



## Frank's Red Hat: Years 3-4 English, Science, The Arts (Drama, Visual Arts), Health & PE

Exploring the 2023 CBCA Short  
List: Picture Book

*The content description links on this page are in line  
with Version 9.0 of the Australian Curriculum. [Use](#)*

*[this guide](#) to compare codes across versions.*

 Download and print this unit: [AC Version](#) | [NSW Version](#) | [VIC Version](#)

**Author:** Sean E Avery

**Unit writer:** Karen Rogers

**Text synopsis:** A story about never giving up on your talents, because even though what you do may not be appreciated right now, it may be in time. Possibly by someone you'd least expect. Frank is a penguin with ideas. Mostly terrible ones. That's why his fellow penguins are nervous when he shows them his strange new creation. Something they'd never seen or expected to see in their cold and colourless Antarctic world – a red hat.

**Rationale:** In this unit students will interpret written and visual information and make connections between texts and personal experiences. They will draw and explain inferences using background knowledge as well as language and visual text features. Students will explore personal identity and belonging through the experiences of the characters in the text. They will use this learning to create

a wearable item that expresses their own individuality as well as a written text that draws on their learning about the way that language and images can be used to connect to the reader.

**Cross-curriculum links:** Science; The Arts (Drama); Health & PE; Personal and social capability

**English concepts:** Character; Context; Point of view

**Overarching questions:**

1. How can point of view be represented?
2. How do character dialogue, actions and language help to convey a point of view?
3. How can understanding character experiences and context help us to understand ourselves and others?

**Rich assessment task:** Invite students to create their own item of clothing or accessory that meets a need and expresses their individuality. The item may be represented visually as an illustration or can be created using available materials in the classroom. Ask students to create an advertisement for their created item, using a format of their choice. Support students to make decisions about the best audience to market their item to; showing an understanding of contextual factors that impact appeal.

## Curriculum codes, links and descriptions

Australian Curriculum

NSW Syllabus

VIC Curriculum

### VIC Curriculum 2.0

#### Level 3

##### English: Language

**VC2E3LA01** understand that cooperation with others depends on shared understanding of social conventions, including turn-taking language, which vary according to the degree of formality

**VC2E3LA10** identify how images extend the meaning of a text

**VC2E3LA11** extend topic-specific and technical vocabulary and know that words can have different meanings in different contexts

##### English: Literature

**VC2E3LE01** discuss characters, settings and events in different contexts in literary texts by Aboriginal and Torres Strait Islander authors and illustrators and a wide range of Australian and world authors and illustrators

**VC2E3LE03** discuss how an author uses language and illustrations to build plots and portray characters and settings in literary texts, and explore how mood is created through settings and events

**VC2E3LE05** create texts, using or adapting language features, characters, settings, plot structures and ideas from literary texts they have encountered

### English: Literacy

**VC2E3LY05** use phoneme–grapheme (sound–letter) relationships and less common letter patterns to spell words

**VC2E3LY07** read different types of texts using phonic, semantic and grammatical knowledge to read accurately and fluently for meaning, re-reading and self-correcting when required

**VC2E3LY10** use comprehension strategies, such as visualising, predicting, connecting, summarising, monitoring and questioning, to analyse texts by drawing on a growing knowledge of context, text structures and language features to build literal and inferred meanings

**VC2E3LY11** create narrative, informative and persuasive texts, written and spoken, with ideas grouped in simple paragraphs, using topic-specific and precise vocabulary and multimodal elements as appropriate

**VC2E3LY12** re-read and edit texts for meaning, appropriate structure, grammatical choices and punctuation

### Level 4

### English: Language

**VC2E4LA01** understand how language is used to develop relationships in formal and informal situations

**VC2E4LA07** understand how adverb groups or phrases and prepositional phrases work in different ways to provide circumstantial details about an activity

**VC2E4LA09** explore how choices in the framing of an image, the placement of elements in the image, and the salience in the image affect the composition of still and moving images in texts

**VC2E4LA10** expand vocabulary by exploring a range of synonyms and antonyms, and using words encountered in a range of sources

**VC2E4LA11** understand that punctuation signals dialogue through quotation marks and that dialogue follows conventions for the use of capital letters, commas and boundary punctuation

**VC2E4LA12** explore how quoted (direct) and reported (indirect) speech are used

## English: Literature

**VC2E4LE01** recognise similar storylines, ideas and relationships in different contexts in literary texts by Aboriginal and Torres Strait Islander authors and a wide range of Australian and world authors

**VC2E4LE03** compare how authors and illustrators make literary texts exciting, moving and absorbing and hold readers' interest by using plot tension, character and setting

**VC2E4LE05** create texts by developing storylines, characters and settings, and using language features from literary texts they have encountered and from their own experiences

## English: Literacy

**VC2E4LY04** understand how to use knowledge of letter patterns, including double letters, spelling generalisations, morphological word families, word origins, and common prefixes and suffixes to spell more complex words

**VC2E4LY06** read different types of texts, integrating phonic, semantic and grammatical knowledge to read accurately and fluently for meaning, re-reading and self-correcting when needed

**VC2E4LY09** use comprehension strategies, such as visualising, predicting, connecting, summarising, monitoring and questioning, to expand topic knowledge and ideas, and begin to evaluate texts to build literal and inferred meanings

**VC2E4LY10** create narrative, informative and persuasive texts, written and spoken, using relevant, linked ideas for a range of audiences and using multimodal elements as appropriate

**VC2E4LY11** re-read and edit texts for meaning by adding, deleting or moving words or word groups to improve content and structure

## Learning intention: Background knowledge is needed to understand context

### Exploration

Before reading the text support students to research [penguins](#) and Antarctica. Find out the features of the environment, penguin habitat, other animal life, penguin predators, penguin appearance and characteristics to consider how they keep warm.

### Key questions:

- What are the unique environmental features of Antarctica?

- How do these environmental features create a suitable habitat for penguins?
- What other animals live in Antarctica?
- What predators do penguins have?
- What physical and behavioural adaptations do penguins have to keep warm?
- What problems might the characters in the story be face with?

## Response

Create food web diagrams and highlight the relationships between penguins, seals, walruses and killer whales.

### Guiding questions:

- How do animals rely on other living things in their habitat for survival?
- What might be the impact on the food chain if numbers of one of the living things was reduced?
- What man-made or natural factors may cause a reduction in the numbers of living things in Antarctica?

## Evidence of learning

*Students:*

- *identify the unique habitat features of Antarctica*
- *describe the interrelationship of living things within a habitat*
- *use background knowledge about the text setting to make predictions*

## Learning intention: Narratives can share similar themes or messages

### Exploration

Explore a range of books that touch on the themes of belonging, individuality, or include hats or other fashion accessories. For example, *The Hueys in The new jumper* by Oliver Jeffers; *I want my hat back*, *This is not my hat* and *We found a hat* by Jon Klassen; *Fashionista* by Maxine Beneba Clarke.

### Key questions:

- How does the main character in each book 'fit in' or 'stand out'?
- How do the characters use fashion choices to show their individuality?
- What message do you think the authors of these texts are trying to convey?

## Response

Use the literature as a launch pad for a class discussion about the themes of belonging and individuality.

### **Guiding questions:**

- How do people conform with others to gain a sense of belonging to a group?
- How do people celebrate and show individuality?
- How can we use clothing or fashion as self-expression?

### **Evidence of learning**

*Students:*

- *describe similarities between character experiences in different texts*
- *identify the message of similar texts*
- *describe the strategies that people use to fit in or stand out*

## **Learning intention: Narratives can help us to understand our own and other's point of view**

### **Exploration**

Talk about the concept of an idea and discuss the difference between a good idea and a bad idea. Compare the responses of the penguins and of the seals to Frank's hat designs. Introduce the concept of point of view.

### **Key questions:**

- How did the responses of the penguins and the seals make Frank feel?
- How do we feel if someone says our ideas are good versus bad?

### **Response**

Invite students to make personal connections to the concept of point of view.

### **Guiding questions:**

- Do good ideas seem good to everyone?
- How can different people's point of view mean that some consider an idea good while other might consider it to be a bad idea?
- Can you think of a time when someone has told you that your idea is bad? Or good? How did it make you feel?

### **Evidence of learning**

*Students:*

- *describe the connection between personal experience and point of view*

- *make connections between their own experience and that of a character in a text*

## Learning intention: Dialogue shows the point of view of different characters

### Exploration

Examine the dialogue in the text and the way it characterises Frank as bold and interested in new ideas while the other penguins are nervous and wary of anything new. Notice the different vocabulary included in Frank's speech versus Neville's on pg. 9, for example. *"Oh," said Neville, "Is it dangerous?" "No, it is perfectly safe."*

#### Key questions:

- How is the punctuation and sentence structure of dialogue on p. 9 & 10 the same and different to that in the speech bubble on p.13?
- How do questions and statements demonstrate different levels of authority or expertise?

### Response

Jointly rewrite the speech in bubbles on p. 29 & 30 as quoted sentences using appropriate punctuation.

#### Guiding questions:

- What additional symbols and words are needed to indicate direct speech within a text?
- Why do authors and illustrators show direct speech in speech bubbles? Why do they embed it within the text?

### Evidence of learning

*Students:*

- *use punctuation conventions to show direct speech*
- *make inferences about character feelings based on what they say*

## Learning intention: The way that written text is presented guides our expression and phrasing

### Exploration

Model reading the text on p.8, varying pace, volume and pitch according to the punctuation and font clues.

#### Key questions:

- What do ellipses (...) indicate to the reader?
- Why is 'anything' written in italics?
- Why is 'very' written in capital letters?

## Response

Allow students opportunities to practise reading parts of the text aloud using the font (italics and capitalisation) as well as the speech verbs in the dialogue to indicate how to phrase and expressively read the text.

### Guiding questions:

- What variations in font or punctuation do you notice in this section of the text?
- How can you vary your pace, volume or pitch to match the author's intent?
- How can you use bounded dialogue to guide your expression when reading aloud?

## Evidence of learning

*Students:*

- *identify the variations in font and punctuation that authors use for effect*
- *use written text clues to guide oral expression*

## Learning intention: Noun groups (including adjectival groups and phrases) are used to create a vivid picture in the reader's mind

## Exploration

Begin a discussion about the way the setting is illustrated. Draw students' attention to the noun groups with **pre** and **post modifiers** that Sean E Avery has used to describe the setting, e.g. *cold and colourless world, black rocks, white snow, black rocks covered in white snow, winter white world, icy ocean depths.*

### Key questions:

- What do you notice about the scenery where the penguins live?
- How could you describe the setting of the book?

## Response

Jointly construct further adjectival phrases and clauses to add further description to aspects of the scenery or to describe the characters.

### Guiding questions:

- What are the words that help to create an image in the reader's mind?
- What words could you substitute to change the meaning?
- How do these words serve a similar function within the text (to describe the noun)?

## Evidence of learning



*Students:*

- *identify noun groups within a sentence*
- *describe the function of noun groups*
- *substitute words to change the visualised meaning*

## Learning intention: Words can be used to show different levels of emotions

### Exploration

Create mind maps to brainstorm words associated with feelings using some examples from the text as a starting point e.g., *disappointed, trust, terrified, nervous, dangerous, perfectly safe, reassured, reassurance, surprised*.

### Key questions:

- How can we extend the list of words with synonyms and antonyms?
- How can we use these words to show different levels and strengths of emotion?

### Response

Choose one of the words and their associated synonyms and antonyms. Create a word cline to order them according to the strength of the emotion that they convey.

### Guiding questions:

- When have you experienced one or more of these emotions?
- What was the situation that triggered the emotion?

### Evidence of learning

*Students:*

- *explain the way that language can be used to show variation in emotion*
- *order vocabulary according to meaning*
- *make personal connections to the emotions of the characters in the text*

## Learning intention: Illustrators position characters to show emotion and connect with the viewer

### Exploration

Closely view illustrations to notice the use of offer and demand used to engage the viewer with Frank's emotions and to align them with this character. Notice the demand on the title page, p. 5 and p. 20.

### Key questions:

- How do close up pictures engage the reader with the character?
- What is the direction of Frank's gaze on pages 5 and 20 (demand)? How does it make you feel towards Frank?
- Compare with the image of Frank and the walrus on p. 4 when they are looking at each other (offer). How does it make you feel towards Frank?
- Why do you think the illustrator has shown Frank in this way?

### Response

Conduct a guided drawing activity to experiment with how to draw Frank or other characters through both offer and demand. Demonstrate how to draw the pupil in the middle of the eye to create a demand, while drawing it towards to top, bottom or side of the eye circle creates offers.

### Guiding questions:

- How can you experiment with the placement of features such as eyelids and eyebrows to create emotions?

### Evidence of learning

*Students:*

- *describe the impact of visual layout on the reader*
- *differentiate between illustrations that show offer and demand*
- *draw characters that show different emotions*

## Learning intention: Illustrations can foreshadow complications in a narrative

### Exploration

Highlight the killer whale character. Explain the literary technique of foreshadowing and explain how the killer whale eating the penguin who tried on the red hat on p. 11 was foreshadowed on p. 6 & 8.

### Key questions:

- Why do you think the killer whale was shown on p. 6 & 8?
- How does the illustrator show that the killer whale is getting closer?
- Is Frank's red hat the reason for Neville being eaten?

### Response

Later in the book on p. 28 Avery creates a sense of foreboding by showing the killer whale in the distance. Invite students to create a comic strip to tell a story that focusses on this subplot of *Frank's red hat*.

### Guiding questions:

- What do you predict might happen? What might the killer whale do next?
- How do previous events in the text impact our predictions?

### Evidence of learning

#### *Students:*

- *describe the impact of foreshadowing on the plot of a story*
- *make predictions based on previous events in the text*

## Learning intention: Spelling patterns helps us to decode and encode words

### Exploration

Use the words from the earlier activity (e.g., *disappointed, trust, terrified, nervous, dangerous, perfectly safe, reassured, reassurance, surprised*) to investigate the phoneme-grapheme patterns such as *re, ur, ous* and double letters such as *ss, rr, pp*.

### Key questions:

- What do you notice about the letter patterns in each of the words?
- What sound do the letter patterns make?
- Can you identify the base?
- Does the word have any affixes?

### Response

Hunt through the picture book for examples and brainstorm further words that demonstrate these spelling patterns.

### Guiding questions:

- Are there any common patterns?
- What other words have similar spelling patterns? Do they sound the same or different?
- Can you add any affixes to the words to create word families? How does the spelling change?

### Evidence of learning

#### *Students:*

- *blend letters to read phonemes*
- *identify similar phone-grapheme patterns*
- *identify base and affixes*
- *use base and affixes to create word families*

## Learning intention: Language can be used to express opinions and feelings

## Exploration

Use [teacher in role](#) to model exploring different points of view on Frank's ideas while considering how language is used to follow social conventions and establish relationships.

### Key questions:

- What words are used to describe feelings and reactions?
- How can we make the words stronger or more precise?

## Response

In small groups, ask students to role play the first few pages of the book and think about the language they can use to describe the characters' feelings.

### Guiding questions:

- Walrus – how do you feel about having its tooth used as a fishing spear and a snowman's nose?
- Penguins – how do Frank's actions make you feel?
- Frank – how do you feel about the reactions to your ideas?

## Evidence of learning

*Students:*

- *make inferences about characters' feelings*
- *use language that describes emotional responses*

**Learning intention: Dialogue in narratives is presented in an agreed way. Dialogue shows the character's point of view**

## Exploration

Support students to use role play to recreate a scene that imagines what the penguins are saying or thinking after they have separated themselves from Frank, on the iceberg on p. 14.

### Key questions:

- What might the penguins be saying to each other?
- What might Frank be saying in his mind?

## Response

Convert the role play into written dialogue, referring to the punctuation conventions of the jointly constructed dialogue from the previous Dialogue and characterisation activity. Add adverbials to the speech verbs, e.g. 'whispered nervously', drawing from the previous Vocabulary activity.

### Guiding questions:

- What words are used to describe feelings and reactions?
- How can we make the words stronger or more precise?
- What additional symbols and words are needed to indicate direct speech within a text?

### Evidence of learning

#### *Students:*

- *make inferences about characters' feelings*
- *use language that describes emotional responses*
- *use punctuation conventions to show direct speech*

## Learning intention: The distance that an image is presented from impacts connection with the viewer

### Exploration

Observe and discuss the distance and angles from which the illustrations are shown. Notice the zooming in and out that shows the penguins from different distances and allows the viewer to see different types of detail of the characters and the setting.

### Key questions:

- How much information can be obtained from a long shot image? What can't be seen?
- How much additional detail can be seen in a close up image? How does this detail help to create meaning?

### Response

Encourage students to have a go at using similar visual choices to compose an image, focussing on the seal or the killer whale shown through a close up. Experiment with showing the character through offer and demand, revisiting the Point of View activity.

### Guiding questions:

- How do long shot or close up, offer or demand images elicit different emotional responses from the viewer?
- How can we use different visual distances to connect with the viewer in different ways?

### Evidence of learning

#### *Students:*

- *describe the impact of visual distance on meaning*
- *create an image that uses distance for impact*

## Learning intention: People use strategies to cope with emotions

## Exploration

Compare Frank's 'masterpiece' to the Archibald portrait of Cal Wilson, [Clown Jewels](#). Read about Cal's Covid lockdown hobby of making headbands that is showcased in the portrait. Jointly construct an explanation of Cal's coping mechanism of creating headbands [sensitivity note: since the original creation of this teaching unit Cal Wilson has passed away].

### Key questions:

- How is Frank's 'masterpiece' similar in appearance to the image of Cal Wilson? How are they different?
- What other ways do people cope with 'big feelings' of nervousness, worry, anxiety, etc?

## Response

Allow students to use this as a model for writing about Frank's coping mechanism of knitting, or others students know about, such as reading fiction, using worry dolls etc. See Anthony Browne's [Silly Billy](#) as another example.

### Guiding questions:

- How did knitting help Frank cope with his feelings of being different?
- What hobbies or activities do students enjoy? How do they feel when they participate in them?
- What strategies do students use to cope with 'big feelings'?

## Evidence of learning

*Students:*

- *describe emotional responses to situations*
- *explain strategies for coping with emotions*

## Related PETAA teaching units and additional resources

*Directed drawing:* A [drawing video](#) by Mo Willems with ideas on how to conduct directed drawing and this [Youtube video](#) is another directed drawing resource.

*Emotional awareness:* [A resource for helping to teach about emotions](#) and a [NSW Department of Education resource about social-emotional learning](#).

*Offer and demand:* [The shape of text to come 2nd edition](#) by Jon Callow and [The potential of the visual](#) by Jennifer Asha provide additional information and explanation of the visual metalanguage used in this unit.

Related PETAA teaching units:

- [Katerina Cruickshanks](#) by Daniel Gray-Barnett is a story of acceptance and negotiation within friendship groups.
- [Not Cute](#) by Phillip Bunting is a story about self-acceptance and appreciating difference.
- [Three](#) by Stephen Michael King is a story about difference and belonging.

- *Nop* by Caroline Magerl tells the story of an overlooked bear and his quest to find a place where he belongs.
- *Marsh and Me* by Martine Murray is a novel about differences, confidence, friendship and overcoming personal challenges.
- *Sunday Chutney* by Aaron Blabey is a picture book about a young girl who likes to stand out – or does she?
- *The Nerdy Birdy* by Danielle Wheeldon and David Snowdon tells the story of Ned, a bright little bird who gets teased for being different from everyone else in his class.