/rolls/rolling skate/skates/skating loop/loops/looping quiet/quietly	Highlight how base + suffix builds related words. Use "build-a-word" cards or sorting activities to show relationships. Encourage students to listen for the base word and pronounce endings clearly.

	friend/friends/friendly wish/wishes/wishing steady/steadying knee/knees	Take away the silent e before adding -ed or -ing suffix.
Vowel digraphs/multiple representations	<i>ou/ow</i> : around, out, ground, down, town, now <i>ow/oa/o_e</i> : low, slowly, borrowing, know, below, own, whoa, alone <i>ee/ea</i> (<i>more than one sound for ea</i>): weekend, streets, feet, wheels, feels, creeping, steep, deep, knee, speed, keep, reach, lean, sneakers steady, ready, heavy, breath <i>oo</i> (<i>two different sounds</i>): whoosh, swoosh, bookshop, good, looks; schoolyard, loop, too, blooms	Remind students that vowel digraphs can represent more than one sound, and the position of the letters often gives a clue. Example: <i>ou</i> is used in the middle and sometimes the beginning of words (around, out), while <i>ow</i> is used at the end or when followed by l, n, or d (now, down). Encourage sound sorting, oral blending, and comparing examples to help students apply these generalisations when reading and spelling.
Vocabulary	boardwalk, scissor-skating, sneakers, dawdles, blooms, relief	Discuss meanings in context. Have students use each word in a spoken or written sentence and add them to the shared word wall.
Onomatopoeia	click, clatter, whirl, whoosh, swoosh, grind, crashes	Revisit onomatopoeia. Say and act out each sound word together so students can connect the sound to the meaning. Discuss how the words make writing more exciting and helps readers imagine the scene.
Alliteration	lean in to listen; a click; a clatter; a whoosh; a whirl; ready to roll; boardwalk barrels Bonnie; flash and fly; finds her feet; borrowing balance; schoolyard skates, lazy loop-the-loops down laneways; airplane-arms; Clementine comes clattering; street signs; stretching streets; hands up high; filling fast; feels far; bruise blooms; Sunday sunset	Revisit alliteration. Discuss how it makes writing sound playful, memorable, or dramatic. Read examples out loud with emphasis. Invite students to create their own skating-themed alliterative phrases.



Castle Crashing

The lesson sequence has been detailed above using *Jetty Jumping*. After reading and completing the lessons for *Sunday Skating*, students will now apply the same sequence with *Castle Crashing*, focusing on the main character (Bonnie), her personal challenge (feeling frustrated that her friends are not building sandcastles the way she wants to), the setting (the beach) and the key events in the story. The spelling and word work opportunities identified in the table below can also be drawn on as optional teaching points to support and extend the lesson sequence.

Spelling and Word Work Opportunities:

Focus	Examples from Text	Notes for Teaching/Rules/Scaffolding
Suffixes	-s: streets, shacks, skitters, friends, treasures, tiptoes -es: trenches, fusses, marches -ing: tilting, sagging, following, trailing, building, creating, tunnelling -ed: beachcombed, smeared, flustered, sun-drenched, pointed, tangled, disappeared, ruined, mended -y: sleepy, twisty, sticky, lofty, sandy, shadowy	Teach the meanings and patterns of common suffixes: • -ing = happening now. Example: build to building. • -ed = already happened. Example: point to pointed. • -y = changes a noun into an adjective. It describes what something is like. Example: sand to sandy. Discuss how the meaning shifts and how suffixes add detail or time. Model how base words change (link to morphemic word families).
Morphemic word families	build/builds/building castle/castles sand/sandy breath/breathes/breathing trail/trailing	Highlight how base + suffix builds related words. Use “build-a-word” or sorting activities to show how one base creates multiple forms. Encourage students to identify the base and suffix when reading or spelling.

	stick/sticks/sticky make/making	Discuss how make becomes making and taking away the silent e before adding -ing suffix.
Vowel digraphs/multiple representations	<i>ou/ow</i> : out, clubhouse, shouts, lookouts, proud, counts, town, towels, towering, frown <i>ow/oa/o_e</i> : following, own, windows, know, shadowy, tomorrow, foam, stones, thrones, alone <i>ee/ea</i> (<i>more than one sound for ea</i>): sleepy, streets, sunscreen, deep, feeling, seaward, beachcombed, sea, seaweed, breathes, head, feathers <i>ai/ay/a_e</i> : trailing, grain, raising, mermaids, trail, way, away, today, spades, spaces, waves, gates, take, stable, spade, brave, shade, places <i>oo</i> (<i>two different sounds</i>): cool, tools, driftwood, lookouts, scoop, whoop	Remind students that vowel digraphs can represent more than one sound, and the position of the letters often gives a clue. Example: <i>oa</i> is used to make the long o sound in the middle and sometimes at the beginning of a word (<i>foam</i>), <i>ow</i> is used to make the long o sound at the end of a word (<i>tomorrow</i>); <i>ai</i> is used to make the long a sound in the middle and sometimes at the beginning of a word (<i>grain</i>), <i>ay</i> is used to make the long a sound at the end of a word (<i>away</i>). Encourage sound sorting, oral blending, and comparing examples to help students apply these generalisations when reading and spelling.
Vocabulary	skitters, beachcombed, trenches, kelp, coral, palace, driftwood, lofty, haul, broods, dungeon, saltbush, pearly, thrones, spires, stable	Discuss meanings in context and link to the imaginative transformation of the beach into a castle world. Students can use words in a verbal or written sentence and add them to the shared word wall.
Onomatopoeia	tiptoes, whistles, fluttering, snaps, stomps, whoop, whispers, swirls, hoot	Revisit onomatopoeia. Say and act out each sound word together so students can connect the sound to the meaning. Students can suggest additional examples of onomatopoeia.
Alliteration	sleepy streets; sagging shacks; twisty track; skitters seaward; friends following; trailing towels; creating castles to call; sticky sunscreen smeared; begin to build; tunnelling trenches as the tide tiptoes; shovelling sand; she shouts; swapping tools, taking turns; feeling flustered; spiralling seaweed; feathers fluttering fast; rolling rocks; stacking stones; dragging sun-drenched driftwood; pats and packs;	Revisit alliteration. Read examples aloud with emphasis. Invite students to create their own beach or castle-building alliterative phrases.

lofty lookouts; Bonnie broods; dug-out dungeon;
sticks for stairs; sandy spires; tummy's tight and
tangled; bold or brave; welcome whoop

Supported writing and representing

In this phase students are supported to use the text to understand elements of writing and identify how language is used. It includes practices such as modelled writing, shared or joint construction, deconstruction and independent writing. Supported writing links to the features explored in close reading.

Rich Assessment Task

Display all three books. Revisit the main characters and what happened in each story. Discuss similarities: same town, same group of friends, each story about trying something new and finding courage.

Class discussion:

- What do the three books have in common?
- How does each main character face a challenge or problem?
- How do their friends help them?
- What do these stories teach us about being brave and finding courage?

Model thinking aloud: I really loved seeing how the three books are all set in the same seaside town. I noticed that in each story we got to know one main character and learnt about a problem they faced. By the end of each story, the main character learnt something new about themselves and felt better about the problem they were facing.

Explain that it is now time for students to become authors and create a new friend who has just arrived in the same town. Their story will show a new experience, problem, and resolution.

Explain that before writing, authors think about the whole story, where it might go and how it might end.

Prompts:

- Where has the new friend come from? (a farm, a big city, a rural town, a different state or country)
- What new experience might they try? (swimming, bushwalk, joining a game, starting at a new school)
- How might the character feel at the beginning, middle and end?
- How will you set the scene and help readers imagine the setting?

Allow time for students to brainstorm several possible ideas before choosing one they like best for their new character and story direction.

Encourage students to think about:

- Character's name and where they came from
- New experience or challenge
- How the story might begin and end

Learning intention: We are learning to create a character by describing their appearance, personality, feelings, strengths, and challenges.

Remind students that in the first lesson for each book, they created a character profile for the main character (Milla, Clancy, Bonnie). Revisit how these characters were introduced and revealed across the stories.

Prompts to guide discussion:

- What words describe each main character's personality?
- How did Andrea Rowe show how they felt at different parts of the books?

Highlight examples of how authors and illustrators show us details about the character:

- Actions: e.g., Milla hesitated before jumping
- Thoughts and feelings: e.g., Clancy worrying about being a beginner
- Illustrations: e.g., Bonnie's folded arms, hands on hips, frown, clenched fists

Students refer to their brainstorm from the previous lesson and confirm who the main character will be for their own story. Encourage them to think about what kind of challenge or new experience their character might face.

Display the Character Profile template and model thinking aloud as you create an example: The new character I will create is Toby. He has just moved from a farm and has never been to the beach. He is a little bit shy, but he's also very funny and curious. He really wants to fit in with the other children who live in the town.

Add details to each section of the template:

- Draw a quick sketch of Toby. Label appearance: light brown hair, tiny freckles, blue shorts, yellow shirt, wide-brimmed hat
- Personality: shy, funny, curious, determined to fit in
- Feelings: excited but nervous about meeting new friends
- Strengths: kind, helpful, great at fixing things
- Challenges: doesn't know how to swim yet

Students complete a character profile for their character:

- Draw and label their new character
- Add details for personality, feelings, strengths, and challenges

Learning intention: We are learning to design and describe a story setting using words and pictures.

Project or hold open pages from the three books. Guide students to recall details of the coastal setting.

Prompt discussion:

- What places do we see in the stories? (jetty, beach, town streets, skatepark)
- What words or pictures help you imagine the setting?
- How does the setting make the characters feel?

Remind students that they have already created their new character and now they will add a new setting.

Work as a class to brainstorm possible new places that would be in the coastal town:

- Rock pool
- Lighthouse
- Jetty café/kiosk
- Bush track behind the dunes
- Caravan Park
- Beach playground

Model thinking aloud as you design a setting for Toby: Toby lives in the same coastal town, but I want his story to happen at the rock pool that I imagine are near the jetty. I think there would be slippery rocks, tiny crabs, cold water, and blobs of seaweed floating past.

Add to the illustration:

- Labels
- Descriptive words or short phrases: sparkling water, slippery rocks, salty breeze, squawking seagulls
- A descriptive sentence: The salty breeze stung Toby's cheeks as he crouched beside the sparkling rock pool.

Students design and describe a new setting:

- Draw and label their new location
- Write words or short descriptive phrases that give more detail about what the place looks and feels like

Encourage students to connect the setting to their character and how they might feel there and what could happen there.

Learning intention: We are learning to plan a story by mapping the orientation, complication, and resolution.

Remind students of their character and setting from the previous lessons.

Revisit the books and discuss:

- How did each story begin? (orientation – we met the characters and learnt about the setting)
- What problem or challenge did the main character face? (complication)
- How was the problem solved? (resolution)

Teacher to share thinking about how to apply this to their story:

- What is the orientation of Toby's story? Who is he, and where is he?
- What challenge or problem could he face in this setting?
- How might he solve it or learn something by the end?

Display the Story Map template and model completing it for Toby:

- Orientation: Toby has just moved from a farm. He is shy but also excited to meet new friends. His story takes place at the rock pools near the jetty.
- Complication: Toby has only been to the beach a few times since moving to the town. He sees the children playing at the rock pools and wants to join them, but he's afraid of slipping on the rocks and falling.
- Resolution: Toby remembers the first time he tried riding a quad bike. He hadn't wanted to at first, but when he tried it, he loved it. He uses that memory to gather courage and approach the children. Toby discovers they're kind and welcoming, and they show him how to move safely on the rocks. He has a wonderful time and feels proud of himself.

Highlight how descriptive language, feelings, and character traits are included in each part of the map.

Students complete their own story map using their character and setting:

- Orientation: Who is the character? Where are they? How do they feel?
- Complication: What problem or challenge do they face? How does it make them feel?
- Resolution: How is the problem solved? What do they learn? How do they feel at the end?

Remind students they only need to add short ideas, dot points, or small sketches. They don't need full sentences yet.

Learning intention: We are learning to use language features to make our writing more interesting.

Ask students to reflect on the language features explored throughout the author study. Invite students to share their favourite examples from one of the books or their own ideas.

Discuss: How do these features make a story more vivid and help the reader imagine the action?

Model creating examples for Toby at the rock pool:

- Noun group: tiny, brown crabs
- Verb group: scuttled over the slippery rocks
- Alliteration: slimy seaweed
- Onomatopoeia: splash! crash! squelch!

Think aloud and explain how each example makes the scene more exciting or helps the reader picture what is happening.

Students generate examples of the different language features for their character and setting:

- Noun group: describe a person, animal, or object in their setting
- Verb group: describe what their character is doing
- Alliteration: create a fun phrase about the setting or action
- Onomatopoeia: think of a sound the character hears or makes

Encourage students to write multiple examples so they have a “bank” to use in their story.

Independent reading, writing or talk

Learning intention: We are learning to write an imaginative story using characters, setting, narrative structure, and language features.

Remind students of the steps they have completed:

- Created a character (appearance, personality, feelings, strengths, challenges)
- Designed a setting (labels, descriptive words)
- Mapped the story (orientation, complication, resolution)
- Practised creating language features (noun groups, verb groups, alliteration, onomatopoeia)

Ask:

- What makes a story interesting to read?
- How can we show the reader what our character feels, does, and sees?

Model writing the first few sentences of your story: Toby crouched beside the rock pools near the jetty. Tiny crabs scuttled over the slippery rocks. The salty breeze tickled his face. Toby had just moved from a farm. He loved the new town, but the beach still felt strange. There were no cows, no paddocks, just sand, slimy seaweed, and huge waves that went crash!

Highlight the use of descriptive language, character feelings, action, and an example of onomatopoeia.

Students use their story maps, character profiles, setting sketches, and examples of language features to write their story.

As a class, create a success criteria for the story:

- Has an orientation, complication and resolution
- Shows what the character looks like, feels, and does
- Includes details about the setting
- Uses at least one example of each language feature: noun group, verb group, alliteration, onomatopoeia
- Includes at least one illustration that matches the story

Students share their story with a partner or in a small group and discuss:

- Which parts made the story exciting?
- How did the character, setting, or language features make it interesting?

Class discussion prompts for reflection:

- What part of your story are you most proud of? Why?
- How did you show what your character feels, does, and sees?
- Which descriptive words or language features (noun groups, verb groups, alliteration, onomatopoeia) did you enjoy using?
- How did your setting help your character and story come alive?
- If you could write another story, what would you do differently or try next time?

Victorian Curriculum 2.0

Level 1

English: Language

VC2EILA03 explore how types of texts are organised according to their purpose, such as to recount, narrate, express opinion, inform, report and explain

VC2EILA06 understand that a simple sentence consists of a single independent clause representing a single event or idea

VC2EILA07 understand that words can represent people, places and things (nouns, including pronouns), happenings and states (verbs), qualities (adjectives), relationships in time and space (prepositions) and details such as when, where and how (adverbs)

VC2EILA08 compare how images in different types of texts contribute to meaning

VC2EILA09 recognise and understand vocabulary across the curriculum, such as topic-specific vocabulary in other learning areas

English: Literature

VC2EILE01 discuss how language and images are used to create characters, settings and events in literary texts by Aboriginal and Torres Strait Islander authors and illustrators and a wide range of Australian and world authors and illustrators

VC2EILE02 discuss a range of literary texts and share responses by making connections with their own experiences

VC2EILE03 discuss plots, characters and settings through a range of literary texts

VC2EILE05 retell or adapt a range of previously encountered literary texts using plot and characters, structure, language features and vocabulary, through role-play, writing and drawing

English: Literacy

VC2EILY01 use interaction skills including turn-taking, speaking clearly, using active listening behaviours and responding to the read or spoken contributions of others, and contributing ideas and questions

VC2EILY10 discuss different types of texts drawn from a range of cultures and experiences

VC2EILY11 describe some similarities and differences between narrative, informative and persuasive texts

VC2EILY12 use comprehension strategies, such as visualising, predicting, connecting, summarising and questioning, and draw on learnt vocabulary and growing knowledge of context and text structures to build literal and inferred meanings

VC2EILY13 create short narrative and informative texts, written and spoken, on personal and learnt topics, including using some topic-specific vocabulary, appropriate multimodal elements, and a structure with an opening, middle and conclusion

VC2EILY14 re-read their own texts and discuss possible changes to improve meaning, spelling and punctuation

Health and Physical Education

VC2HP2P01 describe their personal characteristics and those of others, and explain how they contribute to developing identities

VC2HP2P04 identify how different situations influence emotional responses

Victorian Curriculum 2.0

Level 2

English: Language

VC2E2LA03 identify how different types of texts across the curriculum are organised differently and use language features depending on purposes

VC2E2LA07 understand that in sentences, nouns may be extended into noun groups using articles and adjectives, and verbs may be expressed as verb groups

VC2E2LA08 understand that images add to or multiply the meanings of a text

VC2E2LA09 apply learnt vocabulary and begin to make conscious choices to suit the topic

English: Literature

VC2E2LE01 discuss how characters and settings are connected in literary texts created by Aboriginal and Torres Strait Islander authors and illustrators and a wide range of Australian and world authors and illustrators

VC2E2LE02 compare features of a range of literary texts, such as characters and settings, and share personal preferences

VC2E2LE03 discuss the plots, characters and settings of a range of literary texts and identify how language is used to present these features in different ways

VC2E2LE05 create texts by adapting structures and language features of previously encountered literary texts through writing, drawing and performance

English: Literacy

VC2E2LY01 use interaction skills when engaging with topics and texts, actively listening to others, receiving instructions and extending their own ideas, speaking appropriately, expressing and responding to opinions, making statements, and giving instructions

VC2E2LY10 use comprehension strategies, such as visualising, predicting, connecting, summarising, monitoring and questioning, and begin to analyse texts by drawing on a growing knowledge of context and text structures to build literal and inferred meanings

VC2E2LY11 create short narrative, informative and persuasive texts for familiar audiences using simple text structures, topic-specific vocabulary and multimodal elements as appropriate

VC2E2LY12 re-read and edit texts for spelling, sentence boundary punctuation and text structure

Health and Physical Education

VC2HP2P01 describe their personal characteristics and those of others, and explain how they contribute to developing identities

VC2HP2P04 identify how different situations influence emotional responses