

TEACHERS' NOTES FOR PIPPA AND THE TROUBLESOME TWINS

Prepared by Dimity Powell & Andrew Plant 2023

Type of Text

Picture book

KEY CURRICULUM AREAS

English Literacy

The Arts

Writing

Social Science, HPE

Science

Music

Maths

THEMES

- growing up
- siblings, new family members
- homing pigeons, the natural world
- family relationships, family dynamics / structures
- self-awareness, coping with change, sharing
- adventure, exploring
- child parent relationships
- perseverance, tolerance, acceptance
- parentification, taking on responsibility

Publication Details

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Author: Dimity Powell

Illustrator: Andrew Plant

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Ideal for: 3 – 6 year olds, lovers of pigeons, picture books and fans of Pippa!

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SYNOPSIS

Pippa is one feisty little pigeon. She loves nothing more than exploring the world around her treetop home and has even survived one or two adventures on her own. However, when her twin baby brothers, Pepi and Penn arrive, life becomes chaotic for the whole family. Pippa's dreams of exploring further afield are curtailed as her parents' time and energy are incessantly consumed by the twins' constant demands for food and attention. After being relegated to babysit her brothers and nearly losing them in the process, a new danger finally forces Pippa to be the big sister she never thought she could be.

Pippa and The Troublesome Twins is the next exciting episode in our plucky little pigeon's life as she learns to overcome the disruption of new family members and realises the value of siblings. Sibling jealousy and the feeling of displacement is not new to picture book stories but it has never before been told from an avian point of view. Young readers will instantly recognise this common family dynamic from their own situations while simultaneously learning even more about one of our most fascinating bird species, the homing pigeon.

AUTHOR BACKGROUND

Award winning children's author, Dimity Powell loves to fill every spare moment with words. She writes and reviews exclusively for children and is the Managing Editor for Kids' Book Review, one of the world's leading review sites for children's literature. She is a seasoned presenter both in Australia and overseas and believes picture books are food for the soul, to be consumed as often as possible. She regularly relishes creating her own including *This Is My Dad* (2022), *Oswald Messweather* (2021), *Pippa*, (2019), the award-winning *At the End of Holyrood Lane*, (2018) and the critically acclaimed, *The Fix-It Man*, (2017).

WRITING STYLE

Dimity's writing style is often described as powerful and emotive, laced with humour and lilting language to soften the often-sensitive subject matter she tackles.

This second title in Pippa's life is another slight departure from her usual life-based stories, inspired by her childhood memories of pigeon keeping in the backyard. A pigeon's ability to navigate their way home across vast distances still fascinates her to this day. She wanted to infuse this story with the pigeon traits

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and behaviours she observed as a child. Instilling them within a strong-willed, fearless young character like Pippa, enabled the narrative to reflect a relatable childhood situation. Powerful verbs and the use of alliteration and onomatopoeia provide background for a subtly informative yet swift moving, action-based storyline.

ILLUSTRATOR BACKGROUND

Andrew has been a bit of a bird-nerd most of his life, having travelled the world and so far, seen over 1,100 different species of birds, from Sweden to Antarctica. So, illustrating Pippa and her family was a natural fit. He studied to be a zoologist, but quickly realised that he loved illustrating animals more than studying them. Andrew has now contributed artwork to 160 books and magazines, including writing and illustrating several Early Learning titles, science education books and picture books. Over the last few years, he has focused almost exclusively on picture books, including *The Poppy* (2014), *The Perfect Leaf* (2018), *Jump!* (2020) and *Stardiving* (2022) as author/illustrator. He has also illustrated other authors' books, including *Puggle*, *Warambi*, *The Little Dinosaur*, *Spark*, *Glitch*, *Tulip and Brutus*, *Good Night Ivy Bright*, *Float or Sink? Two Puggles*, and of course *Pippa*. Several of his

ILLUSTRATION STYLE

With a science background, Andrew's work was initially very detailed and 'tight.' But over the years, he has loosened up quite a bit and enjoys adding spattered paint and sketchy pencil work to his illustrations now. The paintings for Pippa, although reasonably accurate anatomically, are not very detailed in terms of feathers or leaves etc. The artwork features unusual points of view and a strong focus on light and shadows, which are features of most of his books.

SELLING POINTS

- Published Australian author and illustrator
- Zero – 100-year readership.
- Champions the concepts of adventure, tolerance, disruption, patience, risk taking, embracing change and navigating through adversity
- Family focused
- Illustrates the unique instincts and abilities of the homing pigeon, which also reflect the emotions of young children when faced with changing family dynamics
- Highlights '*cause and consequence*' promoting cognitive developmental skills in preschoolers and early primary schoolers

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- Addresses the Australian primary SOSE curricula plus many other areas including Geography, Science, Art, HPE, and Natural Science.
- Emphasizes the importance of family as the core to contentment and security in a fun uplifting way
- Striking artwork that beautifully accentuates the natural world and unique traits and personality of the homing pigeon

ABOUT WRITING *PIPPA AND THE TROUBLESOME TWINS*

Did you know young squabs or squeakers as they are known by pigeon fanciers are among the noisiest and most demanding of baby birds? Their constant screeching demands attention and resembles the squeals and cries of small humans so it's little wonder youngsters like, Pippa feel the need to escape.

We had a loft in our backyard when I was a kid and kept up to 20 pigeons at a time. They were incredibly good parents and FAST breeders so we were never short of eggs or babies – the noise a loft full of squeakers made at feeding time was mind-splitting! I often stayed with them well after dark, petting them and watching them sleep, not to avoid my parents, although sitting in the pigeon coop was an excellent way of postponing my homework. I just loved observing them.

Caring for my pigeons taught me a lot about societal structure, the benefit of routine, persistence, and joie d vivre – the way pigeons loved the simple pleasures of life like bathing, being with their mates and tumbling through the air first thing in the morning were observations that entertained and delighted me. Our pigeons were homing pigeons from racing stock. We never seriously raced them but we did 'toss' them from time to time from distances as far as 500 kms away from their home loft. They always came home. This ability to 'home' is an instinct that intrigues and fascinates me.

Pippa #1 paid homage to the pigeon's unique homing instinct. In schools throughout Australia, the reaction of young children to Pippa's plights and adventures was amazing and led to regular inquiries about her next adventure. Enterprising kids came up with their own storylines, which got me thinking there was more of Pippa's life to explore. Fulfilling those kids' request with this next instalment has been the most rewarding part of this project.

Ensuring that the language remained interesting and fun without slipping too steeply into an information dump about pigeons remained my objective but there are still some interesting facts secreted throughout the text. Pippa is energetic, wily, game for anything yet not without the childlike innocence and wants of many typical youngsters – she gets frustrated and impatient a lot for instance! Sibling jealousy and the

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feeling of displacement is not new to picture book stories but it has never before been told from an avian point of view. Pippa allows young readers to recognise this common family dynamic from their own situations. I was the older sister in our family and honestly can't remember harbouring any animosity to my baby sister once she arrived. But then, how many two-year-olds do.

Watching Andrew capture Pippa's maturing emotional state and physical appearance was equally as rewarding. His enthusiasm for and understanding of the natural world is reflected in beautiful detail in every single illustration making this creation with him a joy to be a part of.

ABOUT ILLUSTRATING *PIPPA AND THE TROUBLESOME TWINS*

I got my first pair of binoculars at age 10, and have been a birdwatcher ever since, so it's not surprising that many of my books feature birds. I even illustrated a bird field guide once (for Vanuatu, the Solomons and New Caledonia), a job where every feather had to be the correct size and colour, every detail spot on. Luckily, *Pippa* isn't like that. An ornithologist (a bird expert) would be horrified by the facial expressions on Pippa, Peg, Percy and the twins, and by the inaccurate feather patterns and eye details. But *Pippa* isn't a science book. It's fun fiction even though it's based on reality. Pippa is a character, not a museum specimen, and so I had the freedom to be creative.

When Dimity first contacted me about a second Pippa story, I was of course instantly excited! It's the first time I've done a 'sequel' picture book. I knew straight away that I wanted to use the same design elements for Pippa #2 as I had for the original. The reader isn't on the ground looking up – we're perched in the branches with her, flying alongside her. As before, Dimity and I didn't talk together about how the pictures should look – in fact, I have never discussed the illustrations with any author before I started the rough pencil sketches for their book. I never discuss the art with anyone. Not because I wouldn't value what the author thought, but because if we don't share ideas, then we get two imaginations working full blast to produce one story. I love it when an author says, "I never thought of that!" when I show a sketch, just as I had never thought of writing their story. We're working separately, but need each other to make (hopefully!) magic. So, I doodle. I mull. I procrastinate. I start sketches and give up. I get great ideas that turn out to be awful, and nearly give up on silly little thoughts that turn out to be winners.

The main design element of the book that I retained from Pippa #1 is that when Pippa is 'trapped' in some way – by her parents' concerns, or by the antics of the twins – the pictures are trapped in boxes too. The art only fills up the whole page when Pippa is dreaming of freedom, or flying with the twins. What I find very interesting is that, when I'm doing school presentations, and I ask the students what it is, in the

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illustrations, that changes through the book, it is rare for them to notice the image-size changes, despite it being such an obvious feature. They seem to focus on the content of the art, rather than the design aspect. I believe that this is a discussion opportunity well worth pursuing, especially for those class levels creating their own picture books.

The paintings are acrylic, with watercolour pencil scribbles as well. I like acrylic's powerful colours, and the fact that I can go over mistakes!

The twins presented some illustrating problems. How old were they? Baby pigeons literally change day by day when they are very young, so the twins start off as 'chunky little sacks of wheat' with their feathers just beginning to appear, but can fly by the end of the book. They can't fly when the cat appears, but can very soon after, when Pippa starts teaching them. So, the story begins when the twins are about two weeks old – many of their feathers are still in their sheaths, giving their heads, for example, a spiky look. At the point where they meet the cat, they are about 20 days old, and they can start practicing flying about a few days later. By the time they are off on their first adventure, they are about 30 days old. I just had to make sure that their feathers were at the correct stages of development through the story. I also had to make sure that their feather patterns were possible, given Peg and Percy's colours. Luckily Dimity is the expert on all things pigeon, and we came up with something distinctive, but feasible.

TEACHING POINTS & ACTIVITIES

This book may be used in whole class, small group or independent learning activities in schools.

Please note, the following suggestions and activities are suited to a variety of year levels spanning Foundation to Year 6 primary aged children. Some activities may be applicable to early secondary school students, as well. Where possible, [Australian Curriculum goal codes](#) have been included which address Foundation to Year 2 curriculum learning outcomes and apply directly to the targeted audience intended for this book, (3 – 6 years).

Knowledge and Literal Understanding

- Before Reading (Interpreting, analyzing, evaluating / [ACELY1660](#))
 - Show the cover and title to the class and ask the students what they think the book might be about.
 - Read the back cover blurb. Does this give them more of an idea of what the book could be about?

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- Are any of them familiar with Pippa #1? If so, how does this influence their anticipation of Pippa #2?
- Ask students if they can recognize and name of the birds shown on the cover.
 - Ask them what they know about this species of bird.
 - Can they name some of the stigmas or facts that surround pigeons?
- During Reading
 - Ask students if Pippa and her brothers reminds them of anyone they know: a friend, a sibling, themselves perhaps.
 - What is their first impression of Pippa? Do they regard her as brave and daring or naughty and disrespectful? Perhaps a bit of a dreamer, impatient or kind?
 - What changes does Pippa experience during the story?
 - Discuss why they think Pippa is so frustrated by the arrival of the twins.
 - Ask students how they perceive Pippa's situation. Do they think she is happy at home? Why or why not?

Inferential and Critical Thinking

- After Reading (Responding to literature / **ACELT1783**, **ACELT1582**, **ACELT1578**)
 - Ask students how they think Pippa views her various family members by the end of the story.
 - What are the students' impressions of her parents? Her brothers?
 - Do they find the ending: satisfying, confusing, hopeful, predictable, surprising, comforting, reassuring or uplifting?
 - What did Pippa do to overcome her frustrations and feelings of being treated unfairly? Do they think it worked? Discuss what students would do or have done?
 - The text is a lightly metaphoric look at changing family dynamics. Examine the similarities between Pippa's character and parents and their own family situations.
 - Whom do students regard as the main character of the story? Who are the sub or secondary characters?
 - Why are the sub characters important to the story?
 - How do they support Pippa and help her learn from her situation?

CROSS-CURRICULAR DISCUSSION AND IDEAS

ENGLISH LITERACY SKILLS

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Vocabulary (Language for interaction/ [ACELA1462](#))

- Alliteration – give examples from the story.
- Onomatopoeia – where and how is it used to emphasise the situation

Grammar (Expressing and developing ideas / [ACELA1786](#), [ACELA1451](#), [ACELA1462](#))

- Why do they think the main character in the story is named Pippa?
- Discuss the meanings associated with some names. Do students know what their name means?
- Investigate the meanings of Pippa's and her brothers' names. What conclusions can be drawn?
- Discuss how the punctuation used enhances the flow and drama of the story.
- Do certain words and adjectives link to the action sequences and emotions depicted in the illustrations? If so, which ones?
- Identify some of the metaphors and similes the author uses and discuss their meanings. For example; *'little sacks of wheat.'*
- Encourage students to identify some of the adjectives used. Can they suggest other words or ways to describe Pippa's situation?
- The pigeons do all the talking in this story. Discuss the use of dialogue between Pippa and her parents and the twins. Does it suit the age of the characters? Does it make sense?
- How does the dialogue replicate the sounds a baby pigeon makes?

Comprehension (Wellbeing / [ACPPS005](#), [ACELT1581](#))

- Get students to name the sequence of events in this story. Attempt this via:
 - Listing them as a group
 - Writing out key sentences from the story, cutting them out and then getting students to arrange in order
 - Illustrating scenes in correct order of occurrence
- Discuss how it would affect the feeling and outcome of the story if it began at a different point in time, i.e., Pippa is suddenly left to babysit the twins.
- Do the illustrations follow the story? Do they enhance it, if so, how?
- At which point or points do Pippa's emotions change? How many times does this occur?
- Were students able to predict what would happen next? Name the clues – in the text and pictures? If not expected, how did it make them feel? Were they ever anxious about what could happen next? If so, why?

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- What do they think happens after Pippa teaches the twins to fly?
- Make a list of the various emotions and the adjectives that students feel describes what Pippa is experiencing e.g., mad, frustrated, unloved, impatient, jealous, unwanted.
- Discuss whether students feel this is a sad story, a scary one or a funny one and encourage them to give reasons based on the words and images used.

Writing (Examining literature / [ACELT1584](#))

- Identify whose point of view (POV) the story is written in.
- Attempt to write the story from a different POV: Pippa's father, mother, Pepi or Penn, the cat. Maybe someone not even mentioned in this story; a visitor to the wood?
- Get students to choose a scene and rewrite it using dialogue.
- Ask students to work in groups or pairs to create an Acrostic Poem using emotion words such as: HAPPY, LOVE, GREEDY, NOISY, (NEW) BROTHERS. Share with the class and compare.
- Write a book review of the story using the [WORKSHEET 1 Story Review](#)

Literature and Media (Responding to literature / [ACELT1582](#), [ACELT1583](#))

- Enquire whether students have ever seen information, news articles, YouTube videos etc. that depict pigeons in a certain way. Perhaps it's something their parents (or teachers) have relayed to them from one of these sources.
- Ask students to name cartoons, books or movies that have similar themes to *Pippa* or feature pigeons in a positive way.
- Define which ones stick most in their memories and discuss why? Is it because of the way they make them feel, for example.
- Consider how they end. Do all family tales end happily? If they think so, ask why they think this is.
- Which have the better endings? Which ones do students prefer most? Debate what makes a good ending and why that is important.

VISUAL LITERACY (Expressing and developing ideas / [ACELA1453](#))

- Search for the visual clues the illustrator includes in the story to show a change of:
 - Emotion / action
 - Time / situation

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- How do the endpapers (found inside the front and back covers of the book) make students feel? What do they project about this story?
- How do the illustrations depict the personalities of the characters and what they are experiencing?
- Examine the perspective and angles used in the illustrations. Do the students get a sense of being with Pippa, rather than simply looking up at her from the ground as they would normally?
- How does the use of altered or unusual perspectives enhance the story experience?
- What direction do most of the illustrations flow to and from? When does this direction change? How does this influence the story and what does it tell us about the main character?
- How do certain colours make students feel? How can they apply these feelings to this story?
- Discuss the use of colours to project or symbolise emotion and a change of circumstances and time in this story. (Used with Visual Arts and Craft)
 - Identify the predominant colour palette, and then list emotions to match those colours. Use their location in the story and the associated text to help identify matches. [WORKSHEET 2 Match Colours with Emotions](#)
- Ask students to identify Pippa's unique trademark. What do they notice about the twins' wing patterns and colours? How do these patterns relate to the family?
- Ask student to draw their own favourite bird or animal. (Used with Visual Arts and Crafts)

MATHEMATICS

(Probability/Chance, Shape, Numbers and Patterns [ACMSP024](#), [ACMMG042](#),

[ACMNA035](#))

- Chance and Probability
 - Explore the likelihood of Pepi and Penn getting into mischief. What sort of trouble can little brothers and or sisters cause?
 - What are the chances that the older sibling takes the blame for a younger sibling's wrong doing? Has this happened to students?
- Shapes
 - Identify the geometric shapes and symbols used throughout the illustrations.
 - Count them and examine their use in the illustrations. Is it deliberate or incidental?
 - Discuss how certain shapes could produce certain subliminal impressions, e.g. The use of square and rectangle boxes to 'enclose' and restrain Pippa and the twins vs. the absence of these 'borders' when they are flying free or facing danger.

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- Discuss the presence of patterns. Can students spot any – wing feathers for example.
- Can students spot the numerical differences in the illustrations? The number of family members shown in the paintings, the number of sticks Percy is collecting, for example.
- Spatial awareness. Have students complete a [custom made jigsaw puzzle](#) . Use different numbers of pieces to increase difficulty and time how long it takes to complete based on level of difficulty. Is it easier or no different beginning with the border pieces already set up?

THE ARTS

VISUAL ARTS / CRAFT (Visual Arts / Communicating ideas [ACAVAM108](#))

- Make an origami pigeon! Use the [instructions included online](#) or in this [video link](#). Experiment with different coloured paper. String them up in flocks to make a mobile or chain and decorate the classroom etc. For a more simplistic version, try this [link](#).
- Encourage younger children to use the [Pippa Finger Puppet Template](#) to colour in and cut out their own (baby) finger puppets. Make enough puppets for Pippa's whole family including Pepi and Penn. Explore the different wing patterns and colours to encourage variation and imagination. [Follow the video 'How To ...' link for instructions](#).
- Using [colouring-in templates and worksheets](#), found online and throughout these notes, use colours to show emotion and time of the day in the various scenes.
- Invite students to name their favourite colour and explain why. (Use with Visual Literacy)
- Ask students which page (spread) of the story they feel is the most dramatic or moving one and how it makes them feel? (This is known as the Blue Page in picture books but it doesn't have to be blue) What part of the story does this page occur?
- Which spread do they consider the scariest?
- Which do they deem is the happiest page?
- Ask students to draw their own favourite pet bird or animal and get them to describe any visual physical unique characteristics e.g., Pippa's dark wing feather, the twins wing patterns, the cat's piercing green eyes (use with Visual Literacy)

MUSIC (Communicating and interacting, wellbeing, Music [ACPPS020](#), [ACAMUM082](#))

- Listen to and watch the [Book Trailer](#) for this story. What type of music is used? How does it make students feel?

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- What types of instruments suggest scary feelings? Excitement? Joy? Does the pace of the music dictate the feeling of this mini movie?
- Do students think background music is important for relaying the feel of the story and suggesting what it could be about? Do they think instrumental background music is enough or if a song with lyrics should be used instead; what would they choose?
- Can music trigger certain memories? Ask students if they have a particular song that elicits strong memories, good or bad. (Use with Science)
- Encourage students to name instruments or music styles that describe the various movements, vocal sounds and habits of a pigeon or that enhance the tension or drama of the story
 - What instrument do students think best resembles the squeaking screeching noises a baby pigeon makes?

DRAMA

(Language for interaction, Drama [ACELA1787](#), [ACADM027](#))

- Using string or stick puppets get students to re-enact the story. Rig up a small stage to facilitate this. (Use with Visual Arts and Crafts)
 - Enlist someone to be the narrator.
- Get students to experiment with how to manipulate the puppets to show the different emotions and voices used in the story. Cover:
 - Body Language
 - Stage position
 - Influence of music to the performance – when to use it to inject drama, suspense or relief for the audience.
- Re-enact the story with students but not using words or a narrator, just music to accentuate the:
 - 'Light and shade' moments of the story
 - Show scene changes
 - Mood changes (use with Music)

SOCIAL SCIENCE

(Social Health [ACPPS005](#), [ACPPSO17](#), [ACELA1787](#), [ACPPS020](#))

- Discuss the situation of accommodating new family members.
 - Explore the different ways a family may grow and change / how new family members may arrive: e.g., birth, adoption, fostering, blended families etc.

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- Get students to discuss how they feel when they are not able to do something or have something because of their family situation, i.e., because of the number of children perhaps; their own bedroom etc.
- Examine the meaning and use of a Family Tree. Use [WORKSHEET 3 Family Tree](#) to illustrate their unique family structure.
- Who or what was the 'stranger' in this story. Do students understand the concept of 'stranger danger' and can they identify people in their lives they can trust? Get them to name them. (Use with Inferential and Critical Thinking / Protective Behaviours / [WORKSHEET 4 Safe People](#))
- Discuss the meaning of parenting. What do students perceive their parents' / care givers' roles to be: to protect, teach, entertain, guide, provide etc.
- When do they think it's important to listen to an older, more experienced person or adult like an older sibling or parent?
 - Would they feel more comfortable sharing worries or asking a sibling for help or advice than their parents? Do they believe a sibling would have their interests more at heart because they are closer to their age?
- Consider the mean of siblings. Do students perceive the roles of siblings being different according to sequence of birth? That is, how do they think a big brother or sister should act?
 - What does being the eldest child mean to them?
- Deliberate the perceived advantages and disadvantages of being an only child using Pippa as a reference.
- Debate the notion of sharing in relation to the emotions of tolerance, frustration, love.
 - What do students understand about what it means to 'share' something e.g., a toy, your parents' attention, time, a bedroom. Discuss from different POVs. A younger sibling might resent 'hand-me-downs'. A middle child might feel ignored and so on.
 - Do they think the concept of sharing is fair? Invite times where they might have felt upset or frustrated when expected or asked to share. Discuss why they think they felt like that.
- Consider the term *parentification*. How does this differ from 'taking on responsibility'? Discuss in terms of when Pippa was asked to be a 'little parent' and babysit her brothers. Gently enquire if any students have ever had to take on extra duties or emotional burdens regarding the care of their younger siblings that they felt should have been their parent's responsibility? If so, why. How do they feel about it?

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- Ask how students feel when something makes them feel frustrated. Get them to list some of the ways or things that would help them feel less frustrated. Explore ways to cope with bad feelings: writing / drawing them down, stepping back and counting to ten, meditation, talking about them, engaging in your favourite activity, burning energy, crying, telling jokes, sharing your anxieties with someone you trust ... and so on.
- Can students name any famous pigeons in history or in fiction (books or movies) and what they are noted for?

SCIENCE, NATURAL SCIENCE & GEOGRAPHY (STEM)

- What is a pigeon? Use the [Fun Facts page online](#) to research!
- Discuss the various types of pigeons. Were students aware of the variety?
 - What is Pippa's Latin scientific name. Explore the concept of scientific nomenclature classification and why all species have a Latin and common name.
- Introduce the term *instinct*. Do students know what this term means? After giving the definition, see if they can identify Pippa's instincts.
 - What traits and instincts are unique to pigeons, namely homing pigeons?
 - Do students regard pigeons as: pests, useful, beautiful, funny, useless? How have their viewpoints been determined by stereotypes? (Use with Social Science)
- Pepi and Penn were always screeching and squeaking at the top of their voices! Why do students think they did this (hungry, attention seeking?) Do all baby birds behave like this (research!).
 - Watch and listen to these video clips to understand exactly what Pippa had to put up with.
 - [Squeakers being fed.](#)
 - [More squeaking!](#)
 - Name some bird species whose chicks depend on their parents like human babies – for food, shelter, protection etc.
 - Name species of birds whose chicks *don't* behave like this, e.g., scrub turkeys, chickens.
- Invite opinions as to how pigeons can navigate their way home – GPS, guess work, luck?
 - Compare these with current scientific explanations (research online).
 - Do they think this is a learnt behavior or something they are born with?

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- Introduce map-making. Either draw a graph with grids to encourage students to 'map' Pippa's way to the *Too-far-to-fly-to-Forest* or use the [Forest & Flying Maze WORKSHEETS 5 & 6](#) to help! (Use with Mathematics and Visual Arts)
- Pippa yearns to visit places she's never been before like the, *Too-far-to-fly-to-Forest*. What is so special about this place, its terrain?
 - Get students to list and discuss its various geographical features as depicted in the illustrations.
 - How does Pippa and the twins' *bird's-eye-view* differ from ours?
- Consider the five senses and how music, smells and words can stimulate and trigger memories.
 - Hypothesize why they think this is and then research the answer.
 - Locate words, phrases and images the author and illustrator use in the story to add sensory detail and evoke the reader's senses. Discuss how this could enrich the story telling experience.
- What is a *predator*? Identify the predator in this story. (Use with Social Science)
- Apart from predators, what other elements represent threats or obstacles in this story? E.g., distance, height of tree, twins' inability to fly, weather?
- Humans invented planes to fly and mimic birds. [Make a paper plane](#) and see what designs are best for:
 - Height
 - Length of flight
 - Longest time airborne
- Research how birds land and brake. How does this compare to landing and stopping a plane?

PHYSICAL EDUCATION (Health and Wellbeing / [ACPPS005](#), [ACPPS020](#))

- Dancing is a fun physical activity that makes you laugh, move and feel good – useful in times of stress and despair. What other physical activities could positively improve mental wellbeing? (Hint: there were some in [The Fix-It Man!](#))
- Flying is very physical too. What other sports or activities:
 - Allow humans to fly?
 - Simulate the sensation of flying?

TEACHERS' NOTES FOR PIPPA AND THE TROUBLESOME TWINS

Prepared by Dimity Powell & Andrew Plant 2023

- Skydiving, surf kiting and parasailing are some sports that use parachutes to simulate flying. Use a giant parachute with a group of students to make objectives move / create movement.
- Jumping off roofs like Superman or leaping from tall trees like Pippa are not good ways to fly. Discuss why not. What are some of the potential consequences? (Use with Social Science)
 - List other activities / sports that simulate flying and are safer (for kids) to try, examples: trampoline, trapeze, ribbon gym, hand gliding, butterfly stroke, dinghy sailing, parasailing, base-jumping, hot air ballooning, abseiling, zip cord flying, kite flying!
- Identify students who have tried some of these activities. How do they make them feel? Who would like to try them?
 - What's hard, scary, exciting about these activities?
- Have fun!