

AUSTRALIAN  
CHILDREN'S  
TELEVISION  
FOUNDATION

# Little Lunch



Australian Curriculum: English



### Episode 1 - The Principal's Office

#### Episode synopsis

When Rory is punished and sent to the principal's office, the other kids feel surprisingly sorry for him and try to cheer him up.

#### Episode description

Unable to control his impulses, Rory bites Melanie on the hand. When he is punished and sent to the principal's office, the other kids feel sorry for him and try to cheer him up. As the children discuss Rory's behavioural issues with the interviewer, they reveal they understand that Rory never means to be naughty; he just can't help it.

#### Keywords

Behaviour, Consequences, Empathy, Forgiveness, Friendship, Impulses, Punishment, Relationships, Rules, School, Self-awareness, Self-reflection, Self-regulation, Storytelling, Support

#### Series background

The *Little Lunch* television series was inspired by the original *Little Lunch* books by Danny Katz and Mitch Vane.



**RORY**

Naughty, distracted and so very likeable.



**PG**

#### Target audience

The *Little Lunch* series is rated PG, and is suitable for middle and upper primary students.





LEVEL 3		
Literacy	Language	Language
<b>Texts in context</b>  <b>ACELY1675</b> Atticus and Debra-Jo explain that Rory has some behavioural issues – “Meaning that he can’t ever behave.”  Students could identify the main points of view in this episode, and discuss how the story would differ if the events were all seen from Rory’s perspective.	<b>Text structure and organisation</b>  <b>ACELA1479</b> Atticus and Debra-Jo explain that Rory’s behavioural issues include: not doing his work; eating lollies during class; swearing at the girls; and biting people.  Using these behaviours as the main ideas, students could plan four body paragraphs of a persuasive text that argues ‘Rory is a naughty student’, then write topic sentences for each of the planned paragraphs.	<b>Language variation and change</b>  <b>ACELA1475</b> Rory has his own invented swear words, including ‘minkle’, which he hollers at the girls across the playground; he also says it to himself after landing back in the principal’s office.  Students could discuss how they might interpret the meaning of ‘minkle’ if they saw it in written format only, then discuss how the audience comes to learn of its intended meaning as an insult or swear word.

LEVEL 4		
Literature	Literacy	Literature
<b>Examining literature</b>  <b>ACELT1605</b> The audience hears Rory scolded repeatedly when he is told to “get back on the chair” and have a “good, hard think” about his actions.  Students might discuss these and other literary expressions and clichés, and their impact on holding the viewer’s attention.	<b>Creating texts</b>  <b>ACELY1695</b> Limited by the words he could think of, Battie wrote Rory an acrostic poem that read: Rabbit, Orange, Red, Yak.  Students could practise their editing and revising skills by adding, deleting, moving and substituting more fitting words for Rory, to improve Battie’s acrostic.	<b>Responding to literature</b>  <b>ACELT1603</b> While in the sick bay receiving treatment for her hand bite, Melanie starts to feel ill because of the smell of ‘old vomit’, and it’s not long before Mrs Gonsha is also impacted.  Students could discuss then share their own previous experiences of how the ‘power of suggestion’ negatively influenced an experience or reaction.



LEVEL 5		
Literature	Language	Literacy
<b>Literature and context</b>  <b>ACELT1608</b> Rory's behaviour challenges are referred to by the school, his teacher and peers in technical and official terms, such as 'impulse control' and 'Behaviour Modification Management Plan'.  Students may examine the coded terminology used throughout the episode, and examine what the terms mean from a social, cultural or historical context.	<b>Expressing and developing ideas</b>  <b>ACELA1512</b> Atticus tried to use humour by referring to the principal's office as 'the big house', which colloquially means 'jail'.  Students could devise their own expressions for daily occurrences or venues to offer depth of meaning, such as 'Olympic training facility' for the school gym.	<b>Interacting with others</b>  <b>ACELY1796</b> The children demonstrated their support for Rory in different ways: they wrote a letter; Tamara sent a joke; Battie created a 'RORY' acrostic; Debra-Jo drew a picture; Atticus threw him a riddle; and Melanie provided a forgiveness note, complete with half a bagel.  Students could evaluate the effectiveness of the methods used to cheer Rory up, in terms of their intended audience and purpose.

LEVEL 6		
Literacy	Language	Language
<b>Interpreting, analysing, evaluating</b>  <b>ACELY1711</b> Melanie's matter-of-fact summary of events shows the audience that she has moved on, and harbours no ill-feeling towards Rory: "Here's what happened: Rory bit me, then I cried, then he said sorry, then Mrs Gonsha got mad at him and sent him to sit in Rory's Spot. The End."  Students could examine the language structures and strategies in this dialogue passage that suggest Melanie has forgiven Rory.	<b>Expressing and developing ideas</b>  <b>ACELA1523</b> Rory justifies biting Melanie's "juicy little fingers" by suggesting that his tendencies are dog-like: he bites while playing, catches a frisbee in his mouth and likes to eat with no hands.  Students could expand on Rory's idea that he is dog-like by composing additional statements in the simple present tense, remembering that skilled writers employ such techniques even when an idea is preposterous.	<b>Language for interaction</b>  <b>ACELA1517</b> There is a discrepancy between Debra-Jo and Atticus' accounts of who decided to write a note to Rory while he was in the principal's office.  Students could examine the dialogue between the two characters to determine who offers the most truthful recount, considering objective and factual language versus subjective commentary.



### Episode 2 - The Dress Up Day

#### Episode synopsis

On Dress-Up-As-What-You-Want-To-Be-When-You-Grow-Up-Day, Battie dresses up as Stretcho, his very own made-up superhero.

#### Episode description

On Dress-Up-As-What-You-Want-To-Be-When-You-Grow-Up-Day, Battie dresses up as Stretcho, his very own made-up superhero. Melanie has tried to come as a vet, but as she forgot to tell her mum in advance, doesn't have a proper uniform and has had to accessorise with her pet dog. Usually, Battie is very scared of dogs, but maybe being dressed as Stretcho will for once make him brave.

#### Keywords

Acceptance, Alter-ego, Anxiety, Behaviour, Character, Diversity, Drama, Escapism, Fear, Friendship, Heroism, Identity, Imagination, Introversion, Organisation, Personality, Preferences, Relationships, School, Self-management, Sense of belonging, Social awareness

#### Series background

The *Little Lunch* television series was inspired by the original *Little Lunch* books by Danny Katz and Mitch Vane.



#### Target audience

The *Little Lunch* series is rated PG, and is suitable for middle and upper primary students.



**BATTIE**  
The gentle, creative, daydreamer.

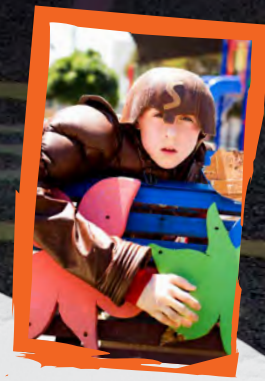






LEVEL 3		
Literacy	Language	Language
<b>Texts in context</b>  <b>ACELY1675</b> Atticus challenges Battie on the legitimacy of dressing up as Stretcho, claiming that Stretcho never meets the criteria for the occasion, be it 'Book Week' or 'Dress-Up-As-What-You-Want-To-Be-When-You-Grow-Up-Day'.  Students could identify Atticus' point of view compared to Battie's, then consider how the other characters view the situation.	<b>Expressing and developing ideas</b>  <b>ACELA1482</b> Stretcho is an action hero whose dialogue is, fittingly, fuelled by action: "I know what's happened. You're a waitress who has inhaled the radioactive fumes to make you think you're a vet. I'll save you!"  Students could use a transcript of Stretcho's dialogue to identify then categorise the verbs he uses, according to 'doing', 'thinking', 'saying', and 'relating' verbs.	<b>Expressing and developing ideas</b>  <b>ACELA1484</b> In this episode, the audience learns of Battie's vivid imagination that takes him to other places, along with his preference to play alone.  Students could practise using modal language and an expanding vocabulary to express opinions about the character of Battie.

LEVEL 4		
Literacy	Literacy	Literature
<b>Interpreting, analysing, evaluating</b>  <b>ACELY1692</b> Many references are made about Battie's play habits, including his stick sculptures, sultana patterns, his talking to himself and of course, his superhero roleplays.  Students could find dialogue and situational examples from the episode that support the inference that Battie might be an introvert.	<b>Creating texts</b>  <b>ACELY1697</b> Historically, superhero texts are written in the comic genre with picture panels accompanied by text boxes.  Students could take screen shots of Stretcho caught in an 'action pose' and use an appropriate digital program to overlay a polished, comic-style passage of text, which reflects both the picture and character of Stretcho.	<b>Responding to literature</b>  <b>ACELT1603</b> Melanie experiences mounting frustration which stems from her costume disorganisation; and Battie escapes fears and insecurities by slipping into his imagined world.  Students could discuss these literary experiences with others, sharing their responses and expressing a point of view.



LEVEL 5		
Literature	Literature	Literacy
<b>Examining literature</b>  <b>ACELT1611</b> Battie becomes Stretcho – the fictional superhero – as a way to experience desired personal qualities, such as strength and bravery.  Students could explore the literary device of personification, and its ability to enhance viewer interest and intended meaning.	<b>Creating literature</b>  <b>ACELT1612</b> The audience is exposed to the genre of sci-fi through Battie's stories about Stretcho, and the technical jargon he uses, including 'radioactive fumes' and 'sonic death rays'.  Students could employ technical terminology to compose their own sci-fi passages, remembering to build imagery of settings and characters based on their knowledge of the genre.	<b>Interacting with others</b>  <b>ACELY1699</b> Tamara provides a good example of how not to have a two-way exchange with someone, when she directly and indirectly shuts down Battie's attempts to both play and discuss ideas with her.  Students could re-enact the scene where Battie is trying to convey his new story idea to Tamara, with a focus on how she could have listened actively, shown interest and clarified information and ideas.

LEVEL 6		
Literature	Literacy	Literature
<b>Responding to literature</b>  <b>ACELT1614</b> Battie escapes into his own world of Stretcho as a way of seeking an alternative identity, otherwise known as an alter-ego.  Students could draw parallels between other texts where similar themes – identity, sense of belonging, escapism and heroism – are prominent.	<b>Creating texts</b>  <b>ACELY1714</b> Fed up with her day, Melanie sarcastically remarks that all the grown-ups must have received a group email with the subject line: 'Let's ruin Melanie's day!'  Students could compose this imaginary email, giving careful consideration to paragraph ideas, such as 'lack of planning' and 'non-credible costume'.	<b>Literature and context</b>  <b>ACELT1613</b> Tamara's mock 'world champion press conference' has all the hallmarks of a stereotypical one: clichéd, generic and a little bit vague.  Students could observe clips of other post-match sporting interviews and make connections with Tamara's mock conference.



### Episode 3 - The Ya-Ya

#### Episode synopsis

While Atticus' parents are away, his Ya-Ya (grandmother) looks after him and sends disgusting lunches with him to school.

#### Episode description

The children discuss that Atticus has been acting strangely all week and that it might have something to do with his parents going away. Atticus confesses that he is upset because he is starving. His Ya-Ya has been looking after him and cooking weird food that Atticus hates, as well as sending disgusting lunches with him to school. But he is surprised to discover that not everyone thinks his Ya-Ya's cooking is so horrible.

#### Keywords

Behaviour, Conflict, Coping, Cross-cultural, Change, Character, Dishonesty, Ethics, Friendship, Growth-mindset, Moral, Migration, Narrative, Open-mindedness, Preconceptions, Relationships, School, Self-awareness, Self-reflection, Social awareness, Storytelling, White lies

#### Series background

The *Little Lunch* television series was inspired by the original *Little Lunch* books by Danny Katz and Mitch Vane.



#### Target audience

The *Little Lunch* series is rated PG, and is suitable for middle and upper primary students.



ATTICUS

Sweet, straight, nerdy, and always hungry.







LEVEL 3		
Literacy	Language	Language
<b>Interpreting, analysing, evaluating</b>  <b>ACELY1680</b> <p>The audience never learns where Atticus' Ya-Ya is from, though there are many opportunities to speculate.</p> <p>Students could pause at the various scenes which refer to Ya-Ya's potential place of origin, then use a range of comprehension skills to make further deductions.</p>	<b>Text structure and organisation</b>  <b>ACELA1479</b> <p>On Tuesday, Atticus requested cheese and crackers for his lunch, but discovered they also tasted pickled and disgusting, so he threw them out and used his 'emergency jam sandwich' option.</p> <p>Students could use each day of the week, from Monday through to Friday, to formulate five paragraphs recounting Atticus' lunches and how they came to be.</p>	<b>Expressing and developing ideas</b>  <b>ACELA1484</b> <p>Rory is adamant – but wrong – that the name Atticus uses for his Grandma is 'Yoyo', so Battie tries to correct him.</p> <p>Students could devise a 'modality cline' to show the ways Battie could have disagreed with Rory, in order of 'most gentle' to 'most forceful'.</p>

LEVEL 4		
Literature	Language	Language
<b>Responding to literature</b>  <b>ACELT1604</b> <p>The chronology of events in this episode is mapped out in order of Atticus' lunches, from Monday through to Friday.</p> <p>Students could discuss the effect of this structural choice on the viewer, and make further links with the series' title.</p>	<b>Expressing and developing ideas</b>  <b>ACELA1498</b> <p>During Mr Haliotis' 'Outdoor Life Preparation Course', Debra-Jo states that damper is an "excellent source of food for the wilderness".</p> <p>Students could discuss the way in which we adopt new vocabulary from research terms we encounter, then attempt to use 'outdoor life preparation', 'wilderness' and 'source' in their own written passage.</p>	<b>Language for interaction</b>  <b>ACELA1488</b> <p>Atticus refers to his mum's food as 'normal'; but upon trying his Ya-Ya's recipe, he finally realises he doesn't want 'normal food' anymore.</p> <p>Students could discuss the unspoken message in using terms of reference such as 'normal', and consider how such language can marginalise groups of people.</p>





LEVEL 5		
Literacy	Literature	Literature
<b>Texts in context</b>  <b>ACELY1698</b> A central theme of this episode is the importance of trying new things, because Atticus doesn't realise what he's been missing until it's almost too late.  Students could come up with idiomatic expressions that link to the theme of open-mindedness, starting with 'never judge a book by its cover'.	<b>Creating literature</b>  <b>ACELT1798</b> The main idea of this episode relates to Atticus' struggle to cope with change; the writers subtly convey this idea by having characters continually refer to Atticus' 'strange' behaviour.  Students could compose passages that use subtle writer's craft to invoke the reader's independent thought about a main idea.	<b>Responding to literature</b>  <b>ACELT1609</b> Atticus acts suspiciously all week and openly recounts some of the ethical dilemmas he faced.  Students could present a point of view about one of these dilemmas, making balanced observations about who they could have harmed and at what cost.

LEVEL 6		
Literature	Language	Literacy
<b>Responding to literature</b>  <b>ACELT1615</b> Much of the dialogue is scripted with deliberate repetition and emphasis, such as "What's that sauce?! What's that meat?! What's that smell?!"  Students could cite other scripted passages from the episode where repetition and emphasis are used to enhance meaning and entertainment.	<b>Text structure and organisation</b>  <b>ACELA1518</b> This episode is structured according to Atticus' daily lunches, and repeatedly linking his peculiar behaviour to these lunches builds cohesiveness.  Students could discuss how cohesion is achieved through repeated keywords or phrases, and identify the varied synonyms used to reinforce Atticus' 'strange' behaviour.	<b>Interacting with others</b>  <b>ACELY1816</b> Battie explains that students' parents are notified when the 'emergency jam sandwich' policy is exploited.  In groups, students could compose and read aloud a policy reminder message to an allocated audience: a letter to Rory's parents, after he needed sandwiches three times in one week; an explanation for Prep students; a policy brief to the School Council; or a whole school reminder email.



### Episode 4 - The Monkey Bars

#### Episode synopsis

Tamara refuses to share the monkey bars; but, for once, Melanie won't give in and get off.

#### Episode description

Tamara is very good on the monkey bars because she uses them every day. Melanie is not very good on the monkey bars because Tamara never lets her on them. When Melanie demands a proper turn on the monkey bars, Tamara is outraged. A battle of wills begins: who can hang on the monkey bars the longest? It's a very tough competition, made harder by the delicious sausage sizzle cooking across the playground.

#### Keywords

Behaviour, Confidence, Conflict, Confrontation, Character, Ethics, Friendship, Gender stereotypes, Inclusivity, Intimidation, Moral, Narrative, Principles, Relationships, Resolution, School, Self-awareness, Self-reflection, Social awareness, Storytelling, Strengths, Stubbornness

#### Series background

The *Little Lunch* television series was inspired by the original *Little Lunch* books by Danny Katz and Mitch Vane.



#### Target audience

The *Little Lunch* series is rated PG, and is suitable for middle and upper primary students.

**TAMARA**  
Excellent at sport and not afraid to remind everyone.







LEVEL 3		
Language	Language	Language
<b>Expressing and developing ideas</b>  <b>ACELA1483</b> The audience can tell when a 'battle scene' is about to happen between Tamara and Melanie.  Students could examine the different visual techniques used to set up the scene, including: close-ups, face-to-face shots, and the camera panning from Tamara (at one end of the monkey bars) to Melanie (at the other end).	<b>Text structure and organisation</b>  <b>ACELA1480</b> Igniting the monkey bar stalemate, Tamara says to Melanie, "let's hang" – an invitation that has both literal and social significance in the context.  Students could transcribe other word contractions they hear in this episode, noting the presence of an apostrophe for missing letters.	<b>Language variation and change</b>  <b>ACELA1475</b> Debra-Jo perceives Tamara's monkey bar demonstrations as 'tricks', whereas Tamara explains they are strictly 'training drills'.  Students could examine how the two characters use different words with vastly different meanings to describe the same movements.

LEVEL 4		
Literature	Literature	Language
<b>Examining literature</b>  <b>ACELT1605</b> Just before Tamara and Melanie 'face off' on the monkey bars, Battie features in the background of the shot, settling in with his snack from a central vantage point.  Students could examine the techniques written into this scene to create an impending sense of tension, combat and engagement.	<b>Creating literature</b>  <b>ACELT1794</b> Describing the way Tamara fiercely stares down Melanie, Battie recollects a memory about losing his toy glider to a scary neighbourhood dog.  Students could work as a class to plan the orientation, complication and resolution of Battie's experience to turn it into a vivid and entertaining narrative.	<b>Language for interaction</b>  <b>ACELA1488</b> In this episode, Tamara and Melanie exchange some dialogue that could be considered slang, familiar and very heated.  Students could examine Tamara and Melanie's social interactions, making observations about their language and responses to each other.





LEVEL 5		
Literacy	Language	Literature
<b>Interpreting, analysing, evaluating</b>  <b>ACELY1702</b> Melanie's thoughts and feelings are conveyed by: speaking directly to the camera; her actions and dialogue in the playground; and her interactions with the 'chatterbox' she makes.  Students could infer deeper meaning from the interplay between these three mediums to draw conclusions about her moral principles.	<b>Text structure and organisation</b>  <b>ACELA1506</b> Early in this episode, a series of divergent views arise about the perceived possession and ownership of the monkey bars.  Students could analyse the possessive pronouns used in this sequence to highlight these perceptions, based on the dialogue of Melanie (on the monkey bars), Atticus, Rory, Tamara (to the camera), Tamara (on the monkey bars), and then Melanie (to the camera).	<b>Responding to literature</b>  <b>ACELT1609</b> Tamara thinks she has a right to practise her training drills on the monkey bars, while Melanie simply wants to prove a point.  Students could consider the varying viewpoints of the characters and then present their own point of view.

LEVEL 6		
Language	Literacy	Literacy
<b>Expressing and developing ideas</b>  <b>ACELA1524</b> Melanie creates a 'chatterbox' that she wittily refers to throughout the episode to confirm her thoughts and decisions.  Students could analyse the symbolism of an arbitrary chatterbox, and discuss how it is used to contrast Melanie's purposeful resolve.	<b>Creating texts</b>  <b>ACELY1714</b> The dispute between Tamara and Melanie highlights a larger issue about shared spaces and play equipment.  Students could go through the stages of the writing process to complete a polished persuasive piece, arguing that 'Everyone should have free and equal access to school and community spaces.'	<b>Interacting with others</b>  <b>ACELY1710</b> Tamara demonstrates her prowess over Melanie in their monkey bar standoff through physical intimidation; hanging with one arm, yawning, humming, whistling, retaining focussed eye contact, smirking and swinging from side-to-side.  Students could plan and present a brief 'sport commentary' on the contest between Tamara and Melanie, using these physical developments to sequence content, add humour and keep pace.



### Episode 5 - The Top of the Fireman's Pole

#### Episode synopsis

After Mrs Gonsha bravely rescues a tiny boy from the top of the playground equipment, she becomes stuck herself, and the kids must get her down.

#### Episode description

After Mrs Gonsha bravely rescues a tiny boy from the top of the playground equipment, she can't get down herself. The children slowly realise that Mrs Gonsha isn't stuck, but she's too scared to move because she's terrified of heights. Somehow, they must think of a way to make her overcome her fear and get her down to safety.

#### Keywords

Behaviour, Collaboration, Character, Fears, Friendship, Generating ideas, Kindness, Motivations, Narrative, Phobias, Relationships, Rescue, School, Selflessness, Self-reflection, Social awareness, Storytelling, Support, Surprise, Teamwork, Troubleshooting

#### Series background

The *Little Lunch* television series was inspired by the original *Little Lunch* books by Danny Katz and Mitch Vane.



#### Target audience

The *Little Lunch* series is rated PG, and is suitable for middle and upper primary students.

**MRS GONSHA**  
Extreme patience and a tendency to nod off in class.







LEVEL 3		
Language	Language	Language
<b>Expressing and developing ideas</b>  <b>ACELA1483</b> <p>The audience learns that Mrs Gonsha is not stuck up the fireman's pole, but too afraid to get down.</p> <p>Students could analyse the camera angles and shot sizes used in the 'senior playground' scenes to convey Mrs Gonsha's fear of heights.</p>	<b>Text structure and organisation</b>  <b>ACELA1479</b> <p>When Melanie suggested that Mrs Gonsha needed to relax in order to descend the fireman's pole, Debra-Jo played her recorder until Mrs Gonsha grimaced with displeasure.</p> <p>Students could plan and sequence paragraphs to recount the different methods used to coax Mrs Gonsha down, including the purpose, method and outcome of each attempt.</p>	<b>Language for interaction</b>  <b>ACELA1476</b> <p>The students demonstrated effective team work in trialling and troubleshooting different ideas to coax Mrs Gonsha down from the fireman's pole.</p> <p>Students could deconstruct the speaking and listening skills that were displayed by the group, including: turn-taking, active listening, respectfully acknowledging ideas and opinions, and other social conventions.</p>

LEVEL 4		
Literacy	Language	Literacy
<b>Interpreting, analysing, evaluating</b>  <b>ACELY1692</b> <p>This episode is called 'The Top of the Fireman's Pole', and it contains another reference to Mrs Gonsha receiving a 'fireman's lift' on a previous occasion.</p> <p>Students could decode the literal and inferential symbolism of a 'fireman' and evaluate how it relates to the themes in the episode.</p>	<b>Phonics and word knowledge</b>  <b>ACELA1780</b> <p>While Mrs Gonsha is stuck up the top of the fireman's 'pole', the group take a 'poll' to work out how to get her down.</p> <p>Students could recognise homophones such as 'pole' and 'poll', and discuss the importance of context to identify the correct spelling.</p>	<b>Interacting with others</b>  <b>ACELY1687</b> <p>Much to everyone's surprise, Rory devised the best idea to get Mrs Gonsha down – although the group needed to refine the idea to execute it effectively.</p> <p>Students could analyse this scene by listening for interactive language the group uses to interpret, clarify, elaborate and extend upon Rory's idea to make it 'just right'.</p>





LEVEL 5		
Literature	Language	Literature
<b>Responding to literature</b>  <b>ACELT1795</b> <p>This episode starts and ends with scenes involving Mrs Gonsha's surprise party, but is interspersed with pivotal moments throughout the school week.</p> <p>Students could develop a timeline to map out the episode's structure and main events, then annotate it with their thoughts and reflections.</p>	<b>Expressing and developing ideas</b>  <b>ACELA1512</b> <p>The girls seemed outraged, and not at all sympathetic, that a junior school student was stuck in the senior school playground: "There was a little kid. On top of the fireman's pole. In the senior playground."</p> <p>Students could experiment with vocabulary to express the situation so it conjures a different meaning, such as "There was a vulnerable child, perilously dangling from a dangerous height, with no help in sight."</p>	<b>Responding to literature</b>  <b>ACELT1609</b> <p>Recollecting the effects of Debra-Jo's recorder playing, Melanie states that: "Some people's ideas about how to relax are different from yours."</p> <p>Students could personally evaluate the merits and shortcomings of each character's relaxation techniques, and their other efforts to bring Mrs Gonsha down from the pole.</p>

LEVEL 6		
Language	Literacy	Literacy
<b>Text structure and organisation</b>  <b>ACELA1518</b> <p>Most episodes of <i>Little Lunch</i> occur in the school environment with characters dressed in school uniform, but this one features students returning from concert rehearsal in their outlandish, galactic alien costumes.</p> <p>Students could discuss the writer's decision to innovate on the usual school structures and settings, and the effect of these choices on the audience's response.</p>	<b>Creating texts</b>  <b>ACELY1714</b> <p>"A seven-year-old child was, today, rescued from the heights and dangers of an unsupervised and deserted school playground because of the quick-thinking and heroic actions of a selfless teacher..."</p> <p>Students could plan and compose a news report of this event, incorporating journalistic features, such as: factual, formal and modal language, quotes from 'reputable sources', a funnel-like structure and a catchy headline.</p>	<b>Interacting with others</b>  <b>ACELY1710</b> <p>While the plot centres on Mrs Gonsha's phobia of heights, other characters reveal their own fears, which include dogs, the dark and thunder.</p> <p>Students could participate in a formal debate, arguing a case for the most legitimate fear or phobia.</p>



### Episode 6 - The Lost and Found Box

#### Episode synopsis

After Debra-Jo loses her glasses, the children take her to the lost and found box to look for them – where they discover all their own long-lost belongings.

#### Episode description

Debra-Jo is very upset when she loses her glasses, so the children take her to the lost and found box to look for them. Debra-Jo, who does not normally lose things, is horrified to see the huge mound of abandoned clothes, toys and lunchboxes, but the other kids are overjoyed as they discover all their own long-lost belongings.

#### Keywords

Behaviour, Character, Consequence, Emotions, Friendship, Irresponsibility, Loss, Narrative, Organisation, Outburst, Personality complex, Punishment, Relationships, Responsibility, School, Self-management, Self-reflection, Social awareness, Storytelling, Support, Sustainability, Systems

#### Series background

The *Little Lunch* television series inspired by the original *Little Lunch* books by Danny Katz and Mitch Vane.



#### Target audience

The *Little Lunch* series is rated PG, and is suitable for middle and upper primary students.

DEBRA-JO

Smart, ambitious and organised, though some may call it bossy!







LEVEL 3		
Language	Language	Language
<b>Phonics and word knowledge</b>  <b>ACELA1485</b> <p>The students are organising the sports equipment for Mr Haliotis as a consequence for irresponsible use of school property.</p> <p>Students could use vocabulary from the episode as a spelling focus, identifying letter-sound relationships and words with less common consonant and vowel clusters, such as 'ui' in equipment.</p>	<b>Expressing and developing ideas</b>  <b>ACELA1482</b> <p>Tamara and Melanie describe Debra-Jo's self-management habits with verbs including alphabetise, arrange, label and catalogue.</p> <p>Students could come up with a list of other self-management verbs, then modify and sort them across the tenses.</p>	<b>Language for interaction</b>  <b>ACELA1477</b> <p>Debra-Jo's language can be forceful and decisive, such as: "My glasses went missing. I didn't lose them. I already told you: I don't lose things!"</p> <p>Students could compose alternative dialogue by which Debra-Jo could express the same ideas using softer, gentler language, then consider how this may change others' perceptions of her.</p>

LEVEL 4		
Literature	Literacy	Literacy
<b>Literature and context</b>  <b>ACELT1602</b> <p>Some scenes in this episode take place in the school gymnasium, where students are organising sports equipment as a teacher-imposed punishment for irresponsible behaviours.</p> <p>Students could identify visual details included in these scenes that give clues about the social, cultural and historical context we are living in.</p>	<b>Creating texts</b>  <b>ACELY1696</b> <p>In rapid succession, Debra-Jo recites an extensive list of the sort of items found in the lost property box – 17 distinct examples, to be precise.</p> <p>Students could practise their handwriting speed, fluency and automaticity by scribing these items as they are played in real time, then self-evaluate according to legibility and how many words they were able to capture.</p>	<b>Interacting with others</b>  <b>ACELY1689</b> <p>The lost property box is overflowing with an interesting assortment of lost and found items, which is a real and ongoing issue for all schools alike.</p> <p>Students could prepare an engaging assembly presentation about lost property, referencing relevant facts and sources as well as adding persuasive and humorous elements to gain the attention of their student-based audience.</p>





LEVEL 5		
Literature	Language	Language
<b>Examining literature</b>  <b>ACELT1610</b> Debra-Jo believes that people only lose things because of carelessness, however Battie offers a different perspective after losing his dinosaur diorama: "It's not that I didn't care, it's that I didn't know... my Dad says I get easily distract-".  Students could consider the divergent viewpoints of both characters on 'losing things' and add their own interpretations and responses.	<b>Text structure and organisation</b>  <b>ACELA1505</b> The opening lines of this episode are: "This morning, Mr Haliotis got mad because the soccer balls are missing. Mr Haliotis said that if we couldn't look after the sports equipment, then he would teach us how – during little lunch!"  Students could discuss the effectiveness of this opening scene, then write an alternative opening scene which gives prominence to the episode's title, 'The Lost and Found Box'.	<b>Language for interaction</b>  <b>ACELA1502</b> Instead of conceding that she might have been momentarily careless, Debra-Jo becomes defensive and accusatory: "Someone MUST have stolen them!"  Students could temper Debra-Jo's inflammatory assertions to make them more distant and impersonal, recognising the impact this can have on a message; for example: "It's possible they might have been accidentally picked up."

LEVEL 6		
Literature	Literacy	Literature
<b>Responding to literature</b>  <b>ACELT1615</b> When Atticus asks Debra-Jo to acknowledge that she lost her glasses, he is finally met with an emotional admission: "OK! I forgot! I made a mistake! I LOST my glasses! Are you happy?"  Students could explore the concept of 'catharsis' and analyse how modality, emphasis and repetition conveyed such an emotional outpouring from Debra-Jo.	<b>Creating texts</b>  <b>ACELY1714</b> Debra-Jo is a scholastic all-rounder with exemplary self-management habits: she wears student leadership badges to prove it.  Students could apply information from this and previous episodes to write Debra-Jo's school report, using subject areas to guide structure and appropriate and diplomatic language that offers constructive insight without cliché.	<b>Literature and context</b>  <b>ACELT1613</b> Despite Rory's mum making him check for lost property every day, the group discovers a dozen of Rory's items in the lost and found box.  Students could use the opposing viewpoints of Rory and his mum to recognise the historical, social and cultural attitude shifts toward material possessions.



### Episode 7 - The Milk Bar

#### Episode synopsis

After Rory forgets his lunch and, in desperation, decides to go to the milk bar, he must convince the other kids to keep his secret from Mrs Gonsha.

#### Episode description

Rory has forgotten his lunch, again, and the other children have had enough. They refuse to give him any more of their food. Rory is starving and, in desperation, decides to go to the milk bar. Knowing he is breaking a big school rule, he must convince the other kids to keep his secret from Mrs Gonsha.

#### Keywords

Behaviour, Conflict, Character, Ethical dilemma, Friendship, Irresponsibility, Moral dilemma, Narrative, Peer group pressure, Punishment, Relationships, Responsibility, Rules, School, Secret, Self-awareness, Self-management, Self-reflection, Social awareness, Storytelling

#### Series background

The *Little Lunch* television series was inspired by the original *Little Lunch* books by Danny Katz and Mitch Vane.



**RORY**

Naughty, distracted and so very likeable.



#### Target audience

The *Little Lunch* series is rated PG, and is suitable for middle and upper primary students.





LEVEL 3		
Literature	Literacy	Language
<b>Responding to literature</b>  <b>ACELT1596</b> Rory and Debra-Jo would appear to have vastly different morning routines within their households.  Students could draw connections between their own morning routine and those of divergent characters, Rory and Debra-Jo.	<b>Creating texts</b>  <b>ACELY1682</b> Most schools impose a rule that prohibits students from leaving the grounds during school hours, however some valid points are made by the characters to justify Rory's actions.  Students could plan and compose a persuasive piece, electing to argue 'for' or 'against' this school rule, and develop main ideas for paragraphs based on the logic put forward by the characters (including Mrs Gonsha).	<b>Expressing and developing ideas</b>  <b>ACELA1484</b> Tamara states that the group "slowly came around" to Rory's plan to get to the milk bar.  Students could collectively brainstorm vocabulary that expresses differing opinions about Rory convincing his friends – such as invited, suggested, bribed or coerced – and rank these words from 'most innocent' to 'most guilty'.

LEVEL 4		
Literacy	Language	Language
<b>Interpreting, analysing, evaluating</b>  <b>ACELY1692</b> In this episode, there are many references to details learnt from previous episodes, such as 'Rory's spot,' Rory's forgetfulness of his lunch, the 'emergency jam sandwich' policy, and even Rory's made-up swear word.  Students could consider how the transfer of prior knowledge helps to build a more complete picture, in terms of audience comprehension and amusement.	<b>Phonics and word knowledge</b>  <b>ACELA1779</b> Atticus argues that a teacher performs teaching, a gardener performs gardening, and therefore an astronaut surely performs 'astronauting'.  Students could use a 'Frayer Model' (or another thinking tool that distinguishes 'examples' from 'non-examples') to test Atticus' theory by brainstorming and sorting other 'profession nouns', compared with 'profession verbs', in the present continuous tense.	<b>Language for interaction</b>  <b>ACELA1488</b> Mrs Gonsha uses a rhetorical question to monitor Debra-Jo's dobbing impulses: "Do I need to know that, Debra-Jo?"  Students could discuss the definition of a rhetorical question, and recognise how they are used in social interactions to make a point, to start a discussion or to draw acknowledgement from the listener.





LEVEL 5		
Literacy	Literature	Literacy
<b>Texts in context</b>  <b>ACELY1698</b> <p>Tamara makes a stand against Rory taking her food, so she 'puts her foot down', which is funny idiomatically but also literally.</p> <p>Students could look at how the ideas and viewpoints in the episode are conveyed through school-specific vocabulary and expressions, such as the regretful anticipation of Mrs Gonsha's disappointment in the children.</p>	<b>Creating literature</b>  <b>ACELT1612</b> <p>The audience comes to learn that the students are frustrated by school rules that conflict with their home lives, but what about imagined characters who would be affected by the imposed bans?</p> <p>Drawing on their real and imagined knowledge of settings and characters, students could compose a passage about a disgruntled milk bar owner who is troubled by a lack of custom throughout the day, but worn down by the sudden, chaotic and rowdy onslaught of kids before and after school.</p>	<b>Interacting with others</b>  <b>ACELY1796</b> <p>Debra-Jo is outraged upon hearing Rory's proposed violation of a major school rule, whereas Atticus tells her that it's "not the big deal that you're making it out to be!"</p> <p>Students could be divided into two groups – proponents and opponents – to prepare and debate this school rule and its blanket application to all students.</p>

LEVEL 6		
Literature	Language	Language
<b>Examining literature</b>  <b>ACELT1616</b> <p>In each episode, the plot unfolds in 'real time' with supplementary flashbacks throughout the school week.</p> <p>Students could analyse the stylistic choices and signature elements used by the creators of <i>Little Lunch</i>, such as strong and believable characterisation, plot development, tone, sense of voice and narrative point of view.</p>	<b>Expressing and developing ideas</b>  <b>ACELA1522</b> <p>Debra-Jo has never been a fan of human pyramids because she has never realised their purpose, until an occasion arose for a "wide, tall distraction".</p> <p>Students could transcribe the complex sentences used by Melanie, Tamara and Debra-Jo in this 'human pyramid' segment and deconstruct them based on: main versus subordinate clause components, then their specific function of expression.</p>	<b>Language variation and change</b>  <b>ACELA1515</b> <p>This episode hangs on Rory's rebellious attempt to visit the milk bar during little lunch, undetected.</p> <p>Students could investigate the numerous colloquial terms used in Australia for 'milk bar' or an equivalent concept – including differences between states, regional areas, Indigenous and non-Indigenous communities – and recognise that all languages and dialects are of equal value.</p>



### Episode 8 - The Girls' Toilets

#### Episode synopsis

Melanie is caught in the middle when Debra-Jo and Tamara stop speaking to each other and insist that she must pick a side.

#### Episode description

Debra-Jo and Tamara each enter the school talent quest but discover – to their horror – that they are performing the same song. Scared of being outdone by the other, they ask Melanie to choose who will be better. Melanie refuses to pick a side, so Debra-Jo and Tamara stop speaking to her, and each other.

#### Keywords

Behaviour, Confidence, Conflict, Confrontation, Character, Diplomacy, Friendship, Gender differences, Inclusivity, Insecurity, Jealousy, Narrative, Neutral, Personal strengths, Relationships, Resolution, Rivalry, School, Self-awareness, Self-esteem, Self-reflection, Social awareness, Social dynamics, Storytelling, Validation

#### Series background

The *Little Lunch* television series was inspired by the original *Little Lunch* books by Danny Katz and Mitch Vane.



#### Target audience

The *Little Lunch* series is rated PG, and is suitable for middle and upper primary students.



MELANIE

Stubborn, morally courageous, and shy.







LEVEL 3		
Literacy	Literacy	Language
<b>Texts in context</b>  <b>ACELY1675</b> <p>When Tamara and Debra-Jo chose the same song for the talent show, Melanie's view of the situation was: "Tamara's a really great dancer, and Debra-Jo's a really great singer. They would both do the song differently and they would both be great!"</p> <p>Students could identify and articulate the other characters' alternative points of view on the same situation.</p>	<b>Creating texts</b>  <b>ACELY1683</b> <p>Melanie is stuck in the middle of two disputes related to the talent show: Debra-Jo and Tamara's fight about song choices, and Atticus' refusal to let Rory be his assistant.</p> <p>Students could write a summary of the main events, then reread and edit their work with a focus on structure, meaning, grammar or punctuation.</p>	<b>Language for interaction</b>  <b>ACELA1476</b> <p>After almost a week of fighting about their song choice for the talent show, Debra-Jo, Tamara and Melanie finally communicate effectively when they are locked in the toilets together.</p> <p>Students could identify the collaborative behaviours in the 'toilet' conversations, such as the girls affirming other speakers and building on their comments, and checking for group understanding.</p>

LEVEL 4		
Language	Literature	Language
<b>Expressing and developing ideas</b>  <b>ACELA1494</b> <p>When discussing the events leading up to the talent show, the children frequently recount previous conversations they had with each other and with Mrs Gonsha.</p> <p>Students could review the characters' dialogue to find examples of quoted (direct) and reported (indirect) speech, and examine whether the mockumentary genre favours reported speech over quoted speech.</p>	<b>Creating literature</b>  <b>ACELT1607</b> <p>Tamara and Debra-Jo finally resolve their problem when they are locked in the girls' toilets together; this setting enables the characters to practise their singing and dancing in the mirror.</p> <p>Students could collaboratively plan and write an alternative resolution to Tamara and Debra-Jo's fight, using a different setting to inspire different events.</p>	<b>Language for interaction</b>  <b>ACELA1489</b> <p>Melanie makes a helpful suggestion to Tamara and Debra-Jo with the best intentions, but her meaning is misinterpreted.</p> <p>Students could listen for other language examples where there is a distortion between fact and opinion or feeling.</p>





LEVEL 5		
Literature	Language	Literature
<b>Literature and context</b>  <b>ACELT1608</b> The episode is titled 'The Girls' Toilets', yet only a couple of scenes feature in this setting.  Students could interpret the literary significance of the girls' toilets by drawing on their contextual knowledge, then apply this to the 'toilet' scenes in the episode.	<b>Expressing and developing ideas</b>  <b>ACELA1508</b> Debra-Jo and Tamara argue about their performances for the talent show, and Rory pesters Atticus into giving him another chance as a magician's assistant.  Students could practise combining related nouns and adjectives to provide a full description of a character, setting or idea from the episode; for example, 'Diplomatic and friendly Melanie was determined to stay out of the unnecessary argument.'	<b>Responding to literature</b>  <b>ACELT1609</b> Atticus asks Melanie to be his magician's assistant for the talent show because he is tired of Rory ruining his tricks.  Students could pose and discuss questions about the dilemmas the characters faced in this episode; for example, 'Was Atticus justified in dismissing Rory as his assistant, or should he have first attempted to help Rory improve at the job?'

LEVEL 6		
Literature	Language	Literature
<b>Responding to literature</b>  <b>ACELT1615</b> In addition to all the non-verbal signals, the tension between Tamara and Debra-Jo is depicted through accusatory and inflammatory dialogue, such as: "She <b>STOLE</b> my song!"  Students could identify how modality, emphasis and repetition build perceived hostility in the episode.	<b>Expressing and developing ideas</b>  <b>ACELA1525</b> When Atticus says that Debra-Jo is a really good singer, Battie replies that Tamara is a really good dancer; and Rory claims to be a really good magician's assistant.  Students may suggest more imaginative evaluative words that could be used in this scene, and identify other uses of positive or negative evaluative language throughout the episode.	<b>Literature and context</b>  <b>ACELT1613</b> Melanie is caught in the middle of two disputes: Debra-Jo and Tamara's fight about song choices, and Atticus' refusal to let Rory be his magician's assistant.  Students could make connections between their own experiences and those of the characters – such as being pulled into a friend's disagreement – and recognise that their connections influence the meaning they make from texts.



### Episode 9 - The Kiss-Chasey Oval

#### Episode synopsis

Tamara unexpectedly wants to play kiss-chasey, but the only person she wants to chase and kiss is Battie.

#### Episode description

Tamara unexpectedly wants to play kiss-chasey, but the only person she wants to chase and kiss is Battie. When Battie refuses to play, Tamara tries to find a different way to get his attention. After Battie casually mentions that he enjoys watching the Olympics, Tamara hosts her own Olympic Games in the playground.

#### Keywords

Behaviour, Character, Friendship, Identity, Narrative, Peer pressure, Relationships, School, Self-awareness, Self-reflection, Social awareness, Storytelling

#### Series background

The *Little Lunch* television series was inspired by the original *Little Lunch* books by Danny Katz and Mitch Vane.

**TAMARA**  
Excellent at sport and not afraid to remind everyone.



#### Target audience

The *Little Lunch* series is rated PG, and is suitable for middle and upper primary students.





LEVEL 3		
Literature	Language	Literacy
<b>Responding to literature</b>  <b>ACELT1596</b> In 'The Kiss-Chasey Oval', Battie didn't know how to tell Tamara that he didn't want to play the game.  Students could identify a past experience when they didn't want to participate in a game, and share their responses with others.	<b>Expressing and developing ideas</b>  <b>ACELA1482</b> The children participated in a variety of playground Olympic events during little lunch.  Students may identify and list action verbs associated with the Olympic events, and explain what the characters are doing.	<b>Interacting with others</b>  <b>ACELY1792</b> At Tamara's insistence, the children play a game of kiss-chasey at recess.  Using interaction skills such as active listening, students could share their ideas and opinions about whether kiss-chasey should be played at school.

LEVEL 4		
Literature	Literature	Language
<b>Responding to literature</b>  <b>ACELT1604</b> Debra-Jo tries to explain to Rory that Tamara 'likes' Battie.  Students could interpret the deliberate word play used between Debra-Jo and Rory when discussing Tamara 'liking' Battie.	<b>Creating literature</b>  <b>ACELT1607</b> Tamara hosts her own Olympic Games in the playground.  Students could create their own text about a playground Olympic Games, using their school grounds as the setting and their friends as the main characters.	<b>Language for interaction</b>  <b>ACELA1489</b> Tamara states, "I thought playing kiss-chasey would be fun, that's all."  Students may discuss the language Tamara used to express her opinion about the game, and then give an opinion about kiss-chasey from the perspective of the other characters.





LEVEL 5		
Literature	Language	Language
<b>Examining literature</b>  <b>ACELT1610</b> Tamara initiates a game of kiss-chasey at recess.  Students could identify the differing viewpoints of Battie, Tamara and Rory, and discuss why they responded to the game in that manner.	<b>Text structure and organisation</b>  <b>ACELA1505</b> In the opening statement of 'The Kiss-Chasey Oval', Atticus says: "Last week, Tamara started acting a bit weird."  Pausing the clip after this statement, students could make predictions about the episode, then reflect on the relevance of this message after watching the episode.	<b>Language for interaction</b>  <b>ACELA1501</b> Throughout 'The Kiss-Chasey Oval', some of the children respond to Tamara's sporting challenges with silence and a 'look'.  Students could interpret why the children respond with silence to Tamara, even though they participate in the events with her.

LEVEL 6		
Literature	Literature	Literacy
<b>Responding to literature</b>  <b>ACELT1615</b> Debra-Jo and Rory narrate the game of kiss-chasey.  Students may identify and explain the language used by Debra-Jo and Rory when discussing the relationship between Tamara and Battie.	<b>Creating literature</b>  <b>ACELT1800</b> After playing kiss-chasey with Tamara, Battie likened himself to a zebra being chased by a cheetah in a television documentary.  Students could discuss the impact of this language, then experiment with language features including analogies in their own writing about an everyday activity.	<b>Interacting with others</b>  <b>ACELY1710</b> The game of kiss-chasey is only fun if everyone wants to play and consents to participating.  Students could hold an informal debate, planning and delivering their views on the topic of 'Should kiss-chasey be banned at school?'



### Episode 10 - The Thing in the Sand

#### Episode synopsis

Melanie thinks she has discovered a possum's head in the sandpit, and refuses to believe that it's actually Rory's craft project made out of a pinecone and toilet paper.

#### Episode description

Melanie thinks she has discovered a possum's head in the sandpit, and refuses to believe that it's actually Rory's craft project made out of a pinecone and toilet paper. When Debra-Jo realises that Melanie is mourning her pet rabbit, which died while they were away at camp, she talks the other children into giving the possum-pinecone a funeral, so Melanie can say goodbye.

#### Keywords

Animals, Behaviour, Character, Death, Friendship, Identity, Narrative, Relationships, School, Self-awareness, Self-reflection, Social awareness, Storytelling



MELANIE

Stubborn, morally courageous, and shy.



#### Series background

The *Little Lunch* television series was inspired by the original *Little Lunch* books by Danny Katz and Mitch Vane.



#### Target audience

The *Little Lunch* series is rated PG, and is suitable for middle and upper primary students.







LEVEL 3		
Literacy	Language	Literature
<b>Texts in context</b>  <b>ACELY1675</b> <p>By the end of 'The Thing in the Sand', the audience understands why Melanie feels so strongly about giving the possum-pinecone a burial.</p> <p>Students could identify Melanie's point of view within the episode and compare it to the point of view of the other children.</p>	<b>Expressing and developing ideas</b>  <b>ACELA1482</b> <p>Melanie was mourning her pet rabbit, which died while she was away on camp.</p> <p>Students may write a short piece exploring the use of sensory verbs, imagining how Melanie is feeling when she sees the possum-pinecone.</p>	<b>Examining literature</b>  <b>ACELT1599</b> <p>Debra-Jo stated, "Everyone thought that Melanie was being super-weird."</p> <p>Students could discuss the language that was used to describe Melanie's behaviour, and explore how her mood influenced her actions.</p>

LEVEL 4		
Language	Language	Literature
<b>Text structure and organisation</b>  <b>ACELA1490</b> <p>Stories in the <i>Little Lunch</i> series follow the basic narrative structure of orientation, complication and resolution.</p> <p>Students may write or illustrate the simple stages of narrative within 'The Thing in the Sand'.</p>	<b>Text structure and organisation</b>  <b>ACELA1491</b> <p>Rory explains to the audience how he created his pinecone echidna from materials he found around the school.</p> <p>Students could write Rory's procedure for creating a pinecone echidna, using text connective language to link and sequence ideas.</p>	<b>Responding to literature</b>  <b>ACELT1603</b> <p>Mrs Gonsha says she is very disappointed in Debra-Jo because she should have known better than to play with a possum head, but Debra-Jo stayed quiet – even though she did know better.</p> <p>Students could give their opinion as to why Debra-Jo didn't speak up to Mrs Gonsha, and reflect on any similar experiences they may have had.</p>





LEVEL 5		
Literacy	Literacy	Literature
<b>Texts in context</b>  <b>ACELY1698</b> Melanie is adamant that the pinecone-echidna is a possum head.  Students could give examples of how Melanie's narrative voice throughout this episode helps viewers to understand how she is feeling.	<b>Creating texts</b>  <b>ACELY1704</b> Rory explains to the audience how he created his pinecone-echidna at school instead of completing the task for homework.  Students may plan, draft and publish their own imaginative text about what they would do if they forgot to do their homework.	<b>Responding to literature</b>  <b>ACELT1609</b> The children are unsure as to what the thing in the sand is.  Students could pose and discuss a question relating to the students kicking the thing in the sand around, and make balanced judgements about whether this behaviour was appropriate.

LEVEL 6		
Language	Literature	Literature
<b>Expressing and developing ideas</b>  <b>ACELA1524</b> Rory explains that he created his pinecone echidna from materials he found around the school.  Students may produce their own visual representation – such as a photo story, comic strip, or timeline – depicting the sequence of Rory's actions in creating his echidna.	<b>Creating literature</b>  <b>ACELT1800</b> Rory's conscience gets the better of him after stealing from the principal.  Students could write a letter of apology to the principal from Rory's perspective, carefully selecting sensory language to illustrate how he felt.	<b>Literature and context</b>  <b>ACELT1613</b> 'The Thing in the Sand' depicts the children behaving in a variety of ways, such as Rory forgetting to do his homework and Melanie concerned about the possum.  Students may discuss the characters' behaviours and identify which character they believe they are most like, drawing examples from a personal experience.



### Episode 11 - The Band

#### Episode synopsis

Bored during a rainy little lunch, Atticus starts a band and he makes Battie reluctantly join too.

#### Episode description

Bored during a rainy little lunch, Atticus starts a band and he makes Battie reluctantly join too. Soon, the other kids are excitedly part of the band, as Atticus hires Melanie as a stylist, Tamara as a choreographer and Debra-Jo as head of marketing. Battie's only hope of getting out of the band is Rory, who he can always count on for disrupting any activity.

#### Keywords

Behaviour, Cooperation, Character, Friendship, Identity, Music, Narrative, Relationships, Roles, School, Self-awareness, Social awareness, Storytelling, Teamwork

#### Series background

The *Little Lunch* television series was inspired by the original *Little Lunch* books by Danny Katz and Mitch Vane.



#### Target audience

The *Little Lunch* series is rated PG, and is suitable for middle and upper primary students.



ATTICUS

Sweet, straight, nerdy,  
and always hungry.







LEVEL 3		
Language	Literature	Language
<b>Text structure and organisation</b>  <b>ACELA1478</b> Stories in the <i>Little Lunch</i> series follow the basic narrative structure of orientation, complication and resolution.  Working in pairs, students could identify, discuss, and then write or draw about the simple stages of narrative within 'The Band'.	<b>Creating literature</b>  <b>ACELT1791</b> Atticus is shocked when Battie makes up a 'whole song', having used the wet weather as inspiration for his lyrics: "The clouds go crash, bang, boom. They slide across the moon."  Students could discuss the rhyme and imagery of Battie's lyrics, then use similar language features when writing their own short song about rainy weather.	<b>Language for interaction</b>  <b>ACELA1476</b> Seeing Battie tapping his fingers on the window pane, Atticus enthusiastically declares that Battie can already play the drums – but Battie says his finger tapping was a result of nerves.  Reflecting on Atticus' interactions with his friends in this episode, students may identify ways for Atticus to improve his communication skills, such as observing body language and facial expressions.

LEVEL 4		
Literacy	Literacy	Literacy
<b>Interpreting, analysing, evaluating</b>  <b>ACELY1692</b> Looking Battie up and down, taking in his pyjama pants and slippers, Melanie asks, "Were you in a hurry this morning, Battie?"  Students could identify what Melanie was inferring when she asked Battie that question, and draw or write about the scene.	<b>Creating texts</b>  <b>ACELY1694</b> Atticus is clearly unimpressed by the whimsical 'Atticus and the Butterflies' poster created by Debra-Jo, Head of Marketing.  Students could work in groups to create a band poster more aligned with Atticus' vision for 'Atticus and the Animals', choosing vocabulary and visual choices that suit the topic and communication purpose.	<b>Interacting with others</b>  <b>ACELY1689</b> Responding to Atticus' assertion that butterflies are for girls, Battie states – before being cut off – that: "The male blue butterfly's dorsal wing is very brightly col –".  Students could research butterflies to learn additional interesting facts about the insects, and share their findings with the class through a brief informative presentation.





LEVEL 5		
Literature	Literature	Literature
<b>Examining literature</b>  <b>ACELT1610</b> Atticus is so enthusiastic about starting a band that he ignores Battie's verbal and non-verbal attempts to communicate his disinterest.  Students could identify examples from the episode that highlight Battie and Atticus' different viewpoints towards starting a band, and discuss how these scenes impact on the audience's sympathies.	<b>Creating literature</b>  <b>ACELT1798</b> Rory can't take full advantage of being in charge of his classmates because he is too focussed on his need to use the bathroom.  Drawing on the writing style of <i>Little Lunch</i> , students could creatively rewrite this episode's storyline, making changes so that Rory can fully enjoy being in charge of the class.	<b>Responding to literature</b>  <b>ACELT1609</b> Mrs Gonsha needs to leave the classroom momentarily; much to everyone's surprise, she selects Rory to be in charge of the class.  Reflecting on their prior knowledge of the characters, students could pose and discuss questions related to Mrs Gonsha's decision, such as her possible motivations, or whether Debra-Jo would have been a more suitable choice.

LEVEL 6		
Literacy	Language	Literature
<b>Interpreting, analysing, evaluating</b>  <b>ACELY1711</b> Each episode title in the <i>Little Lunch</i> series begins with the word 'The': this episode is called 'The Band'.  Students could analyse why this episode title was chosen even though the characters were unable to form a successful band, and suggest an alternative title that may be more suitable.	<b>Expressing and developing ideas</b>  <b>ACELA1522</b> This episode's opening scene reveals that dictation is Debra-Jo's "second most favourite thing" – second only to organising her pencil case.  Using this information and any prior knowledge of her character, students could write complex sentences about Debra-Jo's favourite things to do, using a main clause and subordinate clause for each sentence.	<b>Literature and context</b>  <b>ACELT1613</b> Battie's friends push him into being part of the band, pressuring him to play the drums, practice dance moves, and to have a certain 'look'.  Students could discuss and make connections between Battie's experiences and a time when they felt pressured to participate in a school activity they weren't interested in.



### Episode 12 - The Beep Test

#### Episode synopsis

Tamara is excited about doing the beep test fitness assessment, but after she sprains her ankle and can't join in, she decides to be Debra-Jo's beep test coach instead.

#### Episode description

Debra-Jo cannot understand how Tamara's favourite day of the year could be when the class does the beep test fitness assessment, but it is. On beep test day, Tamara is very excited, but after she sprains her ankle and can't join in, she decides to be Debra-Jo's beep test coach instead. Debra-Jo, who hates the beep test, and did not ask for a coach, takes part – with surprising results.

#### Keywords

Achievement, Behaviour, Character, Fitness, Friendship, Identity, Narrative, Relationships, Resilience, School, Self-awareness, Self-reflection, Social awareness, Storytelling, Teamwork

#### Series background

The *Little Lunch* television series was inspired by the original *Little Lunch* books by Danny Katz and Mitch Vane.

**TAMARA**  
Excellent at sport and not afraid to remind everyone.



#### Target audience

The *Little Lunch* series is rated PG, and is suitable for middle and upper primary students.







LEVEL 3		
Literacy	Literacy	Language
<b>Interpreting, analysing, evaluating</b>  <b>ACELY1680</b> As promised, Mrs Gonsha holds the scheduled class spelling bee after the beep test.  Students could make considered inferences as to why Mrs Gonsha uses the word 'determination' in the spelling bee, and suggest other pertinent words she could have included.	<b>Creating texts</b>  <b>ACELY1685</b> The children identify their favourite days at school in the opening scenes, including: dress up days, days with art lessons, and days "when the teachers are away and they forget to tell the principal."  Students could use word processing programs to create a class text about each student's favourite days at school, featuring visual, print and audio elements.	<b>Language for interaction</b>  <b>ACELA1477</b> The language that Tamara uses to motivate Debra-Jo is similar to the language Mrs Gonsha uses when she addresses the class prior to the beep test.  Students could identify and examine the language being used by Tamara and Mrs Gonsha in these scenes, focussing on how forceful it is.

LEVEL 4		
Language	Literacy	Language
<b>Expressing and developing ideas</b>  <b>ACELA1496</b> When Debra-Jo is running in the beep test, filming techniques such as slow motion and framed shots are used.  Students could build vocabulary to describe the visual elements and techniques used in Debra-Jo's beep test sequence, and discuss the effects of these choices on viewers.	<b>Creating texts</b>  <b>ACELY1694</b> Having read about the risks of childhood obesity, Mr Haliotis now runs the beep test every term to ensure the children are active.  Students could research childhood obesity and ways to keep children active, then present their findings as an informative text, using appropriate text structure and language features.	<b>Language for interaction</b>  <b>ACELA1489</b> Tamara provides a factual explanation of the beep test: "The beep test is a fitness test where you put witches' hats 20 metres apart... and you have to run between the witches' hats while they play this tape that goes 'beep'."  Students could experiment with using factual language to report on a well-known activity or event at their own school.





LEVEL 5		
Literature	Language	Literacy
<b>Examining literature</b>  <b>ACELT1610</b> <i>Little Lunch</i> is a mockumentary series where the audience view slices of action interspersed with the children addressing an unseen interviewer.  Students may discuss and compare the different viewpoints of Debra-Jo, Tamara and Atticus towards the beep test, and how it impacts on the audience's sympathies.	<b>Expressing and developing ideas</b>  <b>ACELA1512</b> Debra-Jo demonstrates 'determination' in the beep test, and Mrs Gonsha goes on to use this word in the class spelling bee.  Students could brainstorm and list synonyms for the word 'determination', then use words in sentences about real or imagined events at their own school.	<b>Interacting with others</b>  <b>ACELY1796</b> Tamara's favourite days at school are sports days, athletics days, gala days, and – best of all – days when Mr Haliotis runs the beep test.  Students could make inferences about the characters' personalities based on their favourite days at school, using interaction skills to present and justify their points of view.

LEVEL 6		
Language	Literacy	Language
<b>Expressing and developing ideas</b>  <b>ACELA1524</b> At Tamara's insistence, Melanie demonstrates the beep test for viewers – until the painter demands that she returns his witches' hats.  Based on Tamara's description of the test and Melanie's demonstration, students could represent the beep test visually through sequential images, such as a comic strip, timeline, diagram or flowchart.	<b>Creating texts</b>  <b>ACELY1714</b> Debra-Jo's classmates were shocked when she was the final person remaining in the beep test; it is usually Tamara.  Students could make observations about how juxtaposition was used in this episode, such as Debra-Jo's beep test scenes or her uncharacteristically poor performance in the spelling bee.	<b>Language for interaction</b>  <b>ACELA1517</b> Following Atticus' objections, Rory rephrases his thoughts about Tamara 'winning' the beep test: "Okay, okay; she doesn't beat you. She's just the last one left after Atticus hasn't been able to finish."  Students could discuss whether Rory was justified in using the subjective language of his initial recount, or if his revised objective language was more appropriate.



### Episode 13 – The Joke Competition

#### Episode synopsis

Atticus holds a joke competition, and Melanie – overcome by shyness – is terrified to tell a joke in front of everyone.

#### Episode description

On a very hot day, Atticus decides to distract everyone one with a joke competition. While everyone takes turns to take the stage and tell a joke, Melanie panics at the thought of getting up in front of everyone. But, sick of being left out of fun things because of her shyness, she slowly and determinedly forces herself to tell a joke.

#### Keywords

Behaviour, Character, Courage, Friendship, Humour, Identity, Jokes, Narrative, Relationships, Resilience, School, Self-awareness, Self-reflection, Social awareness, Storytelling, Support

#### Series background

The *Little Lunch* television series was inspired by the original *Little Lunch* books by Danny Katz and Mitch Vane.



#### Target audience

The *Little Lunch* series is rated PG, and is suitable for middle and upper primary students.



ATTICUS

Sweet, straight, nerdy, and always hungry.







LEVEL 3		
Language	Literature	Language
<b>Text structure and organisation</b>  <b>ACELA1478</b> <p>The children told several styles of jokes in this episode; from the 'dinner party' joke that Atticus had overheard at home, to Melanie's 'knock knock' joke.</p> <p>Students could become familiar with typical structural and language features of various types of jokes, including riddles, knock knock jokes, funny stories, and puns.</p>	<b>Creating literature</b>  <b>ACELT1601</b> <p>Melanie was very anxious about telling a joke in front of an audience, but she overcame her fears and ended up winning the joke competition.</p> <p>Students could write a list of positive affirmations that Melanie could say to herself next time she feels nervous about participating in a school activity.</p>	<b>Expressing and developing ideas</b>  <b>ACELA1484</b> <p>Atticus' joke taken from '1001 Hilarious Golf Jokes for All Occasions' was not well-received; which is why he challenged his friends to a joke competition.</p> <p>Students could use modal verbs and adverbs to express their opinions about the different jokes in this episode, and the characters' selection and delivery of these jokes; for example, 'Atticus shouldn't have chosen a joke about golf.'</p>

LEVEL 4		
Literature	Literature	Language
<b>Examining literature</b>  <b>ACELT1606</b> <p>Debra-Jo tells a joke that finishes with a pun about degrees: "Why didn't the sunlight go to university? Because it had too many degrees."</p> <p>In order to better understand and interpret Debra-Jo's joke, students could discuss and define what a pun is, and then experiment with their own puns.</p>	<b>Creating literature</b>  <b>ACELT1607</b> <p>On this very hot day at school, Tamara slumped in the shade, Melanie lay on the ground, and Rory "kept everyone cool by spraying them with water".</p> <p>Drawing on the setting and events from this episode, students could create an imaginative text about what they would do with their friends at school on a hot day.</p>	<b>Language for interaction</b>  <b>ACELA1488</b> <p>Elated after winning the joke competition, Melanie decides to tell her knock knock joke to Mrs Gonsha...and then she is sent to the principal's office.</p> <p>Students could examine why this joke was funny to Melanie's friends but offensive to Mrs Gonsha, discussing how age, status and familiarity influence our social interactions.</p>





LEVEL 5		
Literature	Literacy	Literature
<b>Literature and context</b>  <b>ACELT1608</b> Atticus tells his friends a 'dinner party' joke taken from the book, '1001 Hilarious Golf Jokes for All Occasions': 'I've seen my dad tell this joke over and over again – sometimes on the same night, to the same people.'  Examining Atticus' dialogue, students could identify aspects that convey information about his family life and social context; for example, golf is often considered a sport for wealthy people.	<b>Creating texts</b>  <b>ACELY1704</b> Battie has made up 117 jokes about cowboys and lightbulbs, such as: "How many cowboys does it take to change a lightbulb? None, because they all shot each other and they all died."  Students could research different styles of jokes and then write their own joke, selecting text structures and language features appropriate for their chosen 'genre'.	<b>Responding to literature</b>  <b>ACELT1609</b> Atticus didn't mean to exclude Melanie; he thought he was being considerate of her feelings by excusing her from the joke competition.  Students could pose and discuss a question about Atticus' decision to leave Melanie out of the competition, using appropriate metalanguage to present their point of view.

LEVEL 6		
Literacy	Literature	Literacy
<b>Interpreting, analysing, evaluating</b>  <b>ACELY1801</b> During the joke competition, Melanie is seen sitting by herself, unsuccessfully rehearsing a joke about a pirate, and nervously twisting a napkin around her hand.  Students could identify specific language, visual choices and other strategies used in this episode to build the audience's empathy with Melanie.	<b>Creating literature</b>  <b>ACELT1800</b> Melanie recounts numerous occasions where she avoided participating in an activity because she was scared of drawing attention to herself.  Students could experiment with poetry to express Melanie's experience of school, using sensory language to convey a vivid picture of what shyness feels like to Melanie.	<b>Interacting with others</b>  <b>ACELY1709</b> Debra-Jo draws on her eisteddfod experience to help engage her audience, while Rory emphasises the importance of rhythm and timing in comedy.  Reflecting on their own knowledge about both comedy and public speaking, students could evaluate the characters' opinions and advice on the best way to deliver a joke.



### Episode 14 - The Old Climbing Tree

#### Episode synopsis

Debra-Jo thinks that the old climbing tree is dangerous and should be chopped down, but the other kids think it should stay. They each embark on a campaign to get their way.

#### Episode description

Battie loves the old climbing tree in the playground where he goes to sit and think. Debra-Jo thinks that the old climbing tree is dangerous and should be chopped down. The children are divided and form camps to embark on a campaign to get their way. And some campaigns are a bit sneakier than others...

#### Keywords

Activism, Behaviour, Character, Conflict, Friendship, Narrative, Relationships, School, Self-awareness, Social Awareness, Storytelling, Sustainability

#### Series background

The *Little Lunch* television series was inspired by the original *Little Lunch* books by Danny Katz and Mitch Vane.



#### Target audience

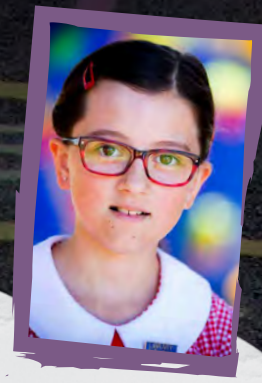
The *Little Lunch* series is rated PG, and is suitable for middle and upper primary students.

DEBRA-JO

Smart, ambitious and organised, though some may call it bossy!







LEVEL 3		
Language	Language	Literacy
<b>Expressing and developing ideas</b>  <b>ACELA1483</b> Throughout the <i>Little Lunch</i> series, the characters speak directly to the camera, as if addressing an unseen interviewer.  Reflecting on scenes from this episode, students could observe and discuss how this technique influenced their engagement with the characters; for example, when Tamara spoke to the camera while holding a backbend.	<b>Expressing and developing ideas</b>  <b>ACELA1481</b> Melanie composes a "super catchy" song to sing at assembly: "Trees are nature, trees are life. Oh, please save the tree."  Students could examine the clauses in Melanie's lyrics to identify the subjects and verbs, then write their own simple clauses about trees.	<b>Interacting with others</b>  <b>ACELY1677</b> Debra-Jo's call to remove an established tree from the school yard is controversial – just as it would be in the wider community.  Students could research the environmental, health and social benefits of trees, then plan and deliver a short oral or multimodal presentation about their findings, focussing on providing facts in a logical sequence.

LEVEL 4		
Literacy	Literacy	Literature
<b>Interpreting, analysing, evaluating</b>  <b>ACELY1692</b> Debra-Jo appoints herself the 'Student Wellbeing Officer', and tells her friends that the old climbing tree should be cut down because it is a safety hazard.  Students could identify specific examples as to why Debra-Jo thinks the climbing tree is dangerous, and evaluate if her opinion is justified.	<b>Creating texts</b>  <b>ACELY1694</b> Melanie attempted to write a 'protest letter' to the principal using her mango-scented glitter pen, but she couldn't think of anything to write.  Using appropriate text structures, students could write their own persuasive letter to the principal from the perspective of one of the characters, outlining their views about preserving the old climbing tree.	<b>Responding to literature</b>  <b>ACELT1603</b> The children's opinions are divided in 'The Old Climbing Tree': Debra-Jo thinks that the tree should be cut down, but everyone else thinks it should stay.  Students may share and discuss their own and other's understanding of the episode, and express their personal opinions on the issue.





LEVEL 5		
Literature	Literature	Literature
<b>Responding to literature</b>  <b>ACELT1795</b> <p>Debra-Jo uses a different tone, vocabulary, and mannerisms when she covertly reveals her true motivation to Rory, and the scenes are punctuated with moody music.</p> <p>Students could use metalanguage to discuss the intended effects of these ideas, text structures and language features on the audience.</p>	<b>Creating literature</b>  <b>ACELT1612</b> <p>'Daydreamer' Battie suggests that they could build an indestructible force field around the tree – like an invisible dome – to save the tree.</p> <p>Students could work collaboratively to develop an imaginative storyline where Battie's suggestion is used, or alternatively create their own wild plan to save the old climbing tree.</p>	<b>Responding to literature</b>  <b>ACELT1609</b> <p>After hiring Rory as her spy, Debra-Jo tells him her true motivation for cutting down the tree: "I've always wanted to win the Green Ambassador Award. And if that tree was gone, that's what would make an excellent place for an eco recycling bin mega-station."</p> <p>Students could pose and discuss questions relating to Debra-Jo's actions, making balanced judgements about the short- and long-term merit and harm of her actions.</p>

LEVEL 6		
Literacy	Literacy	Language
<b>Interpreting, analysing, evaluating</b>  <b>ACELY1801</b> <p>After Debra-Jo revealed her plan to have the tree chopped down and taken away, Tamara recounted: "We were all pretty shocked, but Battie was the most shocked. I felt really bad for him."</p> <p>Students could identify specific examples of language and visual techniques used in 'The Old Climbing Tree' to develop audience empathy towards Battie.</p>	<b>Creating texts</b>  <b>ACELY1714</b> <p>Battie uses his time in the old climbing tree to think about life's big questions, such as why 'cola milk' hasn't been invented yet: "There's chocolate milk, strawberry milk, but you can't get cola milk anywhere."</p> <p>Drawing on their knowledge of Battie's eccentricities, students could plan, draft and publish an imaginative list of 'life's big questions' that Battie may have pondered while in the tree.</p>	<b>Language for interaction</b>  <b>ACELA1517</b> <p>Melanie loves the old climbing tree because she "loves all living things", and Rory appreciates being able to hide his disgusting lunches in its trunk.</p> <p>Students could compare the objective language used by Debra-Jo to the subjective language used by her friends, identifying examples and discussing the effects of these language choices.</p>



### Episode 15 - The Oval

#### Episode synopsis

Trying to stay out of trouble for once, Rory wants the other kids to play with him, so he devises an elaborate and confusing ball game on the oval.

#### Episode description

Most days, Rory kicks the ball over the fence, hits the council windows and is promptly sent to sit in the principal's office. Today, he is trying very hard not to do that, by kicking the ball to the other kids instead. But after the kicking game becomes really, really boring, Rory is forced to devise an elaborate and confusing ball game that will keep everyone's attention.

#### Keywords

Behaviour, Character, Friendship, Games, Identity, Narrative, Physical activity, Relationships, School, Self-awareness, Self-management, Self-reflection, Social awareness, Storytelling

#### Series background

The *Little Lunch* television series was inspired by the original *Little Lunch* books by Danny Katz and Mitch Vane.

**PG**

#### Target audience

The *Little Lunch* series is rated PG, and is suitable for middle and upper primary students.

**RORY**

Naughty, distracted and so very likeable.







LEVEL 3		
Literacy	Literature	Literacy
<b>Interpreting, analysing, evaluating</b>  <b>ACELY1680</b> Due to a concerted effort by Rory and his friends, he managed to spend the whole of little lunch in the school yard rather than the principal's office.  Drawing on their knowledge of Rory's character, students could make considered inferences as to how Rory will behave at little lunch the next day.	<b>Creating literature</b>  <b>ACELT1601</b> While much of this episode is set on the school oval, some scenes are shot in alternative settings including the library, the art room, hallways, and the principal's office.  Students could rewrite 'The Oval' using settings from their own school and their friendship group as the main characters, incorporating their individual interests.	<b>Interacting with others</b>  <b>ACELY1676</b> Rory spends most little lunches in the principal's office after kicking the ball over the fence: "It's like 'over the fence' is calling to me, saying 'Rory, kick it over here'."  Students could suggest alternative activities to help Rory stay out of trouble, contributing ideas to a class discussion and demonstrating clear communication skills.

LEVEL 4		
Literature	Literature	Literature
<b>Examining literature</b>  <b>ACELT1605</b> In this episode's penultimate scene, Rory explains, "The bell went, and I hadn't kicked the ball over the fence! Yet."  Students could examine this scene and other pivotal points in the plot where characters are faced with choices, and comment on how the <i>Little Lunch</i> writers make us care about their decisions and consequences.	<b>Creating literature</b>  <b>ACELT1794</b> The story in this episode centres on Rory's attempts to stay out of trouble for the whole of little lunch; unfortunately, his self-control doesn't last.  Drawing on their knowledge of the <i>Little Lunch</i> characters, students could collaboratively plan and write a sequel to 'The Oval', in which Rory tries to stay out of trouble for a second recess.	<b>Responding to literature</b>  <b>ACELT1603</b> Yesterday's little lunch was boring: it was so boring that Melanie started doing Maths in her head, and that Debra-Jo stopped doing Maths in her head.  Students could make connections between the characters' experiences and times when they felt bored at little lunch, then discuss strategies for minimising boredom.





LEVEL 5		
Literature	Language	Language
<b>Examining literature</b>  <b>ACELT1610</b> Rory attempts to keep his friends interested in playing with him by incorporating their personal interests into the game: sports drills, kiss chasey, times tables, 'balloon ball tennis', and Battie's original 'long-form' game.  Students may identify the differing viewpoints of Rory and two other children, then discuss what information the audience gains from each character and how this impacts on audience sympathies.	<b>Expressing and developing ideas</b>  <b>ACELA1512</b> When making a cake together for the Red Cross stall, Debra-Jo tested Melanie on the spelling for all the ingredients: "I don't even know what crème fraîche is, so of course I don't know how to spell it!"  Students could brainstorm interesting 'cooking' and 'ingredients' words, and discuss how a wide vocabulary can help them to express greater precision of meaning.	<b>Language for interaction</b>  <b>ACELA1502</b> Melanie says she is bored at little lunch, and Debra-Jo responds by telling her that: "My mum says only boring people get bored."  Students could discuss the impact of Debra-Jo's assertion on Melanie, and suggest approaches for tempering her at-times harsh statements.

LEVEL 6		
Language	Literature	Literacy
<b>Text structure and organisation</b>  <b>ACELA1518</b> After his dad suggested that he invent a game to play with other people, Battie developed a game called 'Conquerors of Ice-lington': "A long form game designed to be played over three terms of little lunches."  Students could examine the 'Conquerors of Ice-lington' scenes to understand how authors sometimes innovate on text structures, and play with language and visual features, to achieve humorous effects.	<b>Creating literature</b>  <b>ACELT1618</b> Rory incorporates his friends' interests into his ball game in an attempt to maintain their interest, but the complicated rules make the game confusing.  Students could work collaboratively to devise an elaborate new ball game, and then plan and create a written, visual or multimodal text that conveys the objectives and rules of the game.	<b>Interacting with others</b>  <b>ACELY1816</b> Rory says that Debra-Jo "wrecks games by putting in learning stuff": she issued a spelling test based on cake ingredients, and created a treasure hunt that required a sound knowledge of capital cities.  Students could discuss the problems with Debra-Jo's spoken interactions, reflecting on accepted social conventions for interacting with people of the same age, status and expertise.



### Episode 16 - The Pavlova

#### Episode synopsis

For the birthday party of Max and Elsa, the weird twins, Mrs Gonsha makes a pavlova which looks delicious, but is the most disgusting thing that the children have ever eaten.

#### Episode description

For the birthday party of Max and Elsa, the weird twins, Mrs Gonsha makes a pavlova which looks delicious. When Tamara burns her hand on the sparklers and Mrs Gonsha takes her to sickbay, the children can't help but sample the pavlova. Imagine their surprise when it is the most disgusting thing that they have ever eaten.

#### Keywords

Behaviour, Birthday, Character, Communication, Embarrassment, Food, Interactions, Narrative, Relationships, School, Social awareness, Storytelling

#### Series background

The *Little Lunch* television series was inspired by the original *Little Lunch* books by Danny Katz and Mitch Vane.

**MRS GONSHA**  
Extreme patience and a tendency to nod off in class.



#### Target audience

The *Little Lunch* series is rated PG, and is suitable for middle and upper primary students.





LEVEL 3		
Literacy	Literature	Language
<b>Texts in Context</b>  <b>ACELY1675</b> 'The Pavlova' is told through the perspective of the children.  Students could retell 'The Pavlova' from the perspective of Mrs Gonsha, speculating on how she felt and what she may have been thinking.	<b>Creating literature</b>  <b>ACELT1601</b> This episode concludes with Mrs Gonsha proudly producing a second pavlova for the twins' birthday celebration.  Drawing on their knowledge of the characters, students could write an imaginative final scene that reveals how the children deal with this unexpected event.	<b>Language for interaction</b>  <b>ACELA1477</b> Mrs Gonsha declares that she makes the best pavlovas in the world; but after tasting one, the children describe her pavlova as 'disgusting', 'really bad', 'horrible', 'yuck' and the 'worst pavlova in the world'.  Students could identify the negative evaluative language in this episode, suggest additional adjectives, and rank the language from 'least forceful' to 'most forceful'.

LEVEL 4		
Literature	Language	Language
<b>Examining literature</b>  <b>ACELT1605</b> Rory suspects that Mrs Gonsha will be mad if they taste the pavlova before her return, but his 'impulse control issues' lead to him eating it anyway.  Students could identify pivotal points in the plot where characters are faced with choices, such as Rory eating the pavlova, and comment on the techniques used to hold viewers' interest at these times.	<b>Text structure and organisation</b>  <b>ACELA1491</b> Mrs Gonsha makes a pavlova to help celebrate Max and Elsa's birthdays, and it turns out to be the most disgusting thing the children have ever eaten.  Students could write a summary of the main events in this episode, using text connectives such as 'firstly', 'then', 'next' and 'finally' to sequence the events and build cohesiveness.	<b>Language for interaction</b>  <b>ACELA1488</b> The language that Atticus uses when discussing the pavlova with Mrs Gonsha is different to the language he uses with his friends.  Students could analyse 'The Pavlova' to understand how age, status and familiarity influence the ways in which we interact with people.





LEVEL 5		
Literacy	Language	Literacy
<b>Texts in context</b>  <b>ACELY1698</b> After trying the horrible pavlova, Debra-Jo asks the class, "Who thinks Mrs Gonsha makes the worst pavlova in the world?" and everyone raises their hands.  Students could identify how Debra-Jo's question uses subjective language, and restate her question using objective language.	<b>Expressing and developing ideas</b>  <b>ACELA1507</b> Explaining the missing pavlova, Atticus tells Mrs Gonsha: "It was so delicious that we couldn't stop eating it, so we ate it all up."  Students could write a personal response to this episode, using complex sentences to explain characters' purposes and behaviours; for example, 'Atticus lied about the pavlova so that Mrs Gonsha wouldn't be angry.'	<b>Interacting with others</b>  <b>ACELY1796</b> Battie felt awkward and struggled to come up with questions for Max after Mrs Gonsha left.  Students could evaluate the children's verbal and non-verbal interaction skills in this scene, and suggest constructive comments or questions that would have generated conversation.

LEVEL 6		
Language	Literature	Language
<b>Text structure and organisation</b>  <b>ACELA1518</b> The widespread confusion about the twins' identities leads to frequent awkwardness and embarrassment for the children.  Students could identify instances of character embarrassment in this episode, and examine the use of this strategy to amuse viewers, offer insights into characters' feelings, and build empathy with their points of view.	<b>Creating literature</b>  <b>ACELT1618</b> Mrs Gonsha makes a pavlova to help celebrate the twins' birthdays, and it turns out to be the most disgusting thing the children have ever eaten.  Students could creatively adapt aspects of this story to write an entertaining and engaging narrative about their own class eating something disgusting at school.	<b>Language for interaction</b>  <b>ACELA1517</b> The children use subjective language to describe the taste of the pavlova, such as 'horrible' and 'disgusting'.  Reflecting on the episode, students could identify the subjective language used by Rory, Debra-Jo and Battie when discussing the pavlova, and compare this to the language used when Atticus explains that they ate all the pavlova.



### Episode 17 - The Germblock

#### Episode synopsis

After Tamara accuses Melanie of not washing her hands and 'germblocks' her, Atticus and Debra-Jo investigate what really happened.

#### Episode description

Melanie is very upset when Tamara germblocks her; this rule forces someone to be isolated if they have done something disgusting. Tamara has accused Melanie of not washing her hands after going to the toilet, a claim which seems unlikely to Atticus and Debra-Jo - so they decide to investigate what really happened.

#### Keywords

Behaviour, Character, Exclusion, Friendship, Health, Hygiene, Inclusivity, Narrative, Relationships, School, Self-awareness, Social awareness, Storytelling

#### Series background

The *Little Lunch* television series was inspired by the original *Little Lunch* books by Danny Katz and Mitch Vane.

**TAMARA**  
Excellent at sport and not afraid to remind everyone.



#### Target audience

The *Little Lunch* series is rated PG, and is suitable for middle and upper primary students.





LEVEL 3		
Literature	Language	Literacy
<b>Responding to literature</b>  <b>ACELT1596</b> A germblock forces someone to be isolated at school if they have done something disgusting.  Students could discuss the effect of isolating others due to a germblock or another reason, and whether this is a morally acceptable way to treat people.	<b>Expressing and developing ideas</b>  <b>ACELA1482</b> Someone at the children's school has invented the word 'germblock'; it is used as an action verb, providing information about what the characters are doing.  Students could watch this episode with a focus on action verbs, writing down all the action verbs spoken by a given character throughout the story.	<b>Interacting with others</b>  <b>ACELY1677</b> Melanie is upset when Tamara germblocks her; she is adamant that she did wash her hands after going to the toilet, and she doesn't like being left out.  After reflecting on Melanie's feelings about being excluded by her friends, students could plan and deliver a short presentation on being inclusive at school, using devices such as storyboards to sequence their ideas and information.

LEVEL 4		
Literature	Literature	Language
<b>Examining literature</b>  <b>ACELT1606</b> Believing that Melanie hasn't washed her hands after using the toilet, Tamara issues a germblock – a made-up word that means a person is isolated after they have done something gross.  Students could define the term 'neologism', and discuss the use of neologisms in the <i>Little Lunch</i> series, at their own school, or in their families.	<b>Creating literature</b>  <b>ACELT1794</b> A germblock forces someone to be isolated if they have done something disgusting; Rory says he has been germblocked 600 times.  In pairs, students could plan, compose, sequence and prepare a text that develops the storyline of a selected character, outlining a situation that resulted in the character being germblocked.	<b>Language for interaction</b>  <b>ACELA1488</b> Angry about being germblocked, Melanie yells at Tamara: "What kind of world are we living in that we can exclude people just because of some dumb rule? We shouldn't be excluding anybody!"  Students may discuss the social and emotional impact the germblock had on Melanie, and recognise the importance of using inclusive language.





LEVEL 5		
Literature	Language	Literature
<b>Examining literature</b>  <b>ACELT1611</b> When investigating Tamara's story about Melanie, Atticus states: "Suddenly there was a hole in Tamara's story big enough to drive a truck through."  Students could interpret what this phrase means, and discuss how figurative language appeals to the imagination and provides new ways of looking at the world.	<b>Text structure and organisation</b>  <b>ACELA1506</b> After Tamara accuses Melanie of not washing her hands, Atticus and Debra-Jo decide to investigate.  Students could write sentences about characters and events in the episode, focussing on using apostrophes with common and proper nouns to form possessives, such as: 'Melanie's cake looked delicious'; 'Atticus' tone was serious'; or 'Rory loves the soap in the girls' toilets.'	<b>Responding to literature</b>  <b>ACELT1609</b> Melanie has the opportunity to germblock Tamara for the toilet paper hanging off her dress, but she decides not to.  Students could pose and discuss questions about the dilemmas the characters faced in this episode; such as, 'Did Tamara deserve to be germblocked herself, or did Melanie do the right thing by boycotting germblocks?'

LEVEL 6		
Language	Literature	Literature
<b>Text structure and organisation</b>  <b>ACELA1518</b> When Debra-Jo and Atticus learn Tamara's reason for germblocking Melanie, they are doubtful and suspicious: Melanie always washes her hands.  Students could examine the text structures, language and visual features used in Tamara's 'interrogation' scenes, and discuss the purposes and effects of these scenes.	<b>Creating literature</b>  <b>ACELT1800</b> Rory has been using the girls' toilets so that he can access the 'bubbly soap that smells like peppermint chewy'.  Students could use sensory language to convey a vivid picture of places, feelings and events from one of the character's perspectives; for example, Rory secretly enjoying the bubbly soap in the girls' toilets, or Melanie finally eating her delicious cake.	<b>Literature and context</b>  <b>ACELT1613</b> Melanie declared, "Yesterday was my worst little lunch ever. And it should have been my best!"  Students could reflect upon and share their best and worst little lunch experiences, recognising that their own past experiences may influence how they react to Melanie's situation.



### Episode 18 - The Grandparent's Day

#### Episode synopsis

Battie's grandfather is the guest of honour at Grandparent's Day, but Battie is too scared to tell Mrs Gonsha that he is in hospital and won't be able to come.

#### Episode description

After last year's Grandparent's Day was a disaster, Mrs Gonsha is determined to make this year's celebration a great success. She has asked Battie's grandfather, a renowned inventor, to be the guest of honour. Battie has been bursting with pride, but when the day arrives, he goes into hiding with a painful secret. He doesn't know how to tell Mrs Gonsha that his grandfather is in hospital and won't be able to come.

#### Keywords

Celebrations, Courage, English, Family, Friendship, Identity, Narrative, Relationships, Self-awareness, Self-reflection, Social awareness, Truth

#### Series background

The *Little Lunch* television series was inspired by the original *Little Lunch* books by Danny Katz and Mitch Vane.



#### Target audience

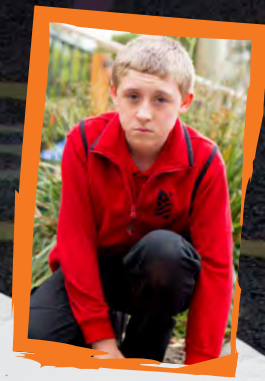
The *Little Lunch* series is rated PG, and is suitable for middle and upper primary students.



**BATTIE**  
The gentle, creative, daydreamer.







LEVEL 3		
Literacy	Language	Language
<b>Texts in context</b> <b>ACELY1675</b> Battie puts off sharing his problem with Mrs Gonsha; he doesn't want to disappoint everyone and spoil Grandparent's Day. Students could discuss the issues around Battie's relationship with his grandfather and why he found it hard to share what he was thinking and feeling.	<b>Expressing and developing ideas</b> <b>ACELA1482</b> When recounting the events of this year's Grandparent's Day at school, the children also reflect on the previous year's disastrous Grandparent's Day. Students could examine the ways that verb tense, language, structural features and images are used in the episode to represent the past and present.	<b>Expressing and developing ideas</b> <b>ACELA1484</b> Battie spends most of Grandparent's Day hiding from Mrs Gonsha because he is worried about disappointing everyone, and – as Mrs Gonsha points out – worried about his sick Pop. Students could brainstorm a list of modal verbs and use these words to express their opinions about characters and events in the episode; for example, Battie should have told Mrs Gonsha about his problem earlier on.

LEVEL 4		
Literacy	Language	Language
<b>Interpreting, analysing, evaluating</b> <b>ACELY1692</b> Mrs Gonsha was looking everywhere for Battie; whenever she seemed to get close to him, he disappeared again. Students could infer meaning from the interplay between Battie's thoughts and his actions throughout this episode, including running away from Mrs Gonsha.	<b>Text structure and organisation</b> <b>ACELA1492</b> Mrs Gonsha is determined to make this year's Grandparent's Day a success, but it seems that Battie's grandfather – the guest of honour – won't be able to make it. Students could write a personal response to this episode, using quotation marks when recounting the characters' key dialogue.	<b>Language for interaction</b> <b>ACELA1488</b> Rory performed a rap at last year's Grandparent's Day presentation: "Grandads got no hair on their heads, it's in their ears and nose instead." Students could discuss the appropriateness of Rory's lyrics, and explore how age and familiarity influence the ways in which we interact with people.





LEVEL 5		
Literature	Literature	Literacy
<b>Responding to literature</b>  <b>ACELT1609</b> Battie runs away from Mrs Gonsha and skips class because he is too scared to tell her that his grandfather won't be at Grandparent's Day.  Students could discuss the dilemma Battie was facing, and make balanced judgements about whether he was justified in behaving the way he did.	<b>Creating literature</b>  <b>ACELT1798</b> Battie wrote a letter to Mrs Gonsha, explaining what had happened to his Pop and why he couldn't come to Grandparent's Day.  Drawing on their knowledge of Battie's character, his relationship with his grandfather and his worries about ruining Grandparent's Day, students could imaginatively write this letter from Battie's perspective.	<b>Interacting with others</b>  <b>ACELY1700</b> Over the course of two years, Grandparent's Day celebrations included: Debra-Jo's recorder performance; Rory's rap about grandparents; a slideshow about a school excursion; a mural about Battie's Pop's inventions; speeches; and a morning tea.  Students could evaluate the effectiveness of the Grandparent's Day presentations in terms of their intended audience and the purpose of the celebration.

LEVEL 6		
Literacy	Language	Language
<b>Interpreting, analysing, evaluating</b>  <b>ACELY1713</b> Battie finds it difficult to work up the courage to tell everyone that his grandfather won't make it to Grandparent's Day.  Students could discuss Battie's character development, looking at the orientation, complication and resolution in order to find the main idea of this episode.	<b>Expressing and developing ideas</b>  <b>ACELA1522</b> While Mrs Gonsha and the children busily prepare for the Grandparent's Day celebration, Battie hides from them to avoid conversations about his Pop.  Students could write a personal response to this episode, using complex sentences to link ideas, and to explain characters' purposes and behaviours.	<b>Language for interaction</b>  <b>ACELA1517</b> Fictional events are presented as a documentary in the mockumentary genre, and characters often speak directly to the camera to narrate the story.  Reflecting on the pieces to camera in this episode, students could differentiate between the characters simply reporting events, and the times where they provide a commentary – through either spoken language or body language.



### Episode 19 - The Cake Stall

#### Episode synopsis

When Melanie decides to have a cake stall to raise money for homeless puppies, Atticus gets jealous and sets up a rival fundraiser.

#### Episode description

When Melanie decides to have a cake stall to raise money for homeless puppies, she asks Debra-Jo and Tamara for help. After Mrs Gonsha rewards the girls, Atticus gets jealous and sets up a rival fundraiser; Battie's Dad has diabetes, which seems like a worthy cause. The children's fundraising efforts quickly deteriorate into a food fight that unfortunately finds its way to Mrs Gonsha's face.

#### Keywords

Altruism, Behaviour, Character, Friendship, Fundraising, Narrative, Relationships, Rewards, School, Self-awareness, Self-reflection, Social awareness, Social responsibility, Values

#### Series background

The *Little Lunch* television series was inspired by the original *Little Lunch* books by Danny Katz and Mitch Vane.



MELANIE  
Stubborn, morally courageous, and shy.



#### Target audience

The *Little Lunch* series is rated PG, and is suitable for middle and upper primary students.







LEVEL 3		
Literacy	Literature	Literacy
<b>Interpreting, analysing, evaluating</b> <b>ACELY1680</b> <p>The opening credits for each episode of <i>Little Lunch</i> conclude with a pen and ink illustration by Mitch Vane; for 'The Cake Stall', Mitch has drawn an animal on a plate.</p> <p>Before viewing the episode, and with the clip paused on this illustration, students could predict the potential meaning of the drawing in relation to the episode title.</p>	<b>Creating literature</b> <b>ACELT1601</b> <p>Debra-Jo suggests to Melanie that they could hold a cake stall the following day instead; it would have shortbread, caramel cupcakes, balloons and a banner.</p> <p>Drawing on their knowledge of the characters, settings and events from <i>Little Lunch</i>, students could write an imaginative text based on Debra-Jo's suggested cake stall.</p>	<b>Interacting with others</b> <b>ACELY1677</b> <p>Melanie wants to raise money for homeless puppies, Tamara would rather buy netballs for the school, and Rory suggests raising money to buy his aunt a lawnmower – her grass is really long.</p> <p>Students could research a charity or cause that they believe is worthy of fundraising, with the goal of planning and delivering a short factual presentation on the topic.</p>

LEVEL 4		
Language	Language	Language
<b>Text structure and organisation</b> <b>ACELA1490</b> <p>The children's disagreement ends in a messy food fight; as a consequence, Mrs Gonsha orders that they write stories about respecting food and each other.</p> <p>Reflecting on the structure of the narrative, students could discuss alternative resolutions for this episode; for example, the children could work together to clean up the mess, and resolve to work together on a future fundraiser.</p>	<b>Text structure and organisation</b> <b>ACELA1491</b> <p>Melanie holds a cake stall to raise money for homeless puppies, and Atticus sets up a rival fundraiser after hearing that she will be rewarded with a principal's award.</p> <p>Students could write a summary of the main events in this episode, using text connectives such as 'firstly', 'then', 'next' and 'finally' to link sections of their text and build cohesiveness.</p>	<b>Language for interaction</b> <b>ACELA1489</b> <p>Atticus states that diabetes is the perfect cause for fundraising because it has the word 'die' in it, so it sounds very serious.</p> <p>Students could use thinking verbs such as 'I believe' to express their opinions about the virtues of the suggested charities: homeless puppies, purchasing netballs, a possible disaster in an Australian city, replacing Rory's aunt's stolen lawnmower, and diabetes.</p>





LEVEL 5		
Literature	Literature	Literature
<b>Examining literature</b> <b>ACELT1611</b> Recalling foods that 'look disgusting but taste delicious', Tamara explains that: "A coconut is very yummy, but it looks like a tiny old man's head with hardly any hair."  Students could discuss and define similes, then compose their own creative similes about food that looks like something else; for example, 'Whole watermelons look like dinosaur eggs.'	<b>Creating literature</b> <b>ACELT1798</b> Debra-Jo convinces Rory that they have played 'super sandwich tiggy' before – a game with complicated rules about chasing others while holding a sandwich.  Students could draw on this idea to devise their own nonsense version of tiggy, and then write a list of rules for the new game.	<b>Responding to literature</b> <b>ACELT1609</b> When Atticus refused to shut down his rival fundraiser, Tamara and Debra-Jo stole the 'super sandwich' that had brought so many customers to his stand.  Students could pose and discuss questions related to the characters' questionable behaviours in this episode, such as: 'Were Tamara and Debra-Jo justified in stealing the sandwich since Atticus had been sneaky first?'

LEVEL 6		
Literacy	Literature	Language
<b>Interpreting, analysing, evaluating</b> <b>ACELY1713</b> Battie says that his dad has diabetes: "An illness where you have high blood sugar levels and you have to be careful of what you eat."  Students could use comprehension strategies to help interpret and make meaning of the text, such as sharing their prior knowledge of diabetes with a partner or the class.	<b>Creating literature</b> <b>ACELT1618</b> As a consequence for their messy food fight, Mrs Gonsha tells Atticus, Rory, Debra-Jo and Tamara that they must write a story about the importance of respecting food and each other.  Assuming the perspective of one of these four characters, students could imaginatively write the story that Mrs Gonsha demanded.	<b>Language for interaction</b> <b>ACELA1517</b> Explaining the purpose of her cake stall to Rory, Melanie implores: "You'll be helping the homeless puppies. Or else they'll have to sleep in a gutter. In the rain. In winter. Little freezing puppies in a gutter."  Students could discuss whether it was appropriate for Melanie to use subjective language with customers, or if objective language about animal welfare would have made her fundraising more successful.



### Episode 20 - The Walk-a-Thon

#### Episode synopsis

The children face the difficult task of finding the right partner to be their walking buddy for the walk-a-thon.

#### Episode description

The children face the difficult task of finding the right partner to be their walking buddy for the walk-a-thon. Tamara, determined to find the companion who will allow her to do the most laps, decides to interview for the position. Atticus – tired of being partnered with Rory, who always gets him disqualified – seems like the perfect candidate.

#### Keywords

Achievement, Behaviour, Character, Cooperation, Friendship, Identity, Narrative, Relationships, School, Self-awareness, Self-reflection, Social awareness, Storytelling, Teamwork

#### Series background

The *Little Lunch* television series was inspired by the original *Little Lunch* books by Danny Katz and Mitch Vane.



**TAMARA**  
Excellent at sport and not afraid to remind everyone.



#### Target audience

The *Little Lunch* series is rated PG, and is suitable for middle and upper primary students.







LEVEL 3		
Literature	Literacy	Literacy
<b>Responding to literature</b>  <b>ACELT1596</b> Tamara and Atticus want to find the perfect partners to be their walking buddies for the school walk-a-thon, and this means upsetting some of their friends.  Students could discuss the moral decisions Atticus, Tamara and Melanie made when choosing partners for this year's walk-a-thon.	<b>Creating texts</b>  <b>ACELY1682</b> Rory says the annual school walk-a-thon raises money for the teachers' Christmas party, but the funds actually support the school's Tanzanian sponsor child.  Students could learn more about Tanzania by using print and digital resources to research the country, its culture, and its people.	<b>Interacting with others</b>  <b>ACELY1677</b> Rory's poster about Africa looks like a carrot, but Melanie's poster is somewhat informative: it includes a map, African animals, and acacia trees.  Students could research Africa then deliver a short presentation to the class about their findings, including information such as: the continent's countries, population, geography or wildlife.

LEVEL 4		
Literature	Literature	Language
<b>Responding to literature</b>  <b>ACELT1604</b> Rory's bad behaviour in last year's walk-a-thon meant that he and Atticus were disqualified, so Atticus wants to team up with someone different this year.  Students could discuss how the scriptwriter encourages viewers to care about who Atticus chooses as his partner, focussing on his behaviour and his dialogue throughout the episode.	<b>Creating literature</b>  <b>ACELT1607</b> The children have different ideas about what constitutes a 'perfect' partner: Tamara wants to team up with the fastest walking buddy, and Atticus is looking for a partner who won't get him disqualified.  Students may write an imaginative text about who their perfect partner would be if they were taking part in the <i>Little Lunch</i> walk-a-thon.	<b>Language for interaction</b>  <b>ACELA1489</b> Tamara decides to conduct interviews during little lunch in order to find the perfect walk-a-thon buddy; anyone can apply, except people she has been buddies with before.  Students could discuss the degree of formality used in interviews compared to the everyday informal language that is used at school and home.





LEVEL 5		
Literature	Literature	Literature
<b>Examining literature</b>  <b>ACELT1610</b> <p>Everyone seems to have reservations about this annual school event: Melanie is worried about tripping over again, and Debra-Jo would rather participate in a read-a-thon.</p> <p>Students may discuss how the narratives of Tamara, Melanie, Atticus and Rory help the viewer understand the character's emotions and their behaviours.</p>	<b>Creating literature</b>  <b>ACELT1798</b> <p>The characters share their thoughts and feelings before, during and after the walk-a-thon, as well as additional information about Africa, Tanzania and sponsor children.</p> <p>Students could write an imaginary interview about the walk-a-thon between a reporter and one of the main characters: Melanie, Debra-Jo, Tamara, Atticus, Battie or Rory.</p>	<b>Responding to literature</b>  <b>ACELT1609</b> <p>Tamara abandoned Melanie when she fell over, Rory 'borrowed' Melanie's painting without asking, and he also collected his sponsorship money before the walk-a-thon.</p> <p>Students could pose and discuss questions about the morally suspect behaviours in this episode, including making judgements about the dilemmas the characters faced.</p>

LEVEL 6		
Literacy	Language	Literature
<b>Interpreting, analysing, evaluation</b>  <b>ACELY1713</b> <p>Tamara and Atticus are both trying to find the perfect walking partner: Tamara wants to team up with someone fast, and Atticus is looking for someone with impulse control.</p> <p>Students may use prior knowledge and information about the characters and events in <i>Little Lunch</i> to infer who might be the ideal partner for Tamara and Atticus and why.</p>	<b>Expressing and developing ideas</b>  <b>ACELA1523</b> <p>The walk-a-thon was a great success; everyone found a partner and enjoyed themselves, and they also raised a record-breaking amount of money for the school's sponsor child.</p> <p>Students could assume a main character's perspective to write about what happened before, during and after the walk-a-thon, focussing on simple past tense.</p>	<b>Literature and context</b>  <b>ACELT1613</b> <p>Debra-Jo believes that Mrs Gonsha loved hearing about her favourite craft hobbies in alphabetical order, but Mrs Gonsha's pained expression and sudden 'stitch' would suggest otherwise.</p> <p>Students may discuss their own positive or challenging experiences of working with a partner, and make connections to the characters' experiences.</p>



### Episode 21 - The Windy Day

#### Episode synopsis

During a very windy little lunch, Mrs Gonsha insists that the class comes inside to do yoga, much to Debra-Jo's horror.

#### Episode description

During a very windy little lunch, Mrs Gonsha insists the wildly behaving class comes inside to do some yoga. Debra-Jo is horrified at the thought of exercise during playtime, but Mrs Gonsha is determined to get the children to calm down and be tranquil. The yoga works, and before long the class is quiet and relaxed. Maybe too relaxed, as Mrs Gonsha discovers after she falls asleep.

#### Keywords

Behaviour, Character, Friendship, Humour, Identity, Narrative, Relaxation, School, Social Awareness, Storytelling, Wellbeing, Yoga

#### Series background

The *Little Lunch* television series was inspired by the original *Little Lunch* books by Danny Katz Mitch Vane.



#### Target audience

The *Little Lunch* series is rated PG, and is suitable for middle and upper primary students.

**MRS GONSHA**  
Extreme patience and a tendency to nod off in class.







LEVEL 3		
Literature	Language	Language
<b>Responding to literature</b>  <b>ACELT1596</b> Debra-Jo told Mrs Gonsha that she couldn't do yoga during little lunch because she didn't have her stretchy pants; and also, she didn't want to.  Reflecting on prior knowledge about Debra-Jo's character, students could discuss why she was against doing yoga, and suggest alternative calming activities that she might prefer.	<b>Text structure and organisation</b>  <b>ACELA1479</b> The outside scenes depicting the windy weather show Rory behaving like an ape, children falling over each other, and Mrs Gonsha looking particularly frazzled.  Students could write paragraphs about what was happening outside on the windy day, starting with a topic sentence and then developing each paragraph by elaborating on their topic sentences.	<b>Expressing and developing ideas</b>  <b>ACELA1484</b> Trying to get out of the enforced yoga session, Debra-Jo insinuates that Mr Haliotis – the school PE teacher – would not be happy about Mrs Gonsha using recess for yoga instruction.  Students could brainstorm useful vocabulary for expressing judgements about Debra-Jo's behaviour and dialogue in these scenes.

LEVEL 4		
Literature	Literacy	Language
<b>Examining literature</b>  <b>ACELT1605</b> During the windy little lunch, a frantic and windswept Mrs Gonsha demands: "I want everybody outside. I mean upside. I mean inside!"  Students may draw and discuss Mrs Gonsha's appearance, behaviour and speech at different points of this episode, and explore how the students reacted to her at these times.	<b>Creating texts</b>  <b>ACELY1694</b> Mrs Gonsha insists that everyone in the class comes inside to do yoga; she wants them to calm down and relax.  Students could use print and digital resources to research the benefits of yoga, then draft a text with their findings to share with the class.	<b>Language for interaction</b>  <b>ACELA1488</b> Tamara says that Battie's talks often result in Mrs Gonsha being "dozy, nodding off asleep", but the relaxing yoga made her "night time asleep".  Students may discuss how Mrs Gonsha's age, status and familiarity influenced the way the children interacted with her after she became 'too' relaxed and fell asleep in class.





LEVEL 5		
Literature	Literacy	Literacy
<b>Examining literature</b>  <b>ACELT1610</b> Alarmed by the wild behaviour of her students on the windy day, Mrs Gonsha insisted that everyone go inside for some relaxing yoga.  Students could identify the narrative voices of the students in this episode, and then discuss how the episode would be different if narrated from Mrs Gonsha's perspective.	<b>Creating texts</b>  <b>ACELY1704</b> When Debra-Jo attempts to talk Mrs Gonsha out of the little lunch yoga session, Mrs Gonsha sharply tells her to: "Be a cat. NOW."  Students could research yoga positions such as the 'Cat Pose' in a range of print and digital resources, then develop an informative multimedia text to share their findings with the class.	<b>Interacting with others</b>  <b>ACELY1700</b> Battie admits that his presentations are not very engaging: "Sometimes I nod off while I'm giving a talk."  Reflecting on their prior knowledge of Battie's character and oral presentations in their own class, students could suggest ways for Battie to enhance audience engagement during his 'talks'.

LEVEL 6		
Literacy	Language	Literacy
<b>Interpreting, analysing, evaluating</b>  <b>ACELY1713</b> Rory remarks about the 'wind' in the classroom when he learns about the noisy side effects of Mrs Gonsha's extreme relaxation – and then Mrs Gonsha issues a spelling test.  After viewing this episode, students could discuss and list the various complications that arise in the narrative, then use this list as the basis for a written summary of the main events.	<b>Expressing and developing ideas</b>  <b>ACELA1523</b> After realising that he fell asleep and missed out on hearing Mrs Gonsha break wind, Rory says, "I cannot believe I slept through the whole thing. I hate yoga."  Students could choose one character from this episode to write about, using expressive verbs to represent their actions both outside in the wind and inside during yoga.	<b>Interacting with others</b>  <b>ACELY1710</b> Consulting his book about weather, Battie explains: "The increase in positive ions when the wind blows may cause irrational behaviour, and result in a rise in accidents."  Using technology, students could collaboratively prepare a humorous debate to be presented to classmates and teachers: 'Kids should be able to behave wildly on windy days.'



### Episode 22 - The Body Bus

#### Episode synopsis

After the kids think they see a health van in the playground, Debra-Jo becomes anxious that she has head lice.

#### Episode description

After the kids see a health van parked in the playground, rumours fly about what it's doing there. Debra-Jo begins to act very strangely, and tries to create reasons for her to suddenly leave school. When she finally confesses to Mrs Gonsha that she thinks she might have head lice, and that the health van might expose her, Mrs Gonsha expresses surprise: there is no health van. So what is the mysterious bus in the playground?

#### Keywords

Behaviour, Character, Friendship, Health Identity, Narrative, Relationships, Rules, School, Self-awareness, Social awareness, Storytelling, Support

#### Series background

The *Little Lunch* television series was inspired by the original *Little Lunch* books by Danny Katz and Mitch Vane.



#### Target audience

The *Little Lunch* series is rated PG, and is suitable for middle and upper primary students.

DEBRA-JO

Smart, ambitious and organised, though some may call it bossy!







LEVEL 3		
Literacy	Language	Literacy
<b>Texts in context</b>  <b>ACELY1675</b> <p>Mrs Gonsha seems confused by Debra-Jo's out-of-character behaviour during little lunch, and empathetically asks her: "You've been acting like you're worried about something. Are you?"</p> <p>Working in pairs, students could discuss how Mrs Gonsha might be feeling about Debra-Jo's behaviour, and consider how the story would change if told from her perspective.</p>	<b>Text structure and organisation</b>  <b>ACELA1479</b> <p>Melanie and Tamara explain that the visiting health van tells students how to stay healthy: you need to exercise every day, and eat the right foods so you don't get sick.</p> <p>Students could write an informative text about staying healthy, using a separate paragraph for each idea, and a topic sentence at the beginning of each paragraph that predicts how that section will develop.</p>	<b>Interacting with others</b>  <b>ACELY1676</b> <p>Debra-Jo believes that she has head lice, and she is worried that everyone will find out if she undergoes a medical check-up in the Body Bus.</p> <p>Students could participate in a collaborative discussion about how they would support a friend in Debra-Jo's situation, building on and connecting ideas and opinions expressed by others.</p>

LEVEL 4		
Literacy	Literature	Language
<b>Interpreting, analysing, evaluating</b>  <b>ACELY1692</b> <p>Debra-Jo describes being scared, her friends say she is acting strangely, and Mrs Gonsha says she appears worried.</p> <p>Students could build their understanding of Debra-Jo's feelings by using a mind map to record the words, images and the sounds that represent her experience in this episode.</p>	<b>Creating literature</b>  <b>ACELT1794</b> <p>Debra-Jo exclaims, "I tried to break the phone rule, pretend I was sick and climb Battie's tree – all because of Peabody's Business Supplies."</p> <p>Students could collaboratively plan, compose, sequence and prepare an additional complication for Debra-Jo's narrative in 'The Body Bus', such as hiding in a junior school classroom to avoid the health van.</p>	<b>Language for interaction</b>  <b>ACELA1489</b> <p>In response to Rory's claim that he saw a documentary about human microchipping, Atticus asks him, "Was it a documentary? Or was it that movie about the robots that we watched at your birthday sleepover?"</p> <p>Students could discuss the differences between drama and documentary films, focussing on the use of recording, reporting and factual language in the documentary genre.</p>





LEVEL 5		
Literature	Language	Literature
<b>Responding to literature</b>  <b>ACELT1795</b> Debra-Jo takes her role as Incursions Monitor very seriously: "She organises us into boy-girl pairs, alphabetically," explains Battie.  Students could identify examples from this episode that characterise Debra-Jo as 'in control', and describe the effects of juxtaposing these behaviours with her fears about the Body Bus.	<b>Expressing and developing ideas</b>  <b>ACELA1508</b> Having fallen down from Battie's tree, Debra-Jo lies face-down on the tan bark with crooked glasses and messed up hair.  Students could write paragraphs about Debra-Jo's concerns, appearance and behaviours at different points of the episode, using related sets of nouns and adjectives to provide full descriptions.	<b>Responding to literature</b>  <b>ACELT1609</b> Panicked about the possibility of a health check in the Body Bus, Debra-Jo attempts to retrieve her phone from the classroom 'phone tub' so she can call her mum.  Students could discuss the dilemmas that Debra-Jo faced in this episode, whether she was justified in lying and attempting to break schools rules, and what other options she may have had.

LEVEL 6		
Language	Literature	Literacy
<b>Text structure and organisation</b>  <b>ACELA1518</b> Debra-Jo sees what she thinks is the health van, and starts to act quite strangely; this includes trying to climb a tree, going to the sick bay, and trying to leave school in the middle of the day.  Students may discuss how the authors in this series used humour and character embarrassment to amuse viewers, as well as offer insights into Debra-Jo's feelings.	<b>Creating literature</b>  <b>ACELT1618</b> Rory comes up with farfetched theories about the work of the Body Bus staff: they recruit children for secret Army missions; they collect dead bodies after virus outbreaks; and they microchip students to act as human GPS tracking devices.  Students could expand on one of Rory's theories to write an imaginative text that is aimed at entertaining and engaging their classmates.	<b>Interacting with others</b>  <b>ACELY1709</b> Atticus explains that the visiting health van educators talk to students about bullying and peer pressure.  Students could participate in a class discussion about why bullying and peer pressure are health issues, contributing to the conversation by clarifying ideas, developing and supporting arguments, and sharing their experiences and opinions.



### Episode 23 - The Election

#### Episode synopsis

When Rory announces that he wants to be the prime minister, Mrs Gonsha suggests they have their own election and that everyone run a campaign.

#### Episode description

When Rory announces that he wants to be the prime minister, Mrs Gonsha suggests that they have their own election. Debra-Jo runs against Rory, and Tamara – eager to run on a platform about sport – joins the campaign trail too. The three candidates must convince the entire class to vote for them. Just when Debra-Jo is looking like a shoo-in, she makes an unpopular election promise.

#### Keywords

Behaviour, Character, Elections, Friendship, Government, Identity, Justice, Leadership, Narrative, Relationships, School, Social awareness, Storytelling

#### Series background

The *Little Lunch* television series was inspired by the original *Little Lunch* books by Danny Katz and Mitch Vane.

**PG**

#### Target audience

The *Little Lunch* series is rated PG, and is suitable for middle and upper primary students.



**RORY**

Naughty, distracted and so very likeable.







LEVEL 3		
Language	Literature	Literacy
<b>Text structure and organisation</b>  <b>ACELA1478</b> Battie is the phone monitor, but he doesn't know what a phone monitor does, or even how to answer the phone.  Students could discuss the phone calls that their own school office may receive, analysing the purpose, audience and context of these hypothetical calls.	<b>Creating literature</b>  <b>ACELT1601</b> Debra-Jo, Rory and Tamara develop very different campaign speeches in their attempts to win the class election.  Students could write their own campaign speech by innovating on the speeches delivered by Rory, Tamara and Debra-Jo.	<b>Interacting with others</b>  <b>ACELY1677</b> Tamara gives a very, very long speech promising new sports facilities including more netball courts, a running track and a gym.  Students could plan and deliver their own campaign speech, focussing on their tone, pace, pitch and volume.

LEVEL 4		
Literacy	Literature	Language
<b>Interpreting, analysing, evaluating</b>  <b>ACELY1692</b> Rory thinks he is the assistant principal of the whole school; sometimes he also thinks he's an air force pilot, a cartoon character, and even the prime minister.  Students could draw and write about what their work would entail if they were the assistant principal of their own school.	<b>Creating literature</b>  <b>ACELT1794</b> Debra-Jo, Rory and Tamara all develop 'interesting' campaign speeches to convince the class to vote for them, and improve their chances of becoming prime minister.  Students could write and deliver their own campaign speech using a multimodal or digital format.	<b>Language for interaction</b>  <b>ACELA1488</b> Rory uses his campaign speech to convince everyone he should be prime minister.  Students could compare the informal language used in the classroom election to the formality of the language used in parliament and by the Prime Minister of Australia.





LEVEL 5		
Language	Literacy	Literature
<b>Text structure and organisation</b>  <b>ACELA1504</b> <p>The children all make different pledges in their speeches: Rory promises balloon animals, Tamara promises a swimming pool, and Debra-Jo promises extra homework every night.</p> <p>Students could discuss the audience and purpose of campaign speeches, and evaluate the persuasiveness of the three speeches delivered in this episode.</p>	<b>Creating texts</b>  <b>ACELY1704</b> <p>Rory wants to be prime minister so that he can do whatever he wants, but Mrs Gonsha points out that prime ministers have responsibilities to uphold.</p> <p>Students could use print and digital resources to research the Australian Prime Minister's roles and responsibilities, and their ability to do whatever they want.</p>	<b>Responding to literature</b>  <b>ACELT1795</b> <p>Debra-Jo delivers a convincing election campaign speech, promising healthy fruit on Fridays, more bike racks, and casual clothes day every Wednesday.</p> <p>Students could evaluate the appeal of Debra-Jo's various election promises, then discuss election promises that would appeal to their own classmates.</p>

LEVEL 6		
Literacy	Literature	Literacy
<b>Interpreting, analysing, evaluating</b>  <b>ACELY1713</b> <p>Mrs Gonsha believes it is important for everyone to take on leadership roles: Melanie is the garden monitor, Battie is the phone monitor, and Rory wants to be prime minister.</p> <p>Students could discuss the value of leadership experiences for senior students, and analyse why Mrs Gonsha might have assigned these particular leadership roles to each student.</p>	<b>Creating literature</b>  <b>ACELT1618</b> <p>Debra-Jo, Rory and Tamara fill their campaign speeches with popular – and one or two not-so-popular – election promises.</p> <p>Students could plan and write their own entertaining campaign speech and present it to the class.</p>	<b>Interacting with others</b>  <b>ACELY1710</b> <p>At Mrs Gonsha's insistence, everyone in the class has a leadership role: Tamara is the class sports captain, Atticus is the class representative, and Melanie is the garden monitor.</p> <p>Students could use technology to create a humorous presentation on the topic 'Everyone at school should have a leadership role.'</p>



### Episode 24 - The Corridor Outside 6E

#### Episode synopsis

When Max and Elsa, the weird twins, suddenly leave class without a note, a ridiculous rumour chain begins about what happened to them.

#### Episode description

When Max and Elsa, the weird twins, suddenly leave class without a note, everyone speculates as to why they disappeared. Before long, a ridiculous rumour chain is circulating. Battie, who knows the real reason the twins left, can't get the others to listen to him, but when Rory announces there has been a murder and seals off a crime scene, he can't take it anymore.

#### Keywords

Behaviour, Character, Manners, Mystery, Narrative, Problem solving, Relationships, School, Social awareness, Storytelling

#### Series background

The *Little Lunch* television series was inspired by the original *Little Lunch* books by Danny Katz and Mitch Vane.



#### Target audience

The *Little Lunch* series is rated PG, and is suitable for middle and upper primary students.



**BATTIE**  
The gentle, creative, daydreamer.







LEVEL 3		
Literacy	Literature	Literacy
<b>Interpreting, analysing, evaluating</b>  <b>ACELY1680</b> Atticus suggests that perhaps Max and Elsa were expelled from school for being twins, and then sent to a special 'twin school'.  Students could comment on the improbability of the different explanations for the twins' disappearance, referring to details in the episode for verification.	<b>Creating literature</b>  <b>ACELT1601</b> Melanie, Debra-Jo, Tamara, Atticus and Rory all come up with wild explanations for why the twins left school at 9:38am.  Drawing on the suggestions made by these characters for inspiration, students could create imaginative texts that provide alternative reasons for Max and Elsa's departure.	<b>Interacting with others</b>  <b>ACELY1676</b> Battie's mum says that it's rude to speak with your mouth full, and Debra-Jo exclaims that Battie spitting out chewed food is the rudest thing she's ever seen.  Students could participate in a class discussion about accepted social conventions for polite eating, sharing their own ideas and building on ideas expressed by others.

LEVEL 4		
Literature	Literature	Language
<b>Interacting with others</b>  <b>ACELY1676</b> Battie is conflicted about answering questions while eating his muesli bar: his mum says that it's rude to speak with your mouth full, and his dad says that it's rude not to answer people.  Students could examine techniques used in Battie's 'chewing' scenes to engage viewers and hold their interest, such as close up shots, camera angles and sound effects, and Battie's narration.	<b>Creating literature</b>  <b>ACELT1794</b> Having once seen a TV show called 'The Twins Who Shared a Heart', Atticus suggests: "What if Max and Elsa were once conjoined, and the doctor was SEWING THEM BACK TOGETHER?"  In small groups, students could plan, compose and film one of the many improbable explanations floated in the episode.	<b>Language for interaction</b>  <b>ACELA1488</b> Melanie saw a woman in a white shirt walking with Max and Elsa, and Tamara and Atticus enthusiastically build on this information: Tamara suggests there was a medical emergency, and Atticus explains that it was probably a heart operation.  Students could discuss how social interactions influence the way people engage with ideas and respond to others, such as using informal language with friends.





LEVEL 5		
Language	Literature	Literature
<b>Text structure and organisation</b>  <b>ACELA1504</b> <p>When Battie finally finishes his chewy organic muesli bar, he tells everyone what really happened to Max and Elsa: their mum took them to the dentist to get braces.</p> <p>Students could identify and discuss the narrative's orientation, and the various complications that arose in the story before Battie provided the above resolution.</p>	<b>Creating literature</b>  <b>ACELT1798</b> <p>Melanie and Rory may be watching too many crime shows on TV; they examine the available clues and decide that something sinister must have happened to the twins.</p> <p>Drawing on the characters, settings and events from this episode, students could experiment with the mystery or crime genres to write about an imagined event at their own school.</p>	<b>Responding to literature</b>  <b>ACELT1795</b> <p>When Debra-Jo was doing her Hall Monitor duties in the corridor outside 6E, the twins suddenly appeared at the end of the dark and quiet hallway.</p> <p>Reflecting on this scene and on the detective work done by the characters, students could use appropriate metalanguage to identify and discuss the various genres referenced in this episode.</p>

LEVEL 6		
Literacy	Language	Language
<b>Interpreting, analysing, evaluating</b>  <b>ACELY1713</b> <p>Debra-Jo saw the twins in the corridor at exactly 9:38am, and Atticus saw them outside the classroom window at 9:40am.</p> <p>Students could watch the episode and note specific literal information that fuels the children's speculation about Max and Elsa's disappearance.</p>	<b>Expressing and developing ideas</b>  <b>ACELA1525</b> <p>The children's improbable explanations for the twins' early departure from school include: expulsion, a medical emergency, and arrest for murder.</p> <p>Students could use evaluative language to rate the plausibility of the children's ideas – such as 'sensible', 'realistic', or 'ridiculous' – then discuss how vocabulary choices can express shades of meaning, feeling and opinion.</p>	<b>Language for interaction</b>  <b>ACELA1516</b> <p>Battie's mum tells him not to eat with his mouth full, and Atticus recalls his Dad asking, "What came first: the chicken or the egg?"</p> <p>Students could list and discuss the different sayings their respective families have, and discuss the origins of these phrases.</p>



### Episode 25 - The Gap Behind the Dumpster

#### Episode synopsis

Atticus decides to start a secret club with Rory, but Rory is terrible at keeping secrets. He invites everyone else to join, and Atticus' idea is ruined.

#### Episode description

Atticus decides to start a secret club with Rory, but after Rory invites everyone else to join, Atticus gets cross. Atticus insists on making strict rules for the club, but when everyone keeps breaking them, he loses his temper and kicks everyone out. It's only when he's all alone that Atticus remembers he actually hates strict rules himself, and he goes off to find his friends.

#### Keywords

Behaviour, Character, Conflict, Drama, Friendship, Identity, Relationships, School, Self-awareness, Self-reflection, Social Awareness, Storytelling

#### Series background

The *Little Lunch* television series was inspired by the original *Little Lunch* books by Danny Katz and Mitch Vane.



ATTICUS

Sweet, straight, nerdy, and always hungry.



#### Target audience

The *Little Lunch* series is rated PG, and is suitable for middle and upper primary students.





LEVEL 3		
Literature	Language	Literacy
<b>Responding to literature</b>  <b>ACELT1596</b> Atticus was really frustrated when his friends joined his secret club but wouldn't follow his rules, so he yelled at them and told them to leave.  Students could discuss then draw how Atticus and his friends might have felt in this scene, and how they might personally react in a similar situation.	<b>Expressing and developing ideas</b>  <b>ACELA1482</b> Rory is terrible at keeping secrets; so when Atticus starts a secret club, it doesn't remain a secret for very long.  Students could write about their favourite character in this episode, using a range of 'sensing' verbs to describe what the character may be thinking and feeling.	<b>Interacting with others</b>  <b>ACELY1676</b> No freestyle rapping, no bare feet, no singing: these are just a few of the rules Atticus created for his secret club.  Students may discuss and list ways that Atticus could have made the secret club more collaborative, such as allowing his friends to have input when creating the rules.

LEVEL 4		
Literature	Language	Literature
<b>Responding to literature</b>  <b>ACELT1604</b> Atticus is frustrated by not having his own space – but when he is finally alone, he realises he doesn't really like it.  Students could discuss Atticus' behaviour and speech at the start, middle and end of this episode, noting how he becomes more reflective at the end of episode.	<b>Expressing and developing ideas</b>  <b>ACELA1493</b> The schoolyard is very busy and sometimes it's hard to find a quiet place to relax without being interrupted.  Students could describe the settings in this episode, including the busy playground and Atticus' secret club, using noun groups and phrases to create rich descriptions.	<b>Responding to literature</b>  <b>ACELT1603</b> Atticus lost his temper, yelled at his friends, and then kicked them out of his secret club – but he didn't really mean to behave that way.  Students could discuss why they believe Atticus lost his temper with his friends, then reflect on and share an instance when they became angry and later regretted it.





LEVEL 5		
Literacy	Literacy	Literature
<b>Interpreting, analysing, evaluating</b>  <b>ACELY1703</b> Atticus is frustrated and wants to find his own space; this frustration is conveyed when he speaks to the camera, and also by his actions in the playground.  Students could examine the interplay between these two forms of communication, and their effectiveness in showing how Atticus was feeling at different stages of the episode.	<b>Creating texts</b>  <b>ACELY1704</b> Part of the excitement of a secret club is coming up with a fun name; Rory and Atticus suggested names including 'Stinks-like-a-toilet Club' and the 'Double Trouble Club'.  Students could plan and write a procedural text on how to start a secret club, focussing on using the appropriate text structure and language features.	<b>Responding to literature</b>  <b>ACELT1609</b> Atticus yelled at his friends out of frustration, and they ended up leaving his secret club.  Students could identify and discuss the dilemmas Atticus was facing, then share their opinions about whether or not he was justified in behaving this way.

LEVEL 6		
Literacy	Language	Literacy
<b>Interpreting, analysing, evaluating</b>  <b>ACELY1713</b> 'Get out! Get out of my club!' yelled Atticus, when he became frustrated with his friends.  Students might make a connection with a time when they, or a friend, felt frustrated and yelled, then reflect on what the ramifications were for them.	<b>Expressing and developing ideas</b>  <b>ACELA1525</b> Atticus just wanted somewhere quiet to sit and eat his lunch, but Rory invited everyone to join him.  Students could identify and list some of the evaluative language used to express the feelings of the main characters in this episode.	<b>Interacting with others</b>  <b>ACELY1709</b> Atticus insisted on making lots of strict rules for his secret club: it was his club, and he was the president.  Reflecting on Atticus' character and the events of this episode, students could offer opinions about why Atticus behaved the way he did, and why he became so frustrated with his friends.



### Episode 26 - The Relationship

#### Episode synopsis

Rory is bewildered and confused when he finds out that a grade six girl likes him, and Debra-Jo can't understand why she feels so cross about it.

#### Episode description

Rory is bewildered and confused when he finds out a grade six girl likes him. Although Battie and Atticus give some advice about what to do next, the boys decide they really need to ask the girls for help. Tamara and Melanie are excited for Rory but Debra-Jo can't understand why she feels so cross about it. And after Debra-Jo agrees to help Rory practise kissing, Rory can't understand what he feels at all.

#### Keywords

Attraction, Behaviour, Changes, Character, Friendship, Identity, Narrative, Relationships, School, Self-awareness, Social awareness, Storytelling

#### Series background

The *Little Lunch* television series was inspired by the original *Little Lunch* books by Danny Katz and Mitch Vane.



**RORY**

Naughty, distracted and so very likeable.



**PG**

#### Target audience

The *Little Lunch* series is rated PG, and is suitable for middle and upper primary students.





LEVEL 3		
Literacy	Language	Language
<b>Texts in context</b>  <b>ACELY1675</b> <p>Rory's friends use different strategies to come up with relationship advice for him: Tamara chants a school yard rhyme, Melanie consults a personality test, and Battie draws a mental list of pros and cons – complete with imagined lines for the imagined columns.</p> <p>Students could identify the advice given to Rory by each of the main characters, and determine who provided the most useful advice.</p>	<b>Expressing and developing ideas</b>  <b>ACELA1482</b> <p>Debra-Jo is initially repulsed when she learns about Georgia asking Rory out; but by the end of the episode, she agrees to kiss him.</p> <p>To consolidate their understandings of how time is represented through past tense, students could write about how Rory and Debra-Jo felt at the start and end of the episode.</p>	<b>Language for interaction</b>  <b>ACELA1477</b> <p>In the lead up to their kiss, Rory “had butterflies” but Debra-Jo was “as cool as a cucumber”.</p> <p>Students could brainstorm additional words or phrases to describe Rory and Debra-Jo's feelings or appearance in this scene, acknowledging that different word choices build different evaluations of the characters.</p>

LEVEL 4		
Literature	Literacy	Language
<b>Examining literature</b>  <b>ACELT1605</b> <p>Rory misunderstands the question when he is asked to explain how opposites attract: he accidentally blurts out that he likes Debra-Jo.</p> <p>Students could discuss how the <i>Little Lunch</i> writers make the story exciting and hold viewers' attention by focussing on the choices Rory is given, and on the choices he makes.</p>	<b>Creating texts</b>  <b>ACELY1694</b> <p>Battie and Atticus summarise this episode's events: “The first part of the story was that yesterday, a girl asked Rory out. The second part of the story is that yesterday, a girl kissed Rory. And that girl is Debra-Jo.”</p> <p>Students could rewrite this narrative from the perspective of one of the main characters, using simple, compound and complex sentences to express and combine their ideas.</p>	<b>Language for interaction</b>  <b>ACELA1488</b> <p>Battie interprets Rory's frantic and incoherent speech for Atticus: “I think he said he was playing soccer and some girls from grade six gave him a note. They ran back to some other girls and they were giggling.”</p> <p>Students could discuss the informal language Rory uses with his friends, and reflect on whether they use a similar ‘shorthand’ language with friends.</p>





### LEVEL 5

Literature	Literature	Literature
<b>Literature and context</b>  <b>ACELT1608</b> Melanie enthuses that her 'I Am Girl' magazines have the best quizzes: "Which cookie are you? Which dance style are you? Which enchanted creature are you?!"  Reflecting on the appearance and content of Melanie's magazine, students could examine the beliefs it conveys about girls' interests, then suggest alternative topics that would appeal to girls they know.	<b>Creating literature</b>  <b>ACELT1612</b> Battie's interest is sparked when Atticus describes Zoe's hair, eyes and hands: "Does she have other parts too? Or just hair and eyes and hands? Because that sounds like a VERY interesting type of girl."  Drawing on their knowledge of Battie's character and interests, students could discuss the traits that Battie's 'dream girl' might have, and then write a narrative about the pair meeting for the first time.	<b>Responding to literature</b>  <b>ACELT1795</b> Rory has been kissed by his mum, his nan and his aunties before, but never by an actual girl: he decides that he needs to practise.  Students could use relevant metalanguage to present their points of view about Rory's behaviour in this episode; for example, whether it was offensive or sensible to approach his friends about kissing practise.

### LEVEL 6

Literacy	Literature	Literacy
<b>Interacting, analysing, evaluating</b>  <b>ACELY1713</b> Most of Rory's friends thought that his note from Georgia was a bit of fun, but Rory was somewhat scared by the development, and Debra-Jo was confused by her own feelings.  Focussing on Rory and Debra-Jo's relationship, students could make inferences about the possible reasons the pair are reacting strangely to the note, and to each other.	<b>Creating literature</b>  <b>ACELT1800</b> Atticus says he has learnt a lot from the romantic comedies that his older sister watches: "You have be the opposite of her; that's the key to every romantic comedy. You have no chance of ever being together, because you're super different from each other, and then BOOM! Before you know it, you're together!"  Students could experiment with the text structure outlined by Atticus to write their own story about two very different people ending up in a relationship.	<b>Interacting with others</b>  <b>ACELY1709</b> Compared to the other boys, Atticus seems to know a lot about Zoe in grade six: her name, her hairstyle, and a mental picture of her eyes and hands.  Students could give their opinions on the author's reasons for portraying Atticus' feelings in this way, and then explore their personal reasons for accepting or rejecting the opinions shared by classmates.