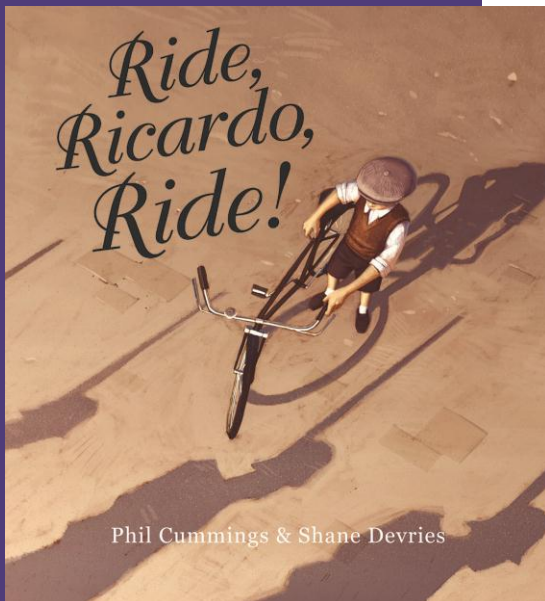


# Teachers' Notes

## Ride, Ricardo, Ride!

Written by Phil Cummings  
Illustrated by Shane Devries

Teachers' Notes by Rae Carlyle



### OMNIBUS BOOKS

Category	Picture Book
Title	Ride, Ricardo, Ride!
Author	Phil Cummings
Illustrator	Shane Devries
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Printing	Colour
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#### Previous publications

##### Phil Cummings

*Anzac Biscuits* (Scholastic Press, 2013)

*All Together Now*

(Omnibus Books, 2010)

*The Chook Shed Snake*

(Omnibus Books, 2009)

*Big Al* (Omnibus Books, 2003)

*Spike* (Omnibus Books, 2001)

*The Great Jimbo James*

(Omnibus Books, 1997)

*Goodness Gracious!*

(Omnibus Books, 1989)

##### Shane Devries

*Love is in the Air*

(Scholastic Australia, 2013)

*The Lion Sleeps Tonight*

(Scholastic Australia, 2011)

*Never Smile at a Crocodile*

(Scholastic Australia, 2010)

### Contents

Introduction.....	2
About the Author .....	2
About the Illustrator.....	2
Activities .....	3

## Introduction

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Ricardo loves riding his bike. He loves to ride it through the village he lives in. He loves to ride it through the countryside surrounding his home. He loves the way his father cheers him on, calling *Ride, Ricardo, ride!*. But one day everything in his world changes, and he and his father dismantle and hide his bike, for it is not safe for a boy to ride a bike when an invading army controls the streets. For Ricardo, the war is long, and heartbreaking, and he wonders if he will ever ride his bike again.

## About the Author

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Phil Cummings was born in Port Broughton and grew up in the mid-north town of Peterborough in South Australia. The youngest of eight children, he has worked as an apprentice mechanic, a waiter and more recently a primary school teacher. Phil has published more than 60 books for young readers since *Goodness Gracious!*, his first picture book.

## About the Illustrator

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Shane Devries is a digital artist and illustrator from Adelaide. He exhibits his work regularly and is inspired by his travels to Africa, Asia and Europe. This is his second collaboration with Phil Cummings.

## Activities

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### English

*Ride, Ricardo, Ride!* is a picture book with the story told by both the words and the pictures. The words tell what is happening, but the visual narrative provides vital information about the events taking place that a young reader may very well not be able to infer from the words alone.

- As a class, read *Ride, Ricardo, Ride!* without showing the students the pictures.

- Ask the children to hypothesise as to where and when they think the story is set, their impressions of Ricardo, and who or what they think 'the shadows' are. As a class write down their ideas on the board.
- Reread the story, this time with the illustrations easily visible.
- Discuss how knowledge of the illustrations can change a reader's understanding of a picture book. Look at the children's hypotheses from earlier, and discuss if and how they might change their opinion now that they have both read the text and had a chance to look at the visual narrative expressed in the illustrations.
- As a class, compare the students' visual impressions of the various scenes with the illustrator's representation of the same scene. Discuss the similarities and differences.
- As a class, write a sentence about a recent activity everyone has participated in. Individually draw a picture that illustrates the sentence, and adds further detail regarding what happened.
  
- Older Students: Individually, class members write a brief passage reflecting on the previous exercises.
- Younger Students: As a class, retell the story of *Ride, Ricardo, Ride*. In pairs or individually, draw pictures to illustrate the retelling.
  
- The title of *Ride, Ricardo, Ride!* is an example of alliteration, where every word starts with the same sound. Cummings uses alliteration throughout the story as well.
  - As a class, read the story and identify alliterative phrases.
  - Discuss the language used in the alliterative phrases: What is the function of the phrases (e.g. dialogue v. descriptive passage.)? What grammatical role do the alliterative words have – are they nouns, verbs, adjectives etc.?
  - Discuss how alliteration enhances a story or poem. Why might the author have chosen to use alliteration? What is the impact on the reader, and how does it affect the story?
  
  - Older Students: Individually, write a brief passage describing a familiar location or scene using alliteration.
  - Younger Students: As a class, brainstorm alliterative phrases describing the classroom and school. Individually choose one phrase to illustrate. Use the illustrated alliterative phrases to create a classroom wall display on alliteration.
  
- The text on the very first page of the book is echoed in the text on the last page. As a class discuss:
  - Why does the author use the same language at the beginning and the end of the book? What message does the 'echo' phrasing send to the reader?
  - What are the differences between the opening paragraphs and the final paragraphs? Why might the author have chosen not to make most of the two passages completely identical?

- Compare the two 'echo' passages and the scenes they are describing with the events in the body of the story. There is an emotive content within these phrases that contrasts with the emotive content of the rest of the narrative. How does the language used at the beginning and end affect the impact of the rest of the book, and why do you think it does so?
- Older Students: Individually, write a short story where the opening sentences are echoed in the concluding phrases. Remember to use a setting-complication-resolution narrative structure, and pay attention to both tone and emotive content.
- Younger Students: As a class, brainstorm possible descriptive sentences that could be used to both begin and end a short story. In pairs or small groups, choose one of the sentences from the list and use it to begin and end a paragraph that describes an imagined event. Individually illustrate your work, and compile the paragraphs into a class book for sharing.

## Creative Activities

- Visit your local war memorial or war museum. Make a crayon rubbing of one of the memorial plaques.
- Research what daily life was like in your home area during World War One and World War Two.
- Research toys from 100 years ago. What did children play with? What were toys made from? What games and activities were popular? Share your findings with the class.
- Write a poem about riding a bicycle through the countryside.
- Use geometric shapes cut from coloured paper to create a scene of a village/town and a bicycle.
- Play a game that children played 100 years ago.
- Use black paper silhouettes of people to populate a picture. Older students write a paragraph discussing the recognisability of different people's silhouettes and the stereotypes they represent.
- Research songs from the World War One and World War Two eras. As a class choose one from each era to learn and perform it at assembly or for another class.
- Go for a walk around the local area, noting paths, tracks, and other places that would be good for bike-riding. Draw a map of the area you walked around, and mark on it the places you noted. Be sure to use a key to show the different geographical features.

- Write a poem in blank verse about shadows.
- Dismantle an old bicycle, and then reassemble it. Bonus points if you can manage to fix one that was broken!
- Design, and if possible create, a sculpture featuring parts of old bicycles, such as the chains, cogs, and wheels.
- Design a handcart made from pieces of an old bicycle (or possibly two). Be sure to label all the elements of your design. As a challenge, see if you can make your cart pedal-powered as well.
- The illustrations in *Ride, Ricardo, Ride* use colours that complement the emotional tone of the textual narrative. As a class discuss how words such as 'light' and 'dark' can be used to describe emotion as well as colours, while 'warm' and 'cold' can describe colour as well as physical heat and emotional state.
  - Individually paint or draw the same scene twice. Once using 'warm' colours and once using 'cool' colours. Share your artwork with the class and discuss the difference between the two versions.
  - As a class brainstorm a list of different emotions, and the colours commonly associated with them. Individually choose an emotion from the list, and use appropriate colours to create an abstract artwork that represents that emotion. Use shapes and lines that you think suit your chosen emotion - for instance you might use sharp jagged red lines for 'angry', and smooth gently curving blue lines for 'calm'.
  - Use watercolours to paint a scene with 'endless open skies'.
  - Choose a phrase to illustrate from the portion of the story that takes place while the shadows are in residence. Use oil-pastels to create your illustration, and try to use similar colours to those used in the book.
- As a class discuss the illustration of the village on page 15. Look at the way the artist has used predominantly straight lines and solid blocks of colour to represent both the village and the surrounding fields. Using this style as your inspiration, paint a village scene of your own.

## History and Technology

- Ricardo and his father take his bike to pieces and hide it. As a class discuss:
  - Why was his bicycle at risk of being taken?
  - Who would have taken it?
  - What would have happened to his bike if it had been taken – what would the takers have used it for?

- What sort of transport was available to the general population 100 years ago? How fast could people easily travel from one place to another?
  - What is the military significance of rapid transport? What were the common methods of communication during World War One and how reliable were they? How were messages often sent?
  - How easy is it to replace a lost or stolen bicycle today in Australia? How easy would it have been 100 years ago? Why do you think there is a difference – what has changed technologically, economically and socially to make bicycles more available?
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- Time someone walking a measured distance, and then time them riding a bicycle the same distance. As a class calculate how far they could travel in 8 hours of walking, and how far they could travel in 8 hours of cycling. On a local map mark the two different distances and compare how far they could have gone with each method.
  - Research bicycles and how they have changed and developed over the last century. Make a poster or powerpoint presentation to display your findings, and share it with the class.