

POSITIVE EDUCATION ENHANCED CURRICULUM BOOK WEEK 2025



Copyright © Institute of Positive Education, Geelong Grammar School, 2025

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the prior permission in writing of the Institute of Positive Education or as expressly permitted by law. Enquiries concerning reproduction outside the scope of the above should be sent to the Institute of Positive Education.

You must not circulate this work in any other form.

Links to third party websites are provided by the Institute of Positive Education in good faith and for information only. The Institute of Positive Education disclaims any responsibility for the materials contained in any third party website referenced in this work.

BOOK WEEK 2025: BOOK AN ADVENTURE

WHAT IS BOOK WEEK?



Book Week is Australia's annual celebration of reading and children's literature, running from 16 to 23 August. The 2025 theme, "Book an Adventure!", encourages kids to explore new worlds through stories, inspired by artist Jess McGeachin's imaginative map artwork. This year also marks 80 years of Children's Book Week inspiring young readers.

WHAT IS THE GUIDE FOR?

Our free PEEC Book Week resource features picture books from the Notable Australian Children's Books 2024 list. It helps you find great stories to share, with questions to spark fun conversations about the books and their themes.

HOW DOES THE THEME RELATE TO POSITIVE EDUCATION?

1. Adventure as Positive Engagement & Flow

Positive Education emphasises engagement, that flow state when we're fully absorbed in a meaningful activity.

The "Book an Adventure!" theme invites children to dive into imaginative journeys through storytelling, capturing that magical absorption in reading. In adventure stories, young readers often experience complete immersion, an ideal parallel to the Positive Education aim of fostering deep engagement and curiosity.

2. Building Positive Emotions & Wellbeing

Positive Education fosters positive emotions (like joy, hope, and gratitude) through intentional learning and wellbeing practices.

Adventure reading ignites wonder, excitement, and hope, nourishing those emotions. It encourages exploration and resilience; emotional states that are also nurtured in Positive Education's holistic wellbeing model.

3. Fostering Character Strengths & Purpose

Central to Positive Education is identifying and cultivating character strengths like courage, curiosity, kindness, and perseverance. The CBCA's theme embodies these traits: adventurers face unknowns bravely, show curiosity for new worlds, and learn to persist through challenges.

This mirrors the PERMA(H) model (Positive Emotions, Engagement, Relationships, Meaning, Achievement, and Health), particularly Purpose and Accomplishment, as children see themselves overcoming challenges alongside story protagonists.

BOOK WEEK 2025: BOOK AN ADVENTURE

4. Strengthening Positive Relationships

The Geelong Grammar School model for Positive Education highlights the importance of positive relationships, through sharing, collaboration, and empathy.

Adventure books often involve teamwork or building bonds between characters. Sharing stories (through classroom read-

alouds, book clubs, or dressing up) encourages students to connect over shared enthusiasm, fostering communal engagement and social wellbeing.

5. Accomplishment & Growth Through Narrative

The six pillars of Positive Education include Accomplishment—developing skills, mastery, and confidence.

Adventure narratives often feature quests or challenges that characters must overcome, modeling perseverance, problem-solving, and eventual success. Children vicariously celebrate those milestones, and may be inspired to undertake their own "quests" (whether creative, academic, or personal) throughout the Book Week activities.

6. Adventure as Exploration & Growth

Reading adventures opens doors to exploration of geography, ideas, history, and perspectives. Positive Education encourages exploration of one's own purpose and the wider world.

Just as Positive Education supports students to connect with meaning beyond themselves, this theme encourages reading across diverse landscapes – emotional, imaginative, and cultural.

Why It All Comes Together

"Book an Adventure!" acts as a launchpad for emotional richness, character development, social connection, and engaged learning...all pillars of Positive Education.

It invites children not just to passively consume a story, but to live it: to imagine themselves as explorers, collaborators, problem-solvers, and empathetic companions.

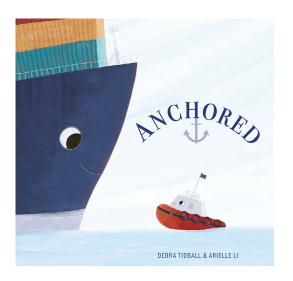
The CBCA's 80-year legacy of celebrating stories ties in with Positive Education's emphasis on embedded, school-wide positive cultures. Stories become tools for connection, resilience, and flourishing.

Practical Connections for Schools

- Read-Aloud Adventures: Teachers can draw connections between story events and elements of the PERMA(H) model. E.g., "When the hero faces fear, what strengths are they using?"
- Creativity & Growth Missions: Encourage students to write their own mini-adventure, highlighting a character strength or collaborative effort.
- Adventurer's Reflection: Use journaling to link reading journeys with students' real-life experiences. What challenges have they overcome? What character strengths did they use?



"ANCHORED"



Illustrator: Arielle Li Author: Debra Tidball Publisher: Exisle Publishing (EK Books)

Synopsis: Anchored tells the emotional story of a small tugboat, Tug, who learns to stay strong while his best friend, Ship, sails far across the ocean. Though they are apart, Tug discovers that true friendship stays "anchored" in your heart no matter how distant you are. With lyrical language and stunning illustrations that shift from soft skies to deep seas, the book evokes feelings of longing, connection, and resilience. This gentle tale helps young readers explore how we cope with separation and hold onto hope.

Questions (aligned to Bloom's Taxonomy)

Knowledge:

What are the names of the two main characters in the story?

Comprehension:

Why does Tug feel sad when Ship goes away?

Application:

Can you think of a time when you missed someone special like Tug missed Ship? What helped you feel better?

Analysis:

How do the colours in the illustrations help us understand Tug's feelings as the story goes on?

Synthesis:

If you were Tug, what might you do each day to stay connected to Ship while he is on an adventure?

Evaluation: Do you think Tug is brave? Why or why not?

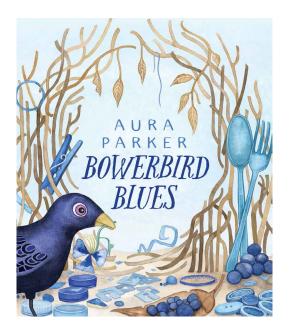
Application (Adventure focus):

Ship travels far across the ocean. If you were on an ocean adventure like Ship, what might you see or discover?

Synthesis (Adventure focus):

Create a new story where Tug decides to go on an adventure to find Ship. What might happen in your version of the story?

"BOWERBIRD BLUES"



Author & Illustrator: Aura Parker

Publisher: Scholastic Australia

Synopsis: In this poetic, visually rich picture book, a bowerbird sets off on a quest to find all things blue, believing that something is still missing from his life. He collects bottle tops, tags, and shiny bits of plastic, but nothing seems quite right. As the bowerbird searches, the story subtly raises questions about environmental impact and selfdiscovery. In the end, the bird finds something far more meaningful than objects—connection, belonging, and love.

Questions (aligned to Bloom's Taxonomy)

Knowledge: What colour is the bowerbird searching for in the story?

Comprehension:

Why do you think the bowerbird collects so many blue things?

Application:

Can you go on your own colour hunt? Choose one colour and try to find five items that match it around your home or classroom.

Analysis:

How do the illustrations help you understand what the bowerbird is feeling throughout the story?

Synthesis:

Imagine the bowerbird collected red objects instead. How might the story or message change?

Evaluation:

Do you think collecting all those plastic things was helpful or harmful? Why?

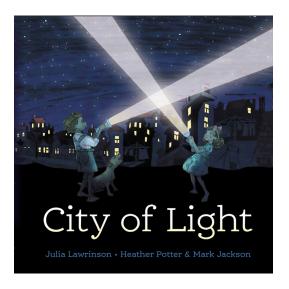
Application (Adventure focus):

The bowerbird goes on a long search. If you were going on an adventure to find something special, what would it be and where would you go?

Synthesis (Adventure focus):

Create your own version of the story: a different animal searching for a colour of their choice. What do they collect and what do they discover at the end?

"CITY OF LIGHT"



Illustrator: Heather Potter & Mark Jackson Author: Julia Lawrinson Publisher: Wild Dog Books

Synopsis: This historically based picture book celebrates a real event from 1962, when the people of Perth lit up their city so astronaut John Glenn could see it from space. The book captures the collective effort, community spirit, and pride that led to Perth being named the "City of Light." Through rich retro-style illustrations and lyrical storytelling, readers are transported to a moment of awe, unity, and hope. It's a story about dreaming big, working together, and reaching for the stars literally.

Questions (aligned to Bloom's Taxonomy)

Knowledge:

What did the people of Perth do so that John Glenn could see the city from space?

Comprehension:

Why did the people of Perth want to light up the city for John Glenn?

Application:

Imagine your town is celebrating a special event. What could you do to make it stand out?

Analysis:

How do the pictures and the text work together to show what life was like in 1962?

Synthesis:

If you could send a message to an astronaut in space today, what would you say or do to get their attention?

Evaluation: Do you think lighting up the city was a good idea? Why or why not?

Application (Adventure focus):

John Glenn went on an adventure into space. What kinds of challenges do you think he faced?

Synthesis (Adventure focus):

Write or draw your own space adventure. Who helps you? What do you see when you look down at Earth?

"WHEN I'M BIG"



Author & Illustrator: Karen Blair Publisher: Penguin Random House, Australia (Puffin Books)

Synopsis: In this heartwarming and humorous picture book, a little girl imagines all the things she'll do when she's "big." Her playful imagination explores both the exciting and overwhelming parts of growing up—riding rollercoasters, reaching high shelves, and even being too big to fit anywhere! Through spare, first-person text and emotive illustrations, the book gently navigates feelings of change and uncertainty, ultimately celebrating the joy of becoming an older sibling and growing into new roles with confidence and love.

Questions (aligned to Bloom's Taxonomy)

Knowledge:

What are some of the things the girl imagines she'll do when she is big?

Comprehension:

Why does the girl feel both excited and a little worried about growing up?

Application:

Can you think of something you're looking forward to doing when you get older?

Analysis:

How do the pictures help us understand the girl's emotions as she imagines being big?

Synthesis:

If you were writing a story about your own future, what would you include? Draw or describe one exciting scene from it.

Evaluation: Do you think being big is always better? Why or why not?

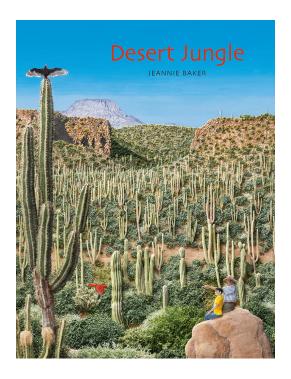
Application (Adventure focus):

The girl's thoughts take her on an imaginary adventure into the future. Where would your imagination take you?

Synthesis (Adventure focus):

Imagine you wake up tomorrow and you are suddenly a grown-up. What adventure would you go on and what challenges would you face?

"DESERT JUNGLE"



Author & Illustrator: Jeannie Baker

Publisher: Walker Books Australia

Synopsis: Desert Jungle is a visually stunning story about a boy who moves to the Sonoran Desert and at first finds it frightening and strange. Guided by his grandfather, he slowly begins to see the beauty and life that thrive in this hot, wild place. The book invites readers to look beyond screens and reconnect with the natural world. Through intricate relief collages and subtle narrative, *Desert Jungle* champions environmental awareness, intergenerational wisdom, and the awe of discovering nature's hidden magic.

Questions (aligned to Bloom's Taxonomy)

Knowledge:

Where does the boy go to live in the story?

Comprehension:

Why does the boy change his mind about the desert?

Application:

If you were visiting a new place that seemed scary at first, what could help you feel comfortable?

Analysis:

How do the illustrations change from the beginning to the end of the book? What does that tell you about the boy's journey?

Synthesis:

Imagine you are exploring a desert. What might you see, hear, or feel? Create a drawing or a short description of your adventure.

Evaluation: Do you think the desert is a good place to live or visit? Why?

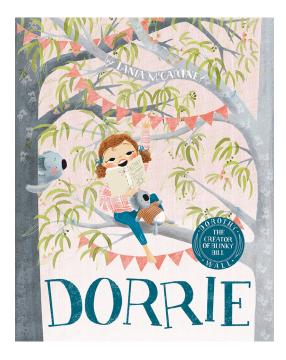
Application (Adventure focus):

The boy goes on an adventure into the desert. What kind of gear or supplies would you pack for your own desert adventure?

Synthesis (Adventure focus):

Write or illustrate a story about you and a family member discovering a wild place together. What lessons would you learn?Earth?

"DORRIE"



Author & Illustrator: Tania McCartney

Publisher: HarperCollins Children's Books

Synopsis: *Dorrie* is a beautifully illustrated biographical picture book about Dorothy Wall, the beloved creator of *Blinky Bill*. Through whimsical storytelling and rich visual detail, readers follow young Dorrie as she dives into her imagination, draws the world around her, and eventually becomes a celebrated author and illustrator. The book captures both Dorrie's inner creative adventures and the very real challenges she faced. It is a celebration of resilience, artistic vision, and the joy of making stories come alive.

Questions (aligned to Bloom's Taxonomy)

Knowledge:

Who is Dorrie and what is she known for creating?

Comprehension:

What does the book show us about Dorrie's childhood and imagination?

Application:

What is something you like to create—drawings, stories, or something else? How do you feel when you're making it?

Analysis:

How do the illustrations help show the difference between Dorrie's real life and her imagined adventures?

Synthesis:

Create your own character, like Blinky Bill. What kind of adventures would they go on?

Evaluation:

Why do you think it's important to tell stories like Dorrie's?

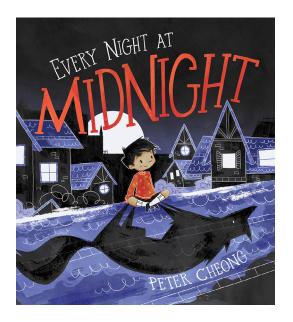
Application (Adventure focus):

Dorrie had adventures in her imagination. Where does your imagination take you when you read or draw?

Synthesis (Adventure focus):

Write or draw a story about a creative adventure—maybe your character jumps into their own drawing or book. What happens next?

"EVERY NIGHT AT MIDNIGHT"



Author & Illustrator: Peter Cheong

Publisher: Affirm Press

Synopsis: Every Night at Midnight is a whimsical and tender story about loneliness, identity, and finding friendship in unexpected places. Set in an apartment block, it follows a mysterious nighttime routine where something magical happens while the world sleeps. With soft rhythm and repetition, the text gently draws readers into the quiet wonder of a budding friendship. The illustrations are moody and magical, hinting at hidden stories behind lit windows and adding depth to a narrative full of imagination and hope.

Questions (aligned to Bloom's Taxonomy)

Knowledge: What time of day do the events in the story take place?

Comprehension:

Why does the main character go out at midnight?

Application:

Have you ever had a special routine or secret place that helped you feel calm or connected?

Analysis:

How does the artist use shadows and lighting in the illustrations to create mood or mystery?

Synthesis:

Imagine what happens the next night at midnight. Write or draw what you think the characters might do.

Evaluation:

Do you think the main character made a good decision to reach out to someone new? Why or why not?

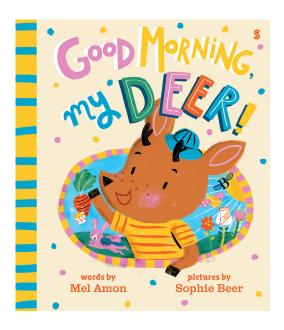
Application (Adventure focus):

Midnight can be a time for quiet adventures. If you could have a midnight adventure, where would you go?

Synthesis (Adventure focus):

Create your own midnight story about two people or animals meeting in a surprising place. What brings them together?

"GOOD MORNING, MY DEER!"



Illustrator: Mel Amon **Author:** Sophie Beer **Publisher:** Scribe Publications (Scribble Kids' Books)

Synopsis: Good Morning, My Deer! is a playful and pun-filled picture book that explores a child's morning through clever use of homophones and homonyms. Banjo's day is full of unexpected wordplay: greeting a deer instead of a dear, encountering a "hare" on his head, and more. The bright, cheerful illustrations match the story's wit and invite young readers to find and laugh at the visual puns. A final checklist of word pairs invites reflection, making it a fun way to explore language and meaning.

Questions (aligned to Bloom's Taxonomy)

Knowledge:

Can you name one homophone or pun from the story?

Comprehension:

What makes Banjo's day unusual and funny?

Application:

Can you come up with your own funny sentence using a word that has two meanings?

Analysis:

How do the pictures help explain the double meanings of the words in the story?

Synthesis:

Write or draw your own short story using at least two puns or homophones. What surprises will happen?

Evaluation:

Do you think using wordplay makes the story more fun or confusing? Why?

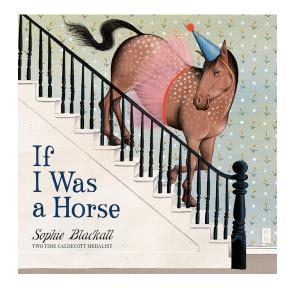
Application (Adventure focus):

Imagine Banjo's morning keeps getting sillier. What kinds of adventurous mistakes or mix-ups might happen next?

Synthesis (Adventure focus):

Create a new story where Banjo goes on a language adventure to a magical land where every word means something unexpected. What happens?

"IF I WAS A HORSE"



Author & Illustrator: Sophie Blackall

Publisher: Hachette Australia (Lothian Children's Books)

Synopsis: *If I Was a Horse* is a humorous and imaginative picture book that explores the joys and wild possibilities of imagining life as a horse. Through the eyes of a child, readers experience galloping to school, leaping over fences, and even sleeping standing up! Sparse, rhythmic text combines with intricate, whimsical illustrations to show how a child's day might unfold if they really were a horse. It's a playful celebration of imagination, freedom, and embracing one's uniqueness.

Questions (aligned to Bloom's Taxonomy)

Knowledge: What animal does the child imagine being in the story?

Comprehension: How would the child's day change if they were a horse?

Application: What animal would you like to be for a day? What would you do?

Analysis: How do the illustrations show the difference between real life and imagination?

Synthesis:

Make your own "If I was a..." story or drawing. What animal would you choose, and how would your day go?

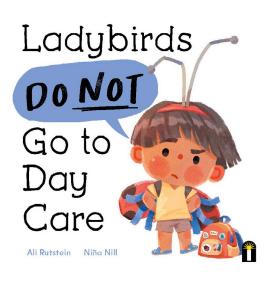
Evaluation: Do you think being a horse would be fun or tricky? Why?

Application (Adventure focus): If you were a horse on an adventure, where would you gallop to and what might you discover?

Synthesis (Adventure focus):

Create a story where you and your friends all turn into different animals and go on a wild adventure. What happens along the way?

"LADYBIRDS DO NOT GO TO DAY CARE"



Illustrator: Niña Nill **Author:** Ali Rutstein **Publisher:** Hardie Grant Children's Publishing (Bright Light)

Synopsis: Ladybirds Do Not Go to Day Care is a tender, imaginative story about a young boy named Ravi who is nervous about his first day of day care. Using his love for ladybirds and their characteristics, Ravi invents creative reasons why he shouldn't have to go. With patience and encouragement, his mother gently helps him face his fears, and Ravi learns that new experiences can be surprisingly joyful. Whimsical illustrations and humorous details add charm and relatability to this gentle story of courage and growth.

Questions (aligned to Bloom's Taxonomy)

Knowledge: What insect does Ravi pretend to be in the story?

Comprehension: Why doesn't Ravi want to go to day care?

Application:

Have you ever felt nervous about starting something new? What helped you feel better?

Analysis:

How do Ravi's pretend reasons (based on ladybirds) show us what he's really feeling?

Synthesis:

Create your own story about a child who pretends to be an animal to avoid something new. How does their day turn out?

Evaluation: Do you think Ravi was brave by the end of the story? Why or why not?

Application (Adventure focus):

Ravi imagines life as a ladybird. What kind of adventure could a tiny insect like a ladybird go on?

Synthesis (Adventure focus):

Imagine Ravi becomes a ladybird for real. What kind of exciting (or funny) adventures would he have at day care?

"LEAF-LIGHT, A STORY ABOUT CARING FOR EACH OTHER"



Author & Illustrator: Trace Balla

Publisher: A & U Children

Synopsis: *Leaf-Light* is a beautifully layered picture book that celebrates friendship, multicultural community, and environmental care. Blending narrative, Dreamtime storytelling, and nonfiction elements, the book follows a group of neighbours who come together to care for each other, rescue wildlife, and connect with Country after a bushfire. Trace Balla's distinctive illustrations—ranging from comic-strip panels to sweeping landscape spreads—invite readers to notice the little details of nature and human kindness. This is a thoughtful, heartfelt story that models resilience, healing, and the power of collective action.

Questions (aligned to Bloom's Taxonomy)

Knowledge:

What disaster brings the characters in the story together?

Comprehension:

How do the neighbours help each other and the animals after the bushfire?

Application:

Can you think of a time when you helped someone or saw a group work together for a good cause?

Analysis:

How does the author use different kinds of illustrations (like comic panels and landscapes) to tell the story?

Synthesis:

Imagine your neighbourhood has to work together after a big storm or fire. What would you do to help?

Evaluation: Do you think it's better to solve problems alone or with others? Why?

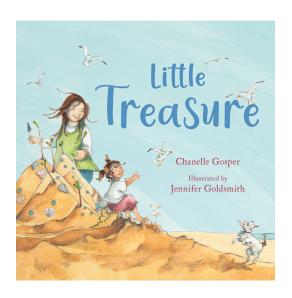
Application (Adventure focus):

The characters in *Leaf-Light* go on a real-life adventure to rescue animals and rebuild their homes. What would you need to bring on that kind of adventure?

Synthesis (Adventure focus):

Create a story where you and your friends go on a nature rescue mission. What do you find? Who do you help?What happens along the way?

"LITTLE TREASURE"



Illustrator: Jennifer Goldsmith **Author:** Chanelle Gosper **Publisher:** Hachette Australia (Lothian Children's Books)

Synopsis: *Little Treasure* is a sweet and lyrical picture book about the bond between a mother and child as they explore a beach together. With rhythmic rhyming text and whimsical, retrostyle illustrations, the story highlights the joy of imagination and shared adventures. As they search for shells and play by the shore, the mother gently encourages curiosity and wonder. The beach setting and poetic language create a peaceful, joyful tone that celebrates the magic of simple moments.

Questions (aligned to Bloom's Taxonomy)

Knowledge: Where does the mother and child go in the story?

Comprehension: What kinds of treasures do they find or imagine?

Application:

Next time you're at the beach or park, what little treasures could you collect or notice?

Analysis:

How do the pictures and the rhyming words work together to make the story feel calm and magical?

Synthesis:

Write or draw your own beach adventure with a parent or carer. What do you find? What games do you play?

Evaluation: Why do you think the story is called Little Treasure? What is the real "treasure" in the story?

Application (Adventure focus):

The mother and child go on a quiet beach adventure. What kind of adventure could you have in nature?

Synthesis (Adventure focus):

Imagine you find a message in a bottle at the beach. What does it say, and what adventure does it lead you on?

"MIZUTO AND THE WIND"



Illustrator: Luisa Gioffre-Suzuki Author: Kaye Baillie Publisher: MidnightSun Publishing

Synopsis: *Mizuto and the Wind* is a poignant and gentle story about grief and healing after a natural disaster. When a tsunami sweeps away Mizuto's father, he begins to notice the wind behaving differently—swirling, dancing, whispering memories. As Mizuto listens and reflects, the wind becomes a comforting presence, helping him carry love and memories forward. The emotional journey is beautifully expressed through poetic language and expressive, evolving illustrations that shift from greys to lush greens as Mizuto moves from sadness to hope.

Questions (aligned to Bloom's Taxonomy)

Knowledge: What natural disaster takes place in the story?

Comprehension:

How does Mizuto feel about the wind as the story goes on?

Application:

When you feel sad or miss someone, what helps you feel a little better—like the wind helped Mizuto?

Analysis:

How do the colours in the illustrations change from the beginning to the end of the book? What do those changes show?

Synthesis:

Imagine you could talk to the wind. What would it say to you? What story might it tell?

Evaluation: Do you think the wind really changed, or did Mizuto change? Why?

Application (Adventure focus):

The wind takes Mizuto on an emotional journey. If the wind took you on an adventure, where might it lead?

Synthesis (Adventure focus):

Create a story where the wind becomes a character that helps someone go on a quest or solve a problem. What role does the wind play?

"PAPER-FLOWER GIRL"



Illustrator: Mateja Jager Author: Margrete Lamond Publisher: WestWords (Dirt Lane Press)

Synopsis: *Paper-Flower Girl* is an evocative and poetic tale about creativity, power, and courage. The story follows a girl who makes delicate paper flowers, only to be confronted by a demanding giant who wants her to use her art for his purposes. Through her quiet determination, she resists his control and finds a way to stand strong while still creating beauty. With lyrical language and powerful, dreamlike illustrations, this book explores the importance of self-expression and the bravery to stay true to yourself.

Questions (aligned to Bloom's Taxonomy)

Knowledge: What does the girl create in the story?

Comprehension:

How does the giant try to control the girl and her paper flowers?

Application:

Have you ever made something creative that you were proud of? What did you do with it?

Analysis:

How do the illustrations help show the difference between the girl's gentle world and the giant's demands?

Synthesis:

Rewrite the ending: what could the girl do next with her flowers if the giant came back?

Evaluation:

Do you think the girl made the right choice to stand up to the giant? Why or why not?

Application (Adventure focus):

The girl's journey is quiet but brave. What kind of quiet adventure might someone go on using only their creativity?

Synthesis (Adventure focus):

Create a story where your artwork becomes magical and leads you on an adventure. What challenges would you face and what would you learn?

"PLAGUE"



Illustrator: Bruce Whatley Author: Jackie French Publisher: Scholastic Australia

Synopsis: *Plague* is a thought-provoking picture book told from the unique perspective of a locust. As the locust swarms across the land, the story reveals the devastating effects of human interference with nature—particularly when traditional wisdom is ignored. Minimal text and striking, earthy-toned illustrations combine to highlight the consequences of environmental mismanagement. The result is a powerful, visually driven narrative that encourages empathy and awareness of how ecosystems are connected and fragile.

Questions (aligned to Bloom's Taxonomy)

Knowledge: What type of insect is the narrator of this story?

Comprehension:

Why do the locusts become a problem in the story?

Application:

What could people do differently to better care for the land and prevent plagues like this?

Analysis:

How do the pictures help you understand the damage caused by the locust swarm and how it grew?

Synthesis:

Imagine you could speak to the locust. What questions would you ask it? What might it say?

Evaluation:

What lessons can we learn from the story about listening to Indigenous knowledge and caring for the environment?

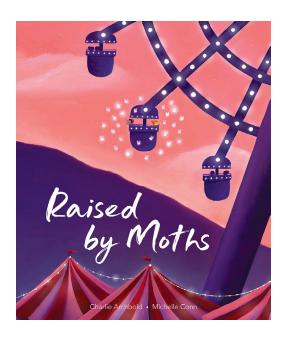
Application (Adventure focus):

The locust swarm travels far and wide. Imagine you're riding with the swarm—what do you see and feel?

Synthesis (Adventure focus):

Write a story about a child who joins an animal migration or natural phenomenon (like a plague or a storm) and what they learn from the journey.

"RAISED BY MOTHS"



Illustrator: Michelle Conn Author: Charlie Archbold Publisher: MidnightSun Publishing

Synopsis: *Raised by Moths* is a tender and imaginative story about two children who meet by chance on a ferris wheel. One of them shares a fantastical tale of being raised by moths—shining a light on themes of identity, belonging, and the need for safety and connection. With lyrical language and luminous illustrations filled with warm nighttime tones, the book gently touches on the experience of life before adoption and the healing power of friendship. It invites readers to wonder, empathise, and see magic in unexpected places.

Questions (aligned to Bloom's Taxonomy)

Knowledge: Where do the two children meet in the story?

Comprehension:

Why do you think the child says they were raised by moths?

Application:

Have you ever told or heard a story that helped someone feel safe or understood? What was it about?

Analysis:

How do the illustrations use light and dark to show mood or emotion?

Synthesis:

Imagine another child raised by a different creature—like owls or foxes. What kind of life would they describe?

Evaluation:

Do you think the story told by the child on the ferris wheel is real, or a way of expressing their feelings? Why?

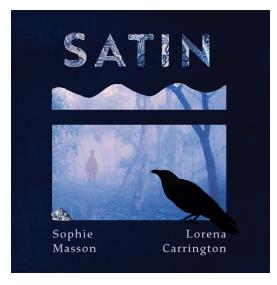
Application (Adventure focus):

If you were raised by moths, where might they take you on an adventure at night?

Synthesis (Adventure focus):

Write or draw your own magical tale that starts with a ride on a ferris wheel. Where does it go and who do you meet?

"SATIN"



Illustrator: Lorena Carrington Author: Sophie Masson Publisher: MidnightSun Publishing

Synopsis: Satin is a visually rich, lyrical tale inspired by the bowerbird's habit of collecting blue objects. With minimal, poetic text and ethereal illustrations dominated by deep blue and black tones, the story follows a mysterious, almost dreamlike journey. The themes of longing, beauty, and finding connection are layered beneath a symbolic story of collection and transformation. This is a picture book that invites quiet reflection and multiple interpretations, blending natural observation with emotional depth.

Questions (aligned to Bloom's Taxonomy)

Knowledge:

What color do satin bowerbirds love to collect?

Comprehension:

What feelings or ideas do you think the bird is expressing through its collection?

Application:

Have you ever collected something special? Why did it matter to you?

Analysis:

How do the illustrations and color choices help tell the story, even though there are few words?

Synthesis:

Create your own collection story. What would your character collect, and what would it say about them?

Evaluation: Do you think Satin's collecting brings happiness or sadness? Why?

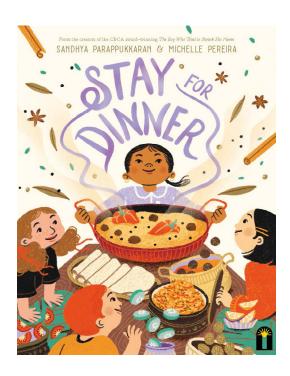
Application (Adventure focus):

Imagine Satin goes on a journey to find the final piece for its collection. Where does the adventure take it?

Synthesis (Adventure focus):

Write or illustrate a story about an animal that travels far and wide collecting beautiful things—but what do they discover in the end that's even more valuable?

"STAY FOR DINNER"



Illustrator: Michelle Pereira **Author:** Sandhya Parappukkaran **Publisher:** Hardie Grant Children's Publishing (Bright Light)

Synopsis: *Stay for Dinner is* a joyful and inclusive story about food, culture, and friendship. When a child invites friends over for dinner, each guest brings their own background, customs, and expectations to the table. As they share a meal and explore one another's traditions, they discover how much they have in common—and how fun it is to learn about different ways of doing things. With warm, expressive illustrations and a comforting tone, this book celebrates diversity and the connections that grow when we share stories *and meals.*

Questions (aligned to Bloom's Taxonomy)

Knowledge:

What event brings all the characters together in the story?

Comprehension:

How do the children's different backgrounds affect the way they approach dinner?

Application:

Think of a favourite food from your own culture or family. How would you describe it to a friend?

Analysis:

How do the pictures show the differences and similarities between each guest's traditions?

Synthesis:

Imagine you're hosting a dinner with guests from all over the world. What dishes would be served? How would you help everyone feel welcome?

Evaluation:

Why is it important to learn about other people's cultures and traditions?

Application (Adventure focus):

Imagine going on a food adventure—trying a meal from a different country each day. What would you try first and where would you go?

Synthesis (Adventure focus):

Create a story where a group of friends travels the world to collect recipes and bring them home for a big feast. What do they learn along the way?

"THAT BIRD HAS ARMS"



Illustrators: Niharika Hukku and Ronojoy Ghosh Author: Kate and Jol Temple Publisher: ardie Grant Children's Publishing (Little Hare)

Synopsis: That Bird Has Arms is a quirky and clever picture book about Roy, a bird who—quite unusually—has arms. At first, the other birds mock him, and Roy struggles with feeling different. But as the story unfolds, Roy's arms help him in surprising ways, and the flock slowly comes to accept and appreciate his uniqueness. With bright, humorous illustrations and playful text, the book explores themes of identity, inclusion, and celebrating what makes us different.

Questions (aligned to Bloom's Taxonomy)

Knowledge:

What is unusual about the bird named Roy?

Comprehension:

How do the other birds react to Roy at the beginning of the story?

Application:

Have you ever felt different from others? What helped you feel more comfortable?

Analysis:

How do the illustrations show the changing attitudes of the other birds throughout the story?

Synthesis:

Imagine you're an animal with an unusual feature—what is it, and how does it help you in a surprising way?

Evaluation:

Was it fair how Roy was treated at first? What would you have done if you were one of the other birds?

Application (Adventure focus):

Roy's arms make him different. Imagine he uses them to go on an adventure no other bird could. What might he do?

Synthesis (Adventure focus):

Create a story where a group of unusual animals—with funny features—go on a quest. What problems do they face and how do their differences help them?

"THE BLACK COCKATOO WITH ONE FEATHER BLUE"



Illustrator: Eloise Short Author: Jodie McLeod Publisher: Wollemi Press

Synopsis: The Black Cockatoo with One Feather Blue is a gentle, poetic tale about a bird who stands out—and how that difference leads to connection and kindness. While the cockatoo's unusual blue feather sets it apart, it also becomes a symbol of uniqueness and friendship when another bird reaches out with empathy. The story explores themes of identity, belonging, and the power of kindness. Beautifully illustrated with soft, natural colours and sweeping landscapes, this book inspires reflection and appreciation of both difference and togetherness.

Questions (aligned to Bloom's Taxonomy)

Knowledge: What is different about the black cockatoo in the story?

Comprehension:

How does the blue feather make the cockatoo feel?

Application:

Can you think of something that makes you unique? How do you feel about it?

Analysis:

How do the illustrations reflect the mood of the story and the emotions of the birds?

Synthesis:

Imagine another bird with a different unique feature. How might that bird's story go?

Evaluation:

Do you think being different is a good thing? Why or why not?

Application (Adventure focus):

Imagine the black cockatoo with one feather blue flies off on an adventure to find others like it. Where does it go and what does it discover?

Synthesis (Adventure focus):

Create a story about a flock of birds where each bird has one unique feature. What kind of adventure do they go on and what do they learn?

'You only get one chance at life and you have to grab it boldly.'

- BEAR GRYLLS



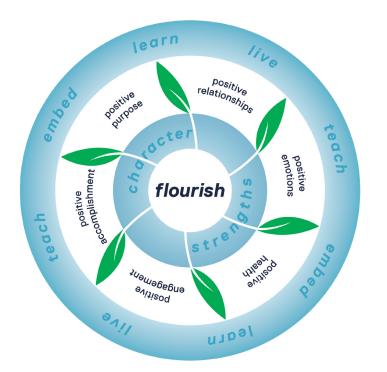


POSITIVE EDUCATION ENHANCED **CURRICULUM** SAMPLE LESSONS AND RESOURCES



WHAT IS PEEC?

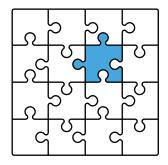
PEEC is an acronym for Positive Education Enhanced Curriculum. It is a curriculum that has been designed to support teachers, and value-add to their practice wisdom and experience in delivering Positive Education.



PEEC addresses the 'Teach' component of the GGS Positive Education model.

PEEC is not a replacement for the implicit Positive Education that takes place daily through pastoral care, coaching, teaching and every interaction that a teacher has with a student. It is an explicit curriculum that will be implemented in a strategic way during timetabled lessons.

We recognise that every classroom is different. The relationship and rapport that a teacher has with their students is the best Positive Education tool available, and that is why it is important to customise these lessons to best suit the needs of your students. For this reason, lessons are not scripted, nor do they include suggested times. These lessons are well-researched, but the personal stories and the safe environment that a teacher facilitates is of paramount importance.



PEEC is a small but important part of what teachers do.



WHY PEEC?

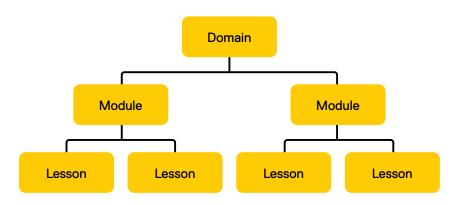
With 26% of young people in Australia experiencing mental health problems, everyone in the field of education would agree that there is need for preventative measures that empower and equip students to deal with the growing complexity of the world today. Our educational institutions are already doing wonderful things to assist our young people; however, the time has come to streamline, consolidate and enhance how we are educating our students. Due to the growing pressure placed on teachers, a robust, research and evidence-based support is needed, and PEEC is the response.

DEVELOPMENTAL SCOPE AND SEQUENCE

The Developmental Scope and Sequence chart provides a 'big picture' perspective to help contextualise the learning that should occur in your particular classes. This document is a teacher resource and has been developed in consultation with teachers and developmental psychologists. It also aligns with IB, EYLF, SELS and ACARA.

STRUCTURE

The six domains of this curriculum have been determined by the GGS Positive Education model. Under each domain sit four Enrichment Modules. The lessons fit under these modules. Whilst the lessons have been written so they are discrete and can be delivered as stand-alone lessons, we have provided a suggested practical sequence in which the lessons could be implemented.



Structure of PEEC



What is PEEC?

PEEC is an acronym for Positive Education Enhanced Curriculum. It's a curriculum that's been designed to support teachers, and value-add to their practice wisdom and experience in delivering Positive Education. PEEC isn't a replacement for the implicit Positive Education that takes place daily through pastoral care, coaching, teaching, and every interaction that a teacher has with a student. Rather, it is an explicit curriculum designed to be implemented in a strategic way during timetabled lessons.

Who is PEEC for?

PEEC is for any school that is committed to the wellbeing of their students. Ideally, schools involved will have some understanding of Positive Education concepts and may have undertaken some professional learning in this regard.

What year levels can use PEEC?

We've created content suitable for Early Years programmes (four years of age) all the way to Year 12 (18 years of age).

How many lessons are in PEEC?

There are 60 individual teachable moments for the Early Years and 21 lessons per year level from Foundation (5 years of age) through to Year 12. However, each lesson from Foundation to Year 12 contains a 'Boost It!' option which, if implemented alongside the entire lesson, has the potential to expand each individual lesson into two lessons. This means our Early Years to Year 12 curriculum contains the equivalent of over 600 lessons.

There are also additional lessons available for special days throughout the year, such as 'International Day of Happiness' and 'World Mental Health Day.'

How long is each lesson?

Our Early Years curriculum contains bite-sized activities that could range from 10 to 15 minutes in length. Our Foundation to Year 12 lessons are designed to be approximately 45 minutes in length. However, the delivery of this content is flexible and could easily be shortened or lengthened depending on your school's timetable.

What do you mean by explicit, stand-alone lessons?

Implicit teaching involves weaving the concepts of Positive Education throughout other subject areas. For example, talking to students about grit and persistence in Mathematics or resilience during sport coaching. Whereas explicit teaching involves teaching the specific skills and knowledge involved in Positive Education in a structured way.

Our lessons are 'stand-alone' because they're designed so they can be taught individually, rather than in a strict order, giving you the greatest ability to customise and tailor areas of focus for your students.



What topics are included?

The following table depicts the structure of the Domains and Enrichment Modules within PEEC.

POSITIVE RELATIONSHIPS	POSITIVE EMOTIONS	POSITIVE HEALTH	POSITIVE ENGAGEMENT	POSITIVE ACCOMPLISHMENT	POSITIVE PURPOSE
Empathy and Compassion	Emotional Intelligence	Mind-Body Connection	Creativity	Decision Making	Caregiving
Forgiveness	Gratitude	Physical Wellbeing	Curiosity and Interest	Goal Orientation	Character Development
Leadership and Teamwork	Positivity	Self-Knowledge	Flow	Grit and Persistence	Core Values
Kindness and Connections	Self-Control	Resilience	Motivation	Mindsets	Sense of Meaning

What topics do you teach at different age groups?

The teaching of our Enrichment Modules, or topics, is not evenly-weighted across each year level. We used developmental research related to Social and Emotional Learning, as well as the collective practice wisdom of a number of experienced teachers, to determine where these concepts could ideally be taught.

For example, our research showed that Emotional Intelligence was something that needed to be heavily taught in the younger years, exploring core values was a concept largely suited to older age groups, but the themes involved in Leadership and Teamwork needed to be studied across the board.

In what order should I teach these topics?

The emphasis you place on each topic, and the order in which each Enrichment Module is taught, should be determined by your school context. However, we do provide a suggested practical sequence as part of our full curriculum that could be used as a guide.

What kinds of strategies do your lessons employ?

Our lessons utilise a range of hands-on high impact teaching strategies that have been scientifically proven to enhance student understanding. A complete list of strategies is provided as an appendix in the full version of the curriculum.

Do I have to teach every lesson exactly as it is written?

No – we recommend that you tailor each lesson to the specific students in your class. If you know they won't respond well to a whole class debate, then change the activity to something more suitable that still meets the desired learning intentions for that lesson.



Can you please share your Developmental Scope and Sequence?

We've created a developmentally-appropriate scope and sequence chart that includes developmental outcomes across all year levels from Early Years (four years old) through to Year 12 (18 years old).

This Scope and Sequence has been mapped across a number of frameworks, including the Australian Curriculum, Early Years Learning Framework, Social and Emotional Learning and the International Baccalaureate programme (PYP, MYP and DP). Our Scope and Sequence is available as part of the full version of our curriculum.

Should Positive Education be taught on a weekly or fortnightly basis?

In essence, yes! Students at Geelong Grammar School have engaged in timetabled Positive Education lessons on a weekly or fortnightly basis, depending on their age and stage. However, this will vary according to your particular school context.

How do I find the time?

In order to find the initial time in the school timetable for Positive Education lessons, we decided to teach slightly less Mathematics and Science. However, this did not have a negative impact on students' academic results. As the research shows, if you improve student wellbeing, you also improve their grades.

What other resources would you recommend to use alongside the curriculum?

Each lesson contains a prompt for teachers to identify a Brain Break and a Mindful Moment that they believe would best suit their class.

Brain Breaks are escalating or positively priming activities that enhance positive relationships within your classes and generate positive emotions. Mindful Moments are de-escalating, calming activities designed to centre students. Copies of our 'Brain Breaks' and 'Mindful Moments' pocketbooks can be ordered in our online shop.







Why Invest in PEEC?

As educators, we are all passionate about enhancing the wellbeing of the students in our care. With 26% of young people in Australia experiencing mental health problems, everyone in the field of education would agree that there is a need for preventative measures that empower and equip students to deal with the growing complexity of the world today.

Our vision is to help schools place wellbeing at the heart of education, and our curriculum seeks to address the needs of both teachers and students within the context of each school. Our flexible curriculum is designed to save teachers time and can, therefore, reduce stress. Our hope is that PEEC will improve the wellbeing of both the students and the staff at your school.

We'd like to think that by the time our students graduate, after engaging in explicit Positive Education curriculum from Early Learning through to Year 12, we've helped to shape well-rounded young adults who are well-equipped for life. However, there are a number of wellbeing curricula available, so why should you choose ours?

Based on science

Our curriculum content is firmly based on the science of wellbeing, underpinned by research in the fields of Positive Psychology, Cognitive Behavioural Therapy and Acceptance Commitment Therapy.

Developmentally Appropriate

Teach concepts and activities that are developmentally appropriate for the social and emotional development of children at different ages and stages. We have created a Developmental Scope and Sequence that describes a logical and sequential continuum for students' understanding.

Curriculum Mapping

Our curriculum aligns with the IB programme (PYP, MYP and DP), Early Years Learning Framework, Social and Emotional Learning and the Australian Curriculum. This means these frameworks complement our curriculum, rather than compete with it.

Scientific Summaries

Need to refresh your understanding of 'Resilience' or 'Flow'? Our one-page summaries condense key research into an easy-to-read guide so you can feel well-equipped to teach the content with confidence.



Flexible Lessons

Lesson delivery and timing is completely flexible, as the lessons aren't scripted and activities don't include mandated timing. You can use the Teaching Tools provided to easily change activities, and you can also leave out activities or opt to extend them, based on the students in your class.

Flexible Topics

Each learning opportunity can be taught as a stand-alone lesson. This means that you're able to teach our Enrichment Modules (topics) in whatever order makes the most sense for your particular context.

Extra Content

Use our 'Boost It!'TM option as a take-home activity or to expand the lesson so that, in combination with all the activities provided, each lesson easily becomes two!

Save Time

The legwork has been done for you! With the equivalent of over 580 lessons already prepared (in the full version from Early Learning-Year 12), you can focus your time and energy on your students, rather than on curriculum creation.

Bonus Material

Although our curriculum is hands-on and interactive in nature, we do provide worksheets and scaffolds that can be used as part of your lessons.

Extra Resources

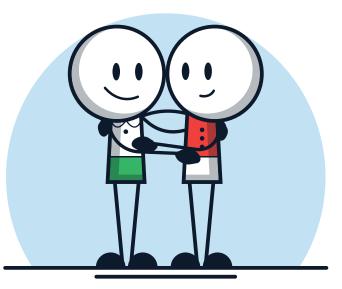
Need a great picture book on the topic of 'Mindsets'? Our curriculum appendix includes a number of helpful resources, including an extensive list of children's literature that can be used across our different Enrichment Modules.

Assessment Opportunities

Use the included assessment opportunities to gauge students' understanding through formative and summative assessments.

Tried and Tested

Our curriculum has been trialled not only across all our campuses but in government and nongovernment schools both in Australia and around the world. These teachers have used their collective practice wisdom to help mould and shape PEEC into what it is today.



'Optimism is the faith that leads to achievement. Nothing can be done without hope and confidence.'

- HELEN KELLER

LESSON PLAN INFORMATION

PEEC ICONS

EXPLANATION

You'll notice the PEEC lesson plans include the following icons, which are designed to support teachers' preparation. The icons indicate that some specific equipment may be required and provide a visual gauge of the variety of activity types that appear in each lesson.

ICONS AND DESCRIPTION



Collaboration

An activity that requires students to work in pairs or a small group.



Reading

There is reading to be done by the students (or to the students by the teacher for younger year levels).



Writing

Students are required to write or draw as a part of their engagement in this activity.



Technology

Technology, such as a tablet, computer or laptop, is required for this activity.



Music

Equipment is needed in order to play a song to the class.



Questioning

Open-ended questions that could be asked of the students.

ANNOTATED LESSON PLAN



teaching tools (see Appendix)

TEACHING AND LEARNING OPPORTUNITIES

EMOTIONAL INTELLIGENCE

'Let's not forget that the little emotions are the great captains of our lives and we obey them without realising it.'

- VINCENT VAN GOGH



TEACHING IDEAS

Domain: Positive Emotions **Module:** Emotional Intelligence

DEVELOPMENTAL OUTCOME

→ Displays an awareness of their own emotional state and an ability to identify others' emotions using situational or expressive cues

MINDFUL MOMENT

BRAIN BREAK

STRATEGIES AND QUESTIONS

ACTIVITY 1 - THE FEELINGS SONG

Resources: Audiovisual equipment

- Play 'The Feelings Song' https://www.youtube.com/watch?v=UslSd1AMNYU (3:12).
- Students use their facial expressions, body language and posture to demonstrate each of the feelings.
- **Questions could include:** What other feelings do you know of? What do they look like? What do they sound like? What do they feel like? What makes you feel this way?

Success criteria: Listen carefully, take turns talking

ACTIVITY 2 - EMOTIONAL ART

Resources: Pencils, paint, brushes, water, smocks and paper

Ask students what they think the term 'emotion' means. What kinds of emotions do we experience on a day-to-day basis?

TIP: Use the terms 'emotions' and 'feelings' interchangeably.

Ask students how certain colours make them feel and why. Ask students what kinds of lines they can see or draw (e.g. straight, jagged, squiggly, zig-zag, etc.) Prepare students by asking them to draw lines based upon certain feelings, e.g. draw happy lines, angry lines, etc. Once everyone is ready, begin working with the paint. Everyone can then decide on an emotion or feeling, which they will express using various paint colours, lines, textures and shapes.

Once everyone has finished their artworks, students could view and appreciate each other's work.

Questions could include: Can you find someone's work that expresses the same emotion that you chose? What are the similarities and differences? Can you guess what emotions other people chose to paint?

Success criteria: Watch and listen carefully, be creative

ACTIVITY 3 - NAME THAT EMOTION

À

À

Resources: Audiovisual equipment, magazines or newspapers, scissors, paper, glue

- Play 'Sesame Street: Name That Emotion with Murray!' https://www.youtube.com/watch?v=ZxfJicfyCdg (5:21).
- Use pictures, words and facial expressions to explain the terms: happy, sad, excited, angry, anxious and grouchy. Ask students to demonstrate what these emotions look like.
- For the next part of the activity, it's best to simplify the task to two emotions (but you could include more). Ask students to go through magazines and newspapers and cut out pictures of people who look happy and people who look sad. In small groups, students can stick their pictures on two collaborative posters one for happy pictures and one for sad pictures.

Success criteria: Listen carefully, choose pictures that match the emotions

ACTIVITY 4 - NERVOUS DRUMMING

Resources: Audiovisual equipment

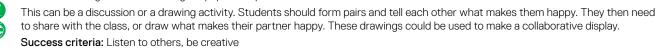
Play 'We're Going on a Bear Hunt | Popular Song for Preschoolers | The Kiboomers' <u>https://www.youtube.com/watch?v=5_ShP3fiEhU</u> (3:19).

Have students sit in a circle on the floor and drum on the floor to mimic their heartbeat. Ask the students to help you retell the 'Bear Hunt'. Start by asking how their heart would beat if they were relaxed, then happy, then excited. Discuss that these emotions make us feel good and usually something good has happened to make us feel this way. Now ask the students to 'drum' a scared, nervous or anxious heartbeat. Discuss the physical changes in their bodies, and how they can use this energy to create a something positive - in this case, a really cool drumming sound.

Success criteria: Watch and listen carefully, be creative

ACTIVITY 5 - WHAT MAKES YOU HAPPY?

Resources: Magazines, scissors, glue, paper and pencils



GRATITUDE

'Piglet noticed that even though he had a very small heart, it could hold a rather large amount of gratitude.'

– A.A. MILNE





Phase: 1 (Age: 5 years old) Domain: Positive Emotions Module: Gratitude

DEVELOPMENTAL OUTCOME

→ Identifies opportunities for gratitude in their own life and expresses an appreciation for nature

LEARNING INTENTION

→ Express gratitude for different experiences

ASSESSMENT OPPORTUNITIES

→ Students' contributions during circle time

RESOURCES

è

1

- → Audiovisual equipment
- → Coloured paddle pop sticks
- \rightarrow 'Grateful Game' chart (provided)

BRAIN BREAK

→ Pencils/crayons

 \rightarrow Paper

→ 'Grateful Kid' statements

MINDFUL MOMENT

STRATEGIES AND QUESTIONS

Optional: Play 'Thanksgiving Song-I'm Thankful For What I've Got' <u>https://www.youtube.com/watch?v=Pl0AkJ8PCL4</u> (2:53) as students enter the room, or use it as a lesson transition.

INTRODUCTION - WHERE THE LESSON IS GOING AND WHAT IS EXPECTED?

Big questions: What are we learning about? Why?

Introduce the learning intention and contextualise the lesson for your class.

ACTIVITY 1 - GRATEFUL KIDS

Discuss the meaning of thankfulness and gratitude, to ensure students have a clear understanding of these terms. Play 'I am Grateful kid video' <u>https://www.youtube.com/watch?v=6yuQXUn3MEg</u> (0:50). Explain to students that they will be able to record what they're grateful for during this lesson.

Questions could include: What are you grateful for? Why are you grateful for that? How could your life be different without that thing/ person/concept?

Success criteria: Watch and listen carefully, take turns, listen to others

ACTIVITY 2 - CIRCLE TIME GRATITUDE

Explain and model the 'Grateful Game', using the provided sheet. Students sit in a circle with a pile of coloured paddle pop sticks in the centre. They then take turns to select one of the paddle pop sticks and share something for which they are grateful. Students may then keep the paddle pop stick as a symbol of the many things they have to be grateful for.

Success criteria: Take turns, listen to others

ACTIVITY 3 - WWW DRAWINGS

Explain the concept of 'What Went Well' – that it is a reflective activity used to highlight past positive experiences. Students are to select something from today that went well, whether it is at home or school, in the classroom or the playground. They then draw this event and, after a given amount of time, share their WWW with a partner. During this time, you could film students' 'Grateful Kid' statements.

You might like to play some appropriate music quietly in the background, while students are working. E.g. 'Thankful' by Josh Groban.

Success criteria: Select a past positive event, work quietly and independently

REFLECTION - RETHINKING AND REVISING

Big Ideas: What have I learnt about being grateful?

See above for the filming of students' 'Grateful Kid' statements. Success criteria: Take turns, listen to others

GRATEFUL GAME





© Institute of Positive Education | 19

'Gratitude to gratitude always gives birth.'

- SOPHOCLES



GRATITUDE WALL

→ Experience the benefits of savouring

→ 'So What? Now What?' reflections

→ Paper and pens **BRAIN BREAK**

Phase: 6 (Ages: 15-16 years old) Domain: Positive Emotions Module: Gratitude

DEVELOPMENTAL OUTCOME

→ Understands and appreciates the reciprocal effect of expressing gratitude, and the personal benefits of savouring

LEARNING INTENTIONS

→ Express gratitude for the good things around them

ASSESSMENT OPPORTUNITIES

- → 'Leaderless Discussion' responses
- → Contributions to the 'Gratitude Wall'

RESOURCES

À

→ Audiovisual equipment

MINDFUL MOMENT

STRATEGIES AND QUESTIONS

Optional: Play 'Be Ok' by Oh Honey as students enter the room, or use it as a lesson transition.

INTRODUCTION - WHERE THE LESSON IS GOING AND WHAT IS EXPECTED

Big questions: What are we learning about? Why?

Introduce the learning intentions and contextualise the lesson for your class.

ACTIVITY 1 - SAYING THANKS

- Watch the following clip: 'Watch kids prank favorite teacher all to set up heartfelt surprise Video' https://www.youtube.com/watch?v=0lxFkYmLTHk (5:57).
- Engage in a 'Review and Rip' activity using the following questions:
- Does showing gratitude benefit the recipient more than the initiator? 'What makes you say that?' 1.
- 2. In what ways can savouring or reflecting on gratitude improve your wellbeing?
- 3. How can showing gratitude change your attitude?
- Why does gratitude help you to flourish? 4.

Success criteria: Listen carefully, take turns talking

ACTIVITY 2 - LEADERLESS DISCUSSION

Discuss the words: 'materialistic', 'languish', 'grateful' and 'flourish', to ensure students have a common understanding of key terms. Display the following quote and engage in a 'Leaderless Discussion': 'Materialistic youth seem to be languishing while grateful youth seem to be flourishing.' Froh, Emmons, Card, Bono & Wilson, (2011). Success criteria: Listen carefully, take turns talking

ACTIVITY 3 - GRATITUDE WALL

Students work in groups to brainstorm ideas for creating a Gratitude Wall. This could be created in a display case in the playground or in a classroom. Ideas could include: a collection of 'What Went Wells', annotated photos, inspirational quotes, gratitude memes, etc. Students could create items for the wall as homework over the following week and the display itself could be created in a subsequent lesson.

'60-Second Think': In what ways is creating a 'Gratitude Wall' a form of savouring?

Visit each group, giving feedback, guidance and encouragement as needed. Students from different classes could reflect on what they have learnt from viewing other classes' Gratitude Walls.

TIP: If needed, extra time could be created for this activity by not engaging in Activity 2.

Success criteria: Be creative, be genuine, be honest

REFLECTION - RETHINKING AND REVISING

Big Ideas: What have I learnt about gratitude and savouring?

Students engage in a 'So What? Now What?' reflection. Success criteria: Think carefully, be honest

APPENDIX



'It's impossible to make your eyes twinkle if you aren't feeling twinkly yourself.'

- ROALD DAHL, DANNY THE CHAMPION OF THE WORLD

GLOSSARY OF TEACHING TOOLS

Below is a sample of the research-based teaching tools included in our full glossary.

We would like to acknowledge and thank Ritchhart and Perkins (2008) for inspiring some of the teaching tools listed below. Ritchhart, R. & Perkins, D. (2008). Making Thinking Visible, *65*(5), *Educational Leadership*, 57-61.

Items denoted with an asterisk (*) have an accompanying worksheet in the full version of our curriculum that can be used as a helpful scaffold.

3-2-1-Go!: This can be used as a scaffold for reflection. Students write three things they have learnt as a result of the lesson, two facts they found interesting and one question they still have, regarding the topic.

60-Second Think: This provides students with time to think before giving a response in class. It can also be used as a moment of contemplation, without sharing responses.

Brainstorming: Teachers begin by introducing a topic, theme question or problem. Students then take turns to offer relevant answers and ideas, which are written so that everyone can see them. After brainstorming, students then typically engage in a discussion regarding the different contributions. Note: it is important that ideas are received without criticism.

Connect, Extend, Challenge: This helps students connect new information with their prior knowledge, by answering three questions. How are these concepts connected to what you already know? What new ideas extended your thinking in new directions? What ideas do you still find confusing or challenging – what questions do you now have?

Die Dialogue: The teacher writes and numbers six questions. Students form small groups and take turns to roll the die. The student answers the question corresponding to the number rolled. One member of the group might then ask a question based on the first student's answer. Another member could then ask a question based on their secondary response.

I used to think...but now I think: This reflection activity helps students to reflect on and express how their thinking has changed as a result of a lesson. Students write a sentence starting with 'I used to think' that expresses their previous opinion. They then begin a second phrase starting with 'but now I think' in order to outline their current, changed thinking.

Leaderless Discussion: Students take turns raising an issue or question related to the topic under discussion. The person initiating the question calls on a student volunteer to respond. When that student has finished, he or she calls on the next contributor. Students signal their desire to contribute by raising their hands, using their fingers to indicate how many times they have already contributed to the discussion. This ensures that a few students don't dominate the discussion.

Review and Rip: Students form groups of four, kneeling in a circle. The teacher poses four different questions, numbering them as 1, 2, 3 and 4. Students individually fold A4 pieces of paper into four, number each quarter, and write their response to each of the four questions. They then rip the piece of paper along each fold and create four piles of responses based on the question number. Each group member then chooses a question number and summarises their collective views, sharing this with the group.

Self-Assessment: A tool by which students self-evaluate their understanding of the learning intentions and success criteria. They demonstrate an ability to judge both what they have learnt and what they still need to learn.

So What? Now What?: Students complete two statements in order to show what they have learnt and how this will impact future actions, or what they will now do with this new knowledge.

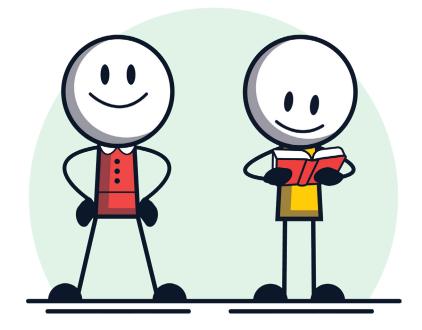
Think, Pair, Share: Allows students time to think, to collaborate and an opportunity to share their response with the class. The teacher gives the students a topic, question, quote or other stimulus, provides time for individual thinking time, prompts students to form pairs and discuss their ideas, then asks pairs to share their ideas with the class.

GLOSSARY OF TEACHING TOOLS

Top 5*: Similar to 'Connect 4', students write their 'top 5' responses to a given question. They then pair up with another student and use their two lists to write a combined, agreed-upon 'top 5.' Pairs then form groups of four and repeat the process. Groups of four share their responses with the class and the class uses the collected responses to form a class 'top 5'.

What makes you say that?: By asking students this question, students are prompted to analyse and justify their opinions and responses. This can be used as part of group or individual discussion.

WWW: This reflection activity stands for 'What Went Well.' Students are encouraged to identify, reflect on and describe a successful or positive moment.



SUPPLEMENTARY RESOURCES

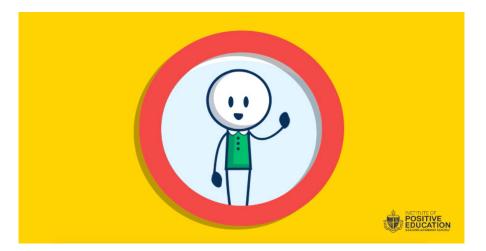
RESOURCES

OVERVIEW

We are continually expanding our range of supplementary and complementary resources. These resources are available to schools who purchase access to our Positive Education Enhanced Curriculum (PEEC).

MINDFULNESS

Please click on the image below to view the animation on YouTube. We hope you and your students enjoy this Mindful Moment animation featuring Institute favourite 'Nic the Stick'.



PEEC AT HOME: WRITE A LETTER TO THE ELDERLY

Our PEEC at Home resources are designed to strengthen home-school connections, and to enhance parents' and guardians' awareness and understanding of Positive Education.

Teachers might like to use these resources as:

- · optional homework activities,
- · part of an ongoing student project, or
- · activities to enhance their own family's wellbeing.

This 'PEEC at Home' activity teaches students to express care and kindness by writing to an older person living in an aged care facility.

YOGA POSTER

Our downloadable yoga posters are designed for you to print and display in your classroom. Each poster includes some top tips for practising yoga with your class, as well as a description of each pose and suggested timings.





PRIMARY, PHASES 1-4 PEEC at Home





Did you know you can brighten someone's day by writing them a letter?

Sometimes, older people don't live with anyone else or they might not get any visitors. This can lead to them feeling lonely or sad.

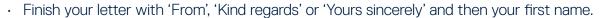
Writing to an older person helps them to feel like they're not alone and that someone cares about them.

Try writing a letter to someone living in an aged care facility. This could really make their day!

Start by finding a local aged care facility and asking your parents or carers if you can give them a call to see if they have an address you can use in order to post someone a letter.

Top Tips for Writing Letters

- Start with 'Dear Resident' as you don't know who you're writing to yet.
- You might like to tell them a few things about yourself, such as:
 - your age,
 - favourite colour,
 - favourite subject at school,
 - sports you like to play,
 - whether you play any instruments, or
 - a song you like to sing.
- Write your favourite joke to give them a laugh.
- Ask them some questions, such as their:
- favourite memory, and
- what hobbies they enjoy.



- You could draw a picture for them at the bottom of your letter.
- Ask your mum, dad or carers first before including your address on an envelope with a stamp on it so the other person can write back to you if they want to.

Remember: It's ok if they don't write back. It's still nice to know that you've made someone's day happier!

INFORMATION FOR THE GROWN UPS

Research has scientifically proven the adage that 'it's better to give than to receive.'

The benefits of expressing care and kindness are varied and far-reaching. Kindness promotes empathy and compassion, which in turn leads to a sense of interconnectedness with others. Kindness can also enhance the will to live in depressed individuals who feel isolated and different.

Food for Thought: When we care for others, we care for ourselves.

Human suffering often inspires beautiful acts of compassion by people wishing to help relieve that suffering. Positive Education includes this notion, but also explores the idea of caring for all people all the time, not just in times of need.



Centred Accepting Loving Mindful

Tree Pose – Vrksanana

Stand on your right leg. Bend your left leg. Place the sole of your foot on the opposite inner thigh or calf, (not on your knee), and balance. Keep your gaze fixed on something in front of you to help keep your balance. Pretend to be a tree with strong roots that go deep into the ground. Hold this for 1 minute. Switch sides and repeat.



Crescent Lunge – Anjaneyasana

Step your left foot forward. Bend the left knee to 90 degrees, stacking the left knee over the left foot. Keep your right leg strong. Make sure your feet are hip-width apart to help you balance. Sweep your arms out to the side until they are above your head with palms facing each other. Bring your shoulder blades down. Breathe deeply. Hold this for 1 minute. Switch sides and repeat.

TOP TIPS

- Use the illustrations and descriptions below as a guide.
- Don't worry about practising perfectly aligned poses.
- Focus on using movement to invite a sense of calm.
- Make sure there is enough space to practise the poses without anyone bumping heads or stubbing toes.
- Ensure children are safe with their bodies. For example, they shouldn't be trying to wrap themselves into a pretzel or doing deep back bends.
- Ask children to focus on gentle movement that feels comfortable.



Melting Heart – Anahatasana

Place your hands and knees on the ground. Reach your hands forward and melt your chest toward the ground. Keep your hips stacked above your knees. Gently rest your forehead on the ground.
Observe any feelings that you have. Think about 3 things that you love, such as a family member, friend or a pet. Hold this pose for 3 minutes.



Easy Pose – Sukhasana

Sit comfortably in a cross-legged position, resting your hands on your knees or bringing them to your heart centre. Notice any sensations in your body. Take 3 or 4 deep belly breaths, breathing in and out through the nose. Hold this pose for 1 minute.





Centred Accepting Loving Mindful



Tree Pose – Vrksanana



Crescent Lunge – Anjaneyasana



Melting Heart – Anahatasana



Easy Pose – Sukhasana





COMPLEMENTARY RESOURCES

Need a Brain Break?

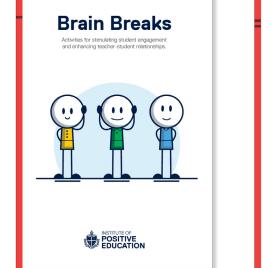
For Brain Breaks resources and other Positive Education materials, head to the Institute of Positive Education's <u>online shop</u>.

Brain Breaks

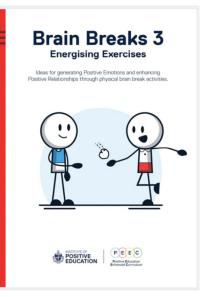
These booklets are a helpful Positive Education resource for any teacher wanting to start or expand their Positive Education classroom supplies and resources.

They are not a specific programme, but rather a starting point for thinking about how to integrate physical movement into classrooms and educational environments.

The activities are a creative, fun and easy way to break up a lesson and allow students and teachers to build a connection whilst improving happiness and gratitude as well as refreshing their brain to optimise learning.











Want to explore character strengths?

For additional character strengths resources, visit the Institute of Positive Education's <u>online shop</u>.



Character Strengths Posters (A3)

Keep the character strengths at the forefront of your students' minds with these colourful and engaging displays. The posters for each of the six virtues and 24 character strengths have their own unique figure that depicts the essence of this strength, as well as a student-friendly definition. You could hang all 30 A3 posters along the walls of your classroom or use one at the front of the room to highlight a specific strength.

Sold in sets of 30 posters, this resource is sure to capture the imagination of your students and provide inspiration when exploring the concept of character strengths.

Cultivating Character Strengths Pocketbook

A useful resource for individual interventions, small group or classroom activities, this research-based pocketbook provides engaging, hands-on ways to improve wellbeing.

This book contains:

- student-friendly strengths definitions
- illustrations for every character strength and virtue
- suggested books, movies and examples for every strength
- inspiring quotes for every virtue

This pocketbook also includes a range of activities for each of the 24 character strengths that are designed to help children and adults of all ages to cultivate these strengths.







Have you seen our new digital resources?

For more downloadable Positive Education materials, head to the Institute of Positive Education's <u>online shop</u>.



Character Strengths Cards

Research shows that activating your strengths in new and different ways can enhance wellbeing. This resource provides hundreds of suggested ways in which to use your strengths every day.

The activities could be carried out as whole-class, small-group or individual exercises. For example, you could ask students to:

- pick an activity from a reduced list of ageappropriate options,
- select any of the activities based on their character strengths profile, or
- choose any of the activities for a given character strength.

Grow your Character Strengths Board Game

Designed for ages 10-14, this board game encourages students to explore definitions, examples and scenarios involving all 24 Character Strengths, in order to help further their understanding of these concepts.

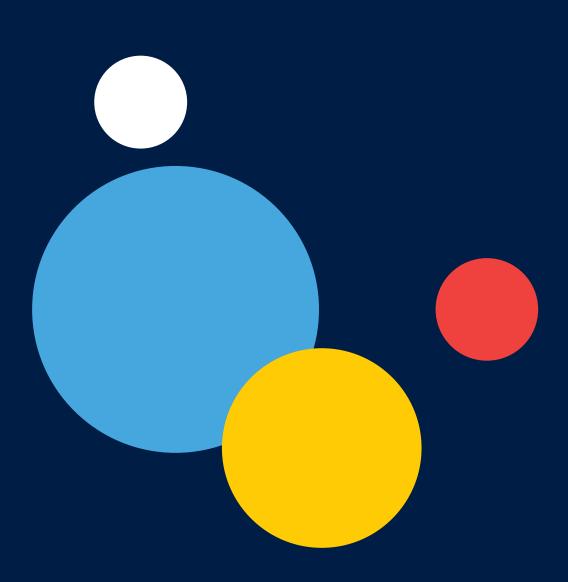
The vibrant design featuring Institute favourite 'Nic the Stick' is fully downloadable and printable. You could even print it on cardboard and laminate the game pieces, using them for years to come.

This game aligns with our Phase 4 PEEC 'Character Development' lessons, but is also designed be used as a stand-alone resource.













<u>teachpeec.com</u> www.instituteofpositiveeducation.com