

Wild and Crazy Adventures!

story by Bill Condon | illustrated by Tohby Riddle

EN3-8D | ACELT1610

Rewrite a scene from the text as a sports commentary.

As a class, skim the text and identify what person it is written in (first person). Read the text in full and instruct students to highlight/underline first person pronouns as they read. After reading, ask students to identify the narrative voice, the person through whom the audience experience the story (the main character and adventurer, Bradley D Mented).

Discuss students' interpretations of Bradley's behaviour. Emphasise that while he is sometimes arrogant or annoying, we connect with him because it is told from his perspective. For example, we worry about him as he starts to fall down the hole and feel angry when his production crew start cheering. Explain to students that a first-person perspective creates empathy and engagement between the character and audience. Ask the following questions:

- What events do we see through his eyes ('Down I go, down, down and down some more.')
- What he is thinking and what are his emotions? ('There is no way I could possibly survive a fall like this.')
- How does he describe his physical sensations? ('I dig my nails into the sides of the hole. Ouchie! Errgh! Yikes!')

Compare students' attitudes to Bradley with minor characters in the story: his director, crew and police rescue. Students should identify that because we don't get their side of the story, we like them less than Bradley.

Explain to students that they will rewrite a section of the story in third person, as a member of his crew commentating on events.

View the Nickelodeon clip [The Cannonball of Galileo Temple Run](#) to show students the style of commentary they should be writing. Identify the pronouns used (the competitors are referred to as she/he) and the narrative voice (the game show's host is explaining what he sees). Then discuss the purpose of the commentary: the host is explaining what is happening to the audience, based on his observations.

Reread the following extract (on pages 5-6):

Down I go, down, down ... *Click*.

Ask students to list the sequence of events that occur in this extract in bullet form. The list may begin like this:

- He is climbing down a dark hole for a long time.
- He ceases to climb and instead begins falling.

- He realises his rope has snapped.

After students have compiled their list of events, they need to turn it into a commentary script in the style of 'Temple Run'. Use the following criteria to guide student responses:

Success Criteria:

- Describes the events that happen in the story, in the order they happen.
- Refers to Bradley in third person, calling him by his name or pronouns he/his.
- Includes observations from the commentator that show his thoughts or feelings about Bradley and how well he is doing and how much danger he is in.

Finally, after writing their commentary, ask students how their attitude towards Bradley has changed. Answers could include that they feel excitement about whether Bradley will finish the challenge, rather than concern for his safety.

Extension: students rehearse and deliver their commentary script to the class.

Character interview

Read the story 'Wild and Crazy Adventures!' then conduct an interview with Bradley D Mented.

1. What is your name? What is your job?

2. List six to ten words that describe you.

3. How did you come to be a television star?

4. How do people react when they meet you for the first time?

5. Describe the most wild and crazy adventure you've had on the show?

6. If you could go on a thrillseeking adventure anywhere in the world, where would you go? Why?

How to Dine with Lion

poem by Diana Smith | illustrated by David Legge

EN3-6B | ACELA1512

Interpret and **analyse** the multiple meanings of words in the poem.

Explain to students that vocabulary, grammar and punctuation can communicate a precise meaning (with one clear interpretation) or communicate multiple meanings (that are open to many interpretations). You may wish to show students some examples of how meaning can shift when punctuation is changed (see examples on the webpage [This is How Confusing Life Would Be Without Proper Punctuation](#)). You can also show students this [English Game](#) in which they place the word 'only' in a sentence in multiple positions, and each time the placement changes its meaning.

Read the poem as a class or view the YouTube clip if you are a digital subscriber. Ask students to provide a quick summary of the poem. At this stage of the analysis, they should be able to identify that the poem is about sharing a meal with a lion and there is an element of risk (draw their attention to the final line 'get ready, set and run!')

Explain that the vocabulary in this poem has multiple meanings and that the lion does not always communicate clearly with the speaker. Use the joke in the image, the lion holding a book called 'Cooking With Friends', as an example. Show students that the book's title has two meanings. Focusing on the word 'with', explain the two interpretations of the phrase 'cooking with friends'. (Suggested answer: cooking is an activity which you can do with friends, compared to cooking as process that requires ingredients and an ingredient could be your friend.)

Instruct students to identify the lines in the poem that have multiple meanings:

- Say, 'Dinner smells delicious. / Is there enough for two?'
- 'Mmmmm what's in that stew?' / If Lion gets a funny look
- 'Come to dinner?' ... But if he said *for* dinner / get ready, set and run!

Ask students to select their favourite of the three quotations. They should explain the double meaning of the quotation: the speaker asking a normal question and the speaker looking for clues to figure out the threat level. They may wish to do this in a table, like the one below:

Quotation	Normal question	Looking for clues
Say, 'Dinner smells delicious. / Is there enough for two?'	The speaker is complimenting the lion and asking if he can share the meal.	The speaker is asking if there is enough food to share or if he's been invited as the final ingredient.
'Mmmmm what's in that stew?' If Lion gets a funny look	The speaker would like to find out the ingredients.	The speaker is trying to find out if there is anything left to add to the meal and if he is the missing ingredient.

<p>'Come to dinner?' ... But if he said <i>for</i> dinner / get ready, set and run!</p>	<p>The speaker is wondering why the lion invited him to dinner.</p>	<p>The speaker is comparing the meaning of the words to and for. If he's invited to dinner, he is a guest. If he is invited for dinner, it could mean he is the meal.</p>
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Ask students to rewrite their summary of the poem. They should now be able to include more detail, including a discussion about how the speaker and the lion have not communicated clearly with each other and therefore there are multiple meanings of the lines of the poem. You could also ask students to 'Tweet' (in the style of Twitter) about the dinner invitation. One Tweet is from the perspective of the Lion explaining what he expects from the dinner party. The other is from the poem's speaker, discussing his very different expectations.

Bee Your Best!

article by Zoe Disher | photos by Alamy | illustrated by Michel Streich

[EN3-3A](#) | [ACELA1504](#)

Explore how fact and opinion can be used together to structure an informal nonfiction text.

As a class, read the text in full. Then discuss the questions below:

- Who is the narrative voice in the article and what person is the article written in? (The Queen Bee, writing in first person.)
- Who is the article addressed to? (Honeybees, specifically the worker bees.)
- Look at the headings. How is the article structured? (Each section describes a stage in the honeybee's life.)
- How is this article different to an article you might read in a school textbook, or a museum's website? View the resource [The Buzz about Bees: Honey Bee Biology and Behavior](#) for an age appropriate comparative text. (Answers could include: the Queen Bee speaking directly, like a person, to the reader and the use of conversational/slang opinions throughout the text, such as 'no time for slacking off!' and 'the worst stinkers of all—humans!')

Explain to students that this article is unusual, because it is written using informal language. Provide students with a definition of informal language: the language we use when we are relaxed and speaking to people we know well. (Further information can be found on the BBC Bitesize page [Using formal and informal language](#).) Ask students why the article is written using informal language. Students should identify that because the Queen Bee is speaking to her family and because she is superior, she uses an informal tone.

Next, explain to students that despite its unusual structure, the text is still nonfiction because it is based around facts. Instruct students to reread the text and identify the facts and opinions using two different coloured highlighters. They could then turn the list of facts into a bullet point fact file.

Instruct students to find an online factsheet on a different insect or animal. Suggested websites include:

- [Animal Factsheets](#) (Australian Museum)
- [Animal Pictures and Facts](#) (National Geographic)

After choosing the creature they will write on, instruct students to create a bullet point list of 5-10 facts about it. They will imagine they are the creature's parent or ruler and write an informal handbook in the style of 'Bee Your Best'.

Success Criteria:

- Written in first person with a strong narrative voice
- Uses subheadings that summarise the topic of each paragraph
- Facts are categorized and included under the relevant subheading
- Informal opinions are expressed after each fact

Bee character profile

Read 'Bee Your Best!' and think about the way in which bees are described. Now create a human character based on the description of the bee. What will they look like? What sort of personality would they have? Complete the steps below to help you.

Part A

Read the article, looking carefully at the physical and behavioural characteristics of bees.

Name: Bee
Physical features:
Description of skills, habits or other traits.

Part B

Create your human character using your notes on the bee. Get creative!

Name of character:	Age:
Where they live:	
Physical features:	
Job:	
Interests:	
Personality:	

Message from the Moon

story by Sara Matson | illustrated by Craig Phillips

EN3-2A | ACELT1609

Hot seat the characters in 'Message from the Moon' to explore different interpretations of events in the text.

Read the text and construct a character list (Evan, Mum, Dad, Ella, Margo, the reporter). Discuss who the main characters in this story are (Evan, Dad, Margo) and why they are the main characters (they complete the most actions and we know the more details about them).

Explain to students that they will analyse the characters through creating a FAST chart. This is a graphic organiser that can be drawn directly into their exercise books. (For further explanation please view an example of a [FAST anchor chart](#) and an example [FAST chart](#).)

Assign each student a character – Evan, Dad or Margo – and instruct them to complete a FAST chart on them. Students reread the text, highlighting any reference to their character. In groups of 2-3 (all with the same assigned character) they then complete their FAST chart, including literal information taken directly from the text, and their inference. An example FAST chart for Dad will look something like this:

<p>Feelings Proud Nervous for Evan Love for Evan</p>	<p>Actions Has a long conversation with Evan Chuckles when he talks to Evan Tries to keep Evan calm Reminds Evan to think of a message to say on the Omnivision.</p>
<p>Sayings 'Mission Control, of course.' 'They thought it might keep you a bit calm.' 'This is a big moment for the first kid on the moon.' 'I know the feeling.' 'We're really proud of you.'</p>	<p>Thoughts Thinking about his own experiences as a former student astronaut who went to Mars. How proud he is of his son for being the first kid on the moon.</p>

Explain to students that they will use the information in their FAST chart to pretend to be their assigned character in a hot seat activity. Visit the Digital Learning Selector's explanation of the [Hot Seat](#) activity for more information and ICT templates.

Before commencing the activity, you may wish to show students an example of a press conference. View LIVE: [Crew Dragon astronauts hold news conference after returning to Earth](#) (this is a long clip and you will only need to show them the first 5-10 minutes).

Explain to students that they will hold a press conference after Evan's mission lands. Evan, Dad and Margo will be answering questions. Complete the hot seating activity using the following steps:

- First, as a class, generate a list of topics that could be discussed at a press conference (Dad's experience as an astronaut, how Evan and Margo got into WAFA, the controversy around Evan's selection for the moon mission).
- Students remain in their FAST chart group. Each group allocates a speaker who will play Evan, Dad or Margo and answer questions. The other two group members will be the press, asking the questions.
- The group then generates a list of questions to ask all three people on the panel. The resource [Hot Seating question cards](#) can be used as sentence starters.
- Form the panel and allow each group to take turns with their speaker in the hot seat. All class members have an opportunity to ask questions during the activity.

Planning a countdown story

After reading 'Message from the Moon', plan a similar countdown story that describes a main character's experiences in a tension-filled situation.

1. Explain your main story idea in one sentence (for example, *Waiting for soccer tryouts*).

2. Decide on a setting. Describe it below.

3. Decide on a main character. List words that describe what he/she is like.

4. How much time elapses in your story? (For example, ten minutes.)

5. How will you write your time markers? (For example, 'Five minutes and counting'.) How many time markers will you include?

6. What will make your story tension-filled? Think about what will make your readers worry about your character.

7. Draft your story on a separate sheet of paper. Remember to include a clear beginning, middle and ending.

When people peer down

poem by Katherine Spadaro | illustrated by Kerry Millard

EN3-1A | ACELY1700

Transform the poem into a multimodal presentation.

Read the poem with the students and ask them to explain the message of the poem. At this stage they will probably find it difficult to identify and articulate what the poem is about beyond 'technology is bad' or 'phones make people angry'.

Explain that poems often need to be read multiple times to make sense. Provide students with four copies of a [Head Outline](#). Reread the poem slowly and ask students to quickly sketch the meaning of the lines (below) onto the sequence of heads:

1. They get an extra jowl.
2. Their face puts on a scowl.
3. Ridges and bridges appear on their faces.
4. Their lips look small and tight.

After students have visualised the meanings of key lines in the poem, ask them again what message it is communicating. Students should now be able to provide a more precise explanation: when people look at their phones, they often receive bad news or it bothers them and you can see this from the change in their facial expressions. You could also lead a discussion around social media and the impact it has on people's moods.

Provide students with four new head outlines. Ask students to complete more detailed and polished illustrations, based on the four faces they sketched during the reading of the poem. Then ask them to design an illustration for the final two lines of the poem. Let them be as creative as they'd like, as long as they visually represent the idea of someone snatching a phone away.

Students use their five illustrations (four heads and their final original illustration) to create a multimodal performance of the poem. Using software such as [Clips](#) (Apple) or [Adobe Captivate](#), students read the poem aloud using tone and emphasis to match the message. They should reveal the images when they read the corresponding lines.

Student work can be published on Google Classroom to allow students to view and peer assess each other's work.

Sylphie's Squizzes: The Great Red Storm

article by Kate Walker | photo by Alamy

[EN3-2A](#) | [ACELY1704](#)

Compose a diary entry describing a person's experience of the Great Red Storm.

As a class, read the article and identify different groups of people who would have been affected by the storm (residents of Broken Hill, people in other country towns such as Wilcannia, Nyngan and Condobolin, wheat farmers, graziers, residents of Sydney, children, construction workers, drivers, pilots).

Visit The Big Picture website and view their photo archive [Dust Storm in Australia](#). Instruct students to complete a [Y Chart](#) (what the dust storm looks like, sounds like and feels like) based on the information gathered from viewing the images in the photo archive.

Allocate each student a different identity, based on the groups of people identified by the class (for example: a farmer in Cowra, a school child in Sydney, a driver commuting to work). You could use a [Random Name Picker](#) to increase student engagement.

Once students have been assigned their identity, they review their Y Chart and highlight the sensory observations that are relevant. For example, if they are imagining that they are a driver in the dust storm, they might pay particular attention to the feel of the dust on the windscreen wipers, the sound of the howling wind as they travel in their car and the reduced visibility as they drive slowly.

Provide students with the following success criteria and ask them to write a diary entry detailing their experiences on that day. Alternatively, show students a sample diary entry (view the Literacy Wagoll website [Diary Entries and Blogs](#) for resources) and ask them to create their own success criteria to self or peer assess their work.

Success Criteria:

- Written in first person with personal pronouns (I, we, my, me)
- Written in past tense
- Describes the writer's point of view, thoughts and feelings
- Includes facts about the dust storm and opinions about its impact
- Is written in informal language, as if speaking to someone
- Organises the events of the day into paragraphs and introduces them chronologically
- Uses an ambitious vocabulary when discussing elements in their Y chart

Researching dust storms

'The Great Red Storm' was a significant and severe dust storm. Find out more about dust storms and the devastating impact they've had on different parts of the world. Use your research to answer the questions below.

1. What is another name for a dust storm?

2. Why do dust storms happen?

3. Where do most of the world's dust storms occur?

4. Complete the table about each of these significant dust storms.

Name	Location	When it occurred	Interesting fact/s
1. Black Sunday			
2. Great Bakersfield dust storm			
3. Melbourne dust storm			

5. Discuss the health impacts of dust storms on people and the environment.

Nearly

poem by Lorraine Marwood | illustrated by Fifi Colston

EN3-1A | ACELT1795

Explore reasons why poets use **enjambment**.

Read the poem without Fifi Colston's accompanying illustration. Ask students who the text is about (a sheep) and what are they trying to do (reach a delicious green leaf). Then ask them to draw a quick sketch to represent the details in the poem.

Ask students what type of text this is (a poem) and how they know (short lines, rather than continuous sentences). Explain to students that these short lines are called enjambed lines.

Provide students with a simple definition of enjambment: when a sentence or a clause continues across more than one line. Contrast enjambment with an end-stopped line, where a line ends with punctuation that closes the thought or phrase. You may wish to compare 'Nearly' with 'How to Dine with Lion' (in this issue) which only contains end-stopped lines.

Discuss why poets use enjambment. Explain to students that enjambment is used for lots of reasons, but two possible reasons include:

- To create a flowing rhythm, which often simulates the poem's mood or events in the poem. (For example, the slow rhythm of the enjambment is similar to the amount of time the sheep takes to try to eat the leaf 'trying / to / reach' and 'nearly / there'.)
- To draw attention to key details of the poem, particularly when only one or two words are enjambed. (For example, the features of the sheep – neck, ears, jaw, hooves – are all on their own line for emphasis.)

Read the poem again to students. Instruct students to draw what they hear after each line (so after the first four lines they should have drawn the sheep's face – its neck, ears, jaw and then filled in the rest of the image). Explain to students by pausing and drawing after each line, the rhythm of the poem has been slowed right down which allows students to concentrate on each word in the poem.

Finally, reveal Fifi Colston's illustration and students compare both their illustrations to it (their initial sketch and their line by line interpretation). They check to see which of their illustrations is more detailed and looks more like Fifi Colston's. Discuss why enjambment is a useful technique when reading and understanding poetry.

Animal Olympics: Sporty Spiders

play by A J Armstrong | illustrated by Marjorie Crosby-Fairall

EN3-3A | ACELT1611

Experiment with alliteration to add categories in the Animal Olympics.

Read through the script and identify how the author has used alliteration for the sporting categories (spider strikes, spider sprints and spider swims) and the insects' names (Samantha the Scorpion, Felicity the Funnel-Web Spider).

Generate a list of additional spider categories for the Animal Olympics by thinking of key behaviours of spiders (web weaving, jumping, burrowing etc.). Teach students how to use an online thesaurus (such as the [Collins Online Dictionary](#)). Using a list of synonyms, students name each of these categories using alliteration. For example:

- Web Weaving: Spider Swirling
- Jumping: Spider Springing
- Burrowing: Spider Shoveling

Students then choose their favourite category. Through research they locate two spiders that could compete in this category because they display this type of behaviour. For example, the Spider Springing Competition could be held between the Bold Jumper Spider from North America and the Abracadabrella Spider from Australia, both types of jumping spiders. Encourage students to use their common, rather than scientific names, or their genus (teaching the definitions of these terms as necessary).

Finally, students should name these two spiders using alliteration. For example, The Spider Springing Competition could be held between Barry the Bold Jumper Spider and Augie the Abracadabrella Spider.

Extension: students collect two facts about each of their spiders. They turn these facts into the basis of a conversation with Jane and John in the format of an interview before they compete in their Olympic Category, written in the style of A J Armstrong's playscript.

Winter Choir

poem by Carol Frost | illustrated by Matt Ottley

[EN3-2A | ACELY1704](#)

Design a visual display of a winter choir of bird calls.

Read the poem and view the accompanying illustration. Ask students to identify the word that describes the sound made by the magpies (caroling). View the Wild Ambience webpage and listen to a range of [Australian Magpie Song & Calls](#). Ask students why a magpie's sound might be called caroling (because they often repeat tunes in duets or groups). Then challenge students to come up with an onomatopoeic name to the magpie's call (for example, wardle-doodle-doo).

View the clip [Aussie birds and their calls](#). Focus the students' attention on the following winter birds: the Magpie, the Bellbird, the New Holland Honeyeater, the Eastern Whipbird, the Pied Currawong, the Masked Lapwing, the Red Wattlebird, the Tawny Frogmouth, the Pied Butcherbird and the Superb Lyrebird. Instruct students to name the call of each bird (tweet, squawk, croak, cheep etc.). The webpage [Bird Sounds](#) provides a basic list. Then challenge students to come up with an onomatopoeic name for each bird's call (for example, the Eastern Whipbird's call can be separated into three sounds: beeeeeep, craaaaaa-ck, then ee-oh). If you have a digital subscription, complete this step as an interactive activity.

Ask students to select their favourite onomatopoeic bird call. Instruct them to find an image of this bird, or they can draw their own version of the bird. The drawing should be in the style of a scientific illustration with as much accuracy as possible.

Construct a bare winter tree, with a trunk and branches, on a display board. Ask students to place their bird image/drawing on the tree, with a speech bubble containing their own onomatopoeic version of the bird's call.

Funny Fables

stories by Bill Condon | illustrated by Lesley Vamos

EN3-2A | ACELT1798

Compose a fractured fable in the style of Bill Condon.

Before reading, gather students' prior knowledge of the two fables, 'The Tortoise and the Hare' and 'The Wolf in Sheep's Clothing'. You may wish to summarise the traditional fable using a [Narrative Story Planner](#). Use the resolution box to list the moral.

Read 'Funny Fables' and identify the similarities and differences between this text and the original fables. The funny fables could be summarized on the same Narrative Story Planners as the original fables in a different coloured pen. Students then highlight the similarities between the two texts. For example:

'The Tortoise and the Hare'

Orientation – traditional	A speedy hare brags about how fast he can run. This annoys the other animals, particularly a tortoise.
Orientation - funny	Swiftly, a hare with a big mouth has a large fan club who listen to his boasting. He offends a tortoise named Rollo.
Complication - traditional	The tortoise challenges the hare to a race. The hare has a big lead but falls asleep. The tortoise walks slowly, but consistently.
Complication – funny	Rollo challenges Swiftly to a race and is very confident he will win.
Resolution – traditional	The tortoise wins because the hare doesn't wake up in time. The moral is slow and steady wins the race.
Resolution - funny	Rollo is really tricking Swiftly into making him laugh, which causes him to split in half. The moral is a pun: there's no point in splitting hares (it should be hairs).

You may want to show students other examples of fractured fables and fairytales to familiarise them with the genre. Three suggested texts are:

- [The Stinky Cheese Man and Other Fairly Stupid Tales](#) by Jon Scieszka and Lane Smith
- [The True Story of the Three Little Pigs](#) by Jon Scieszka
- [Snow White in New York](#) by Fiona French

Explain to students that they will now plan their own fractured fable.

First instruct them to research and choose a fable using an online catalogue such as the webpage [Aesop's Fables](#). They should write a summary of their fable on a new Narrative Story Planner sheet.

Then, instruct students to change the moral of the fable to something humorous. It could contain a pun, like 'The Tortoise and the Hare' or a ridiculous scenario, like 'The Wolf in Sheep's Clothing'. For example, a moral containing a pun for the 'Ant and the Grasshopper' could be, 'Your neighbor stockpiling groceries will make you hopping mad!'

Extension: Allow students to read their peers' summaries and original morals. Instruct students to choose their favourite 'fractured fable', it could be their own, or someone else's. Then, ask them to modify the fable's summary (the key features of the orientation, complication and resolution) to fit the moral they have selected. For example, the fractured 'Ant and the Grasshopper' fable could be about an ant and a grasshopper who are both planning birthday parties for their children. The ant stockpiles all the party equipment for sale at the supermarket, which causes the grasshopper to hop through his party so angrily that he destroys all the food and decorations.

Once students have written their fractured fables, compile them in a class anthology. Teachers can publish the anthology using a range of tools such as [Book Creator](#).

The Intruder

Story by Bevan Baker | illustrated by Queenie Chan

EN3-3A | ACELY1702

Construct a tension graph to explore how the author builds excitement and suspense in the story.

After initially reading through the story as a class, instruct students to read the story independently and for a specific purpose: to look for tension. They must find and list events in the story that make them feel nervous or excited. Challenge them to find a tense moment in each paragraph. Some example events could include:

- Paragraph one: when the narrator says that he lives in fear
- Paragraph two: when the narrator states that his job is very dangerous
- Paragraph three: when the window makes a groaning sound as the narrator opens it

Explain the term tension graph: a line graph that charts and represents how tense feelings in a story change over time. Draw an example tension graph for students, using key numeracy terms (the x axis represents time, the y axis represents tension and it is in the format of a line graph). You can show students an example of a tension graph for 'Harry Potter and the Prisoner of Azkaban' from the [Stirring the Pot](#) website.

Ask students to draw their own tension graph. Their list of tense moments should be transferred to the x axis. They should then plot the tension of each of these moments on the y axis, finally connecting all these dots to form a line graph.

Finally, students should compare their tension graphs in groups of 3-4 and discuss differences in interpretation of which scenes were the most tense.

Students should recognise trends in their groups, such as their tension graphs rising throughout the story before suddenly falling right before the end. This can be used as a discussion point for narrative structure (see Read Write Think's teaching resource: [Teaching Plot Structure Through Short Stories](#)).

Extension: Complete a tension graph for another short story in this issue (suggested text: 'Wild and Crazy Adventures') and compare how tension rises and falls in the two texts.