

More Wild and Crazy Adventures

story by [Bill Condon](#) | illustrated by [Tohby Riddle](#)

EN3-3A | ACELA1504

Compose commentary of a stunt, following the same informal style as that featured in the text.

Analyse the informal style of the text by completing the following:

- Focus on Bradley’s commentary, rather than the dialogue. Discuss the style of narration, ensuring students identify that:
 1. Bradley uses informal language and directs much of what he says towards the audience
 2. the events are portrayed as occurring in real time with present tense verbs used
- Instruct students to label examples of each type using post-it-notes. Sample answers have been featured in the table below.

Using informal language and addressing the audience directly	Happening in real time
<p>Hold on to your hats, and get ready for an amazing adventure, folks.</p> <p>So, grab some popcorn, strap on a seatbelt and a crash helmet and come along with me as I throw fear to the wind and jump out of a plane—without a parachute!</p> <p>Never heard of it? No-one has!</p>	<p>It’s terribly terrifying, but we have to look on the bright side. Right this second the ratings are shooting through the roof! We’re going to go viral with millions of hits!</p>

- Display the following questions for students to discuss in groups:
 1. How does this style encourage reader engagement?
 2. What impact does this style have on the tension in the story?
- Share responses. Most likely students will conclude the style engages readers as it makes them feel like they are right in the action and the immediacy of the story adds tension.

Students experiment with composing their own commentary using an informal style by completing the steps below:

- Place students in pairs. Direct them to [12 Interesting Challenges for Kids on the Unicef Kid Power](#) site and instruct each pair to select a challenge from the list.
- Tell students to take turns with practising this new skill. While their partner rehearses, tell the other student to note down the comments their partner makes about the task, or any difficulties they encounter along the way.
- Discuss the notes students have made. Tell students they'll be using these to help them create the next installment of Bradley's show, Wild and Crazy Adventures.
- Instruct students to convert the notes they made into a commentary, as if Bradley will be presenting the show. Refer students to the success criteria below to assist their responses:
 1. Addresses the audience directly with informal language
 2. Features present tense verbs
 3. Appears to be happening in real time
- Students can write their ideas in note form or into a full script. To guide students with script writing refer them to the play, Fact or Fiction, also found in this issue of Orbit.
- Instruct students to take turns videoing each other performing their challenge. Tell students to then record their commentary, either using the video filming software or audio recording equipment.
- Students who have used the video recording software for both tasks can play both files simultaneously when sharing their work with the class. Alternatively, students could choose to edit their recordings into a single file later using editing software such as [Adobe Rush](#).

Wild words

There are many synonyms for the adjective 'wild'. The story 'More Wild and Crazy Adventures' includes some of these synonyms.

1. Use a thesaurus to find five more synonyms for the word 'wild'.

2. Choose three synonyms and write an action-packed sentence for each.

(a)

(b)

(c)

3. Now think of two new titles for this weird and wacky story.

Title 1

Title 2

Monster Mollusc

poem by [Jenny Blackford](#) | illustrated by [Greg Holfeld](#)

[EN3-3A](#) | [ACELY1702](#)

Conduct research to identify an interesting fact about a creature students find terrifying and select vocabulary to demonstrate a shift in opinion.

Analyse the language used in the poem that reveals opinion by following the steps below:

- Focus on stanzas one to four. Identify vocabulary used by the narrator of the poem, to describe the mollusc. Ensure students identify examples such as:

biggest slug I have ever seen, culprit, monster, stranger than anything I'd ever seen, weird, enemy, destroyer

- Discuss what this implies about the narrator's opinion of the creature. Sample answers include, that it is scary, dangerous and threatening.
- Read the final two stanzas. Discuss vocabulary the poet uses in these to refer to the mollusc in these later stanzas:

gentle slug giant, small monster

- Highlight how this reveals a shift in opinion towards the mollusc. Discuss what causes the narrator to change their mind (when they discover more information about molluscs through research and realise the mollusc is not a threat to their sweet pea pods).

Conduct research and identify language to reveal a new found respect for a creature students find terrifying by following the steps below:

- Discuss creatures students do not like. Some ideas to get you started include spiders, snakes or crocodiles. Discuss vocabulary students would use to describe the animal they have selected. Sample answers include, creepy, disgusting, scary, evil, vile.
- Place students in groups based on the creatures they dislike and instruct them to discuss further vocabulary to describe the creature. Tell students to input the vocabulary they identify into a word cloud, using a program such as [WordArt](#).
- Direct students to websites where they can research the creature they have chosen. For example, [25 Cool Things About Bugs](#) on the National Geographic site, or [Spiders](#) on TheSchoolRun site. Challenge students to find one interesting fact or something they find endearing about the creature they have chosen. Discuss vocabulary students might use now, following the discovering of an interesting fact, to describe the creature. Some ideas to get you started include: remarkable, adaptable, survivor instinct, spiral webs, strong silk, hardworking. Instruct students to discuss this further with their group, noting vocabulary they identify through discussion.

- In the same groups as before, instruct students to create a new word cloud featuring the vocabulary students have identified that reveals a new-found respect for the creature.
- Discuss the difference in the vocabulary used before and after the students researched the creatures.
- Using the structure of the Monster Mollusc, instruct students to compose a brief poem, including the vocabulary from the pieces of word art to outline their opinions of the creature they chose before and after they conducted research. Tell students they are free to choose either a rhyming or non-rhyming poem.
- Students can use the success criteria below to guide their responses:
 1. Features negative vocabulary about the creature in first few stanzas
 2. Includes an interesting fact about the creature
 3. Shows a shift in opinion through more positive vocabulary in the later stanzas

Defining words

Answer the questions below to help you prepare a small group performance of 'Monster Mollusc'.

1. This poem uses many doing words to describe character actions and features. Write a definition of each word below.

squished	
halted	
crush	
slithered	
grazed	
disappeared	

2. Choose three of the words from the list above. For each one, write how you could say each word and how you might move and/or use your face to express its meaning. An example has been done for you.

disappeared	Use quiet, low-pitched voice, eyes darting left and right

3. Choose one synonym for the word 'Monster' and one synonym for the word 'Mollusc' to create a new title for the poem.

Sylphie's Squizzes: How Wormy Oysters Make Pretty Pearls

article by [Kate Walker](#) | photos by Dreamstime

[EN3-3A](#) | [ACELA1511](#)

Evaluate the merits of multiple sources when searching for factual information.

Analyse the reliability of the article, by following the steps below:

- Read the article, Sylphie's Squizzes: How Wormy Oysters Make Pretty Pearls, and identify the text type and its purpose. Ensure students correctly identify that it is a factual text and its purpose is to inform.
- Identify elements in the article that students find surprising. Sample answers might include the fact that pearls are made from sea-worms.
- Discuss how reliable students feel this information is. Steer students towards concluding that as it is featured in an article in a reputable magazine it is likely to be accurate.
- Discuss ways students may ensure this information is accurate, for example by using other sources to check the facts.

Examine other sources and assess their reliability by conducting the following:

- Provide students with a range of resources about pearls and molluscs, including the poem *Monster Mollusc*, also from this issue of *Orbit*. Also provide the following additional resources:
 1. [The Our Pearls](#) page from Kailis Jewellery
 2. [16 Interesting Facts About Pearls](#) from ThePearlSource.com
 3. [The Story of the Pearl](#) from Yokota Pearl
- Discuss the purpose of each type of text. Sample responses include:
 - 'Monster Mullusc': to entertain
 - 'The Our Pearls': to sell jewellery
 - '16 Interesting Facts About Pearls' and 'The Story of the Pearl': to provide factual information. Highlight that these both appear on websites belonging to jewelers so their purpose is also to encourage people to buy pearls.
- Discuss categories for assessing a texts reliability. Sample answers might include, the source, its purpose, if the information is based on research, whether a bibliography has been provided.

- Instruct students to rate each of the sources in order of reliability, either by numbering them or placing them in an ordered row if physical copies are provided. Most likely students will rate the article most reliable. Some students may rate the other articles as highly reliable but emphasise here the fact they are published on jewelers sites means their authors might have an ulterior motive so they are considered less reliable.

Experiment with presenting information in a reliable source.

- Identify facts students found surprising in the poem Monster Mollusc. Perhaps the fact that molluscs prefer eating mould over plants. Discuss whether students believe this to be true, reflecting on whether having this presented in a poem rather than an article appears less reliable. Direct students to sources to fact check this information, like the article, [Slugs: Keen, Green, Bathroom Cleaning Machines](#) from ABC.net
- Once students have checked their fact, instruct them to adopt the factual style of the article to write a brief statement outlining their fact.
- Sample responses might include: Many may find it surprising to discover that molluscs actually prefer eating mould rather than the vegetables grown in gardens around Australia.

Our Reef

story by [Sue Murray](#) | illustrated by [Anna Bron](#)

[EN3-6B](#) | [ACELA1512](#)

Analyse the use of specific vocabulary in the text and use specific vocabulary to describe a place special to students.

Analyse the use of specific vocabulary in the text by completing the following:

- Display the following extract from the text:

Mum pulls on her flippers and she's off. I tug on my mask, bite the mouthpiece of my snorkel and dive under the water. I watch a school of whiting, waiting for Gus. He takes ages. Then he swims past me. The chase is on.

- Discuss specific vocabulary in the extract, that creates a clear image in the reader's mind of how each activity occurred (e.g. pulled, tug, bite, waiting, swims).
- Discuss all-purpose words the author avoided. Sample answers include put, as in she put on her flippers or putting on my mask. Emphasise that using the specific vocabulary allows the reader to form a clear image in their mind of how the activity was performed.
- For those with a digital subscription, students can complete the [interactive activity](#) now.

Experiment with using specific vocabulary in a description of a place that is special to students, by completing the steps below:

- Instruct students to think of a place that is special to them. It could be their home, a local park or the school.
- Select a volunteer. Instruct them to role play an activity they might complete in their special place. Provide examples such as playing with a friend or laying out a picnic. As the student role-plays the way they might move around the space, instruct the rest of the students to suggest specific vocabulary to describe the actions. Provide examples, such as rushing, meandering, lolling, etc.
- Instruct students to create a visual representation of their special place. They might choose to create a plan of the layout from a birds-eye-view, a sketch of the space or a digital image using a digital tool, cutting and pasting elements obtained through searching on the internet.
- Students should then chart an activity they might complete in their special place. This could be completed in a number of ways. Some examples include, using a small toy to plot the activity through their plan of the space or inserting a photo of themselves into their digital images and using this to express the movement and the activity.

Students add post-it-notes, featuring specific vocabulary to describe the activity. Students who are working with a digital image could complete the labelling activity in a collage program such as [Canva](#).

- Place students in pairs. Instruct one of the students to read the specific vocabulary they identified while the other student role-plays moving the toy or object around the space, based on their partner's description. Reflect on how the specific vocabulary assisted students to know exactly how to perform the task.

Character interview

The story 'Our Reef' is written from Rory's point of view. Answer each interview question below as if you are Rory. Think carefully about how he appeared in the story before you begin to write.

1. Good morning! Can you please tell us a bit about yourself, Rory?

2. How would you describe your relationship with your brother?

3. Describe the way you feel when you are swimming below the surface of the water?

4. Why is the ocean so important to you? What does it mean to you and your family?

You Know Me

poem by Julia Wakefield | illustrated by [Marjorie Crosby-Fairall](#)

[EN3-2A](#) | [ACELT1798](#)

Compose an acrostic poem outlining where in the body students feel the emotion of joy.

Analyse descriptions of emotions in You Know Me, by completing the following steps:

- Pause after reading the first stanza and discuss students predictions about the subject matter of the poem. Keep reading and identify the subject matter (fear).
- If you have a digital subscription, you may like to view the performance of the poem, [You Know Me](#)
- Provide students with an outline of a person. Alternatively, students could lie on the floor on top of a large piece of butcher's paper and have another student draw around them. Using post-it-notes, make jottings about where in the body the poet identified each of the feelings of fear. Sample answers a hammer in the chest, a flock of black moths churning in the belly, choking in the throat, a spanner loosening the screws in the knees.

Experiment with describing emotions based on where in the body students might feel them:

- Discuss something joyful with students, perhaps an upcoming school event or memories of a celebration. Identify where in the body students feel joyful emotions. Some ideas to get you started include: bubbling in the chest, a lightness in arms, a floaty feeling in the head. Add each example to the human outline using a different coloured post-it-note to the one used for fear. Students should discuss further examples in groups and add these to their human outlines.
- Highlight how the end of the poem is structured as an acrostic poem, with the word fear used as the key word.
- Instruct students to include their observations about where in the body they feel joy into an acrostic poem with the key word, joy. Encourage students to strive to include three different places in their body where they feel the emotion, one for each line of the poem.
- A sample response might be:

Juddering and bubbling in my chest

Oh, my arms are light as a feather

Yes, a floaty head is the best!

- For an added challenge, instruct students to ensure the first and third line rhymes, in keeping with the style of the original poem.
- Display the following success criteria to guide students when responding:
 1. Includes the key word joy
 2. Features descriptions of where in the body joy is felt
- Place students in small groups and ask them to share their poems with their group. While one student shares their poem, tell the other students to tick off each body part included in the description, on their human outline. Discuss responses, focusing on unique ways of describing how each emotion feels.

Scalpel, Needle... Leech

article by Cheryl Bullow | illustrated by [Marjorie Crosby-Fairall](#)

[EN3-3A](#) | [ACELA1511](#)

Experiment with using a range of nonfiction textual features in an article.

Examine key elements that guide readers through texts, by following the steps below:

- Identify elements featured with the layout of the article. Some ideas to get you started include, a title, a labelled diagram, images, captions, photos, a box labelled did you know, subheadings and the text.
- Place students in pairs. Provide each pair with five post-it-notes. Instruct them to label each note with the numbers from 1 to 5.
- Instruct students to use the numbered post-it-notes to label the elements of the article in the order their attention is drawn. Tell them to attach the post-it-note with the number 1 written on to where their eyes are drawn to first. Sample ideas might include the title, the labelled diagram or the text inside the box labelled did you know. Tell students to label where their eyes are drawn to next with the post-it-note labelled number 2, and to repeat this with the remainder of the post-it-notes labelled up to number 5.
- Inform students that elements readers are most drawn are referred to as most salient, and the order in which readers' eyes are directed is called the reading path.
- Discuss which elements students labelled most and least noticeable.
- Examine websites about leeches. You might like to try the article [Leeches](#) on The Australian Museum site or [Curious Kids: Why do Leeches Suck Our Blood](#) on The Conversation. Again, instruct students to identify where their eyes were drawn to and in the order their attention travels through each of the pieces. Discuss students' responses highlighting elements that they conclude most salient, such as the box labelled fun facts and the map on the Australian Museum article.

Develop an information report to include a key element identified through examining the texts.

- Using the same process as above, instruct students to select one element they identified as most salient when examining the Sylphie's Squeezes: How Wormy Oysters Make Pretty Pearls. Sample answers might include, a box of fun facts, a labelled diagram or a map. Ensure the chosen element doesn't already feature in the text Sylphie's Squeezes: How Wormy Oysters Make Pretty Pearls.
- Instruct students to add their chosen element to the article. Some suggestions include a map of where pearls can be found, or a box labelled did you know with additional facts about pearls.

Unexpected

story by T Lynn Slater | illustrated by [Sylvia Morris](#)

[EN3-8D](#) | [ACELT1610](#)

Experiment with role-playing to express alternate points of view regarding key events.

Analyse the point of view presented in the story and identify the key events by completing the following:

- Identify whose point of view the story is told from (Luke's). Discuss the use of first person pronouns (I, me, my) that reveals this.
- Discuss the insight provided from narrating the story from Luke's point of view. Sample answers include, how Luke feels about the key events, how he reacts, how his actions may differ from what he might be thinking.
- Identify the main events, such as:
 1. The parents revealing to Luke that they will be having a new baby
 2. Luke's trepidation about the impending birth
 3. Oliver being born
 4. Oliver becoming ill
 5. Taking Oliver to the hospital and waiting while he was treated by the doctors and nurses
 6. Luke accepting Oliver
- Identify the characters whose points of view are omitted from the narration (Mum, Dad, Pie and Chips, the two fox terriers, Luke's friends from school, baby Oliver's, the nurses).

Experiment with alternate points of view by following the steps below:

- Place students in groups and allocate each group one of the characters from the list above. Allow time for the students in each group to discuss how the character they have been allocated may feel about each of the key events in the story. Provide examples such as the Mum might have felt disappointed when Luke wasn't excited about the new baby, or Pie and Chips might have found Oliver's crying annoying when he was born. Students can use a [perspective graphic organiser](#), found on Lit in focus to support this task.
- Instruct students to stand in a circle. Tell one representative from each group to act as the character they have been allocated. For each of the key events, instruct the representative from each group to enter the circle in turn and outline how they feel

about the event. The representatives can change as each event is discussed to allow all students to have an opportunity at acting in character.

- Ensure students include reactions from each of the characters as to how Luke reacts. Sample answers might include: Mum worrying when Luke seems embarrassed of her growing bump or Dad being delighted when Luke asks him to take a video of him and Oliver.
- Tell the students to use first person pronouns when sharing their character's opinion of each event.
- Discuss the impact of hearing multiple points of view, highlighting that it creates a very different story than when the writer only reveals one character's point of view.

Extension

Discuss ways texts incorporate multiple points of view into a story.

- Direct students to texts that do this, such as: 'The True Story of the Three Little Pigs' by Jon Scieszka and 'I Want my Hat Back' by Jon Klassen.
- Discuss how multiple points of view might be incorporated into a story, using the texts above for stimulus. Sample answers might include, having a chapter or page dedicated to each person's point of view or using an omniscient narrator to portray multiple points of view. Highlight how it is important not to retell the events multiple times when telling the story from multiple points of view, rather the goal is to share the different characters' reactions to the events.
- Instruct students to adopt one of these approaches to develop the story, Unexpected, so it incorporates multiple points of view. These additions can be added using post-it-notes or written as additional pages.

Pandanus

poem by [Marian McGuinness](#) | photos by Alamy

[EN3-3A](#) | [ACELT1611](#)

Compose lines featuring figurative language, making unique comparisons.

Analyse the use of figurative language in the poem, by completing the following:

- Examine the image that accompanies the poem, and discuss obvious comparisons that could be made based on the elements in the picture. Sample answers include: the green leaves of the pandanus could be compared to other items that are green such as grass or the branches could be compared to something long, like a broom handle.

- Identify figurative language in the text. For example:

Moored along the shoreline a fleet of Pandanus anchor into the sand.

Their roots reach down like suntanned squid tentacles searching for prey.

- Place students in groups. Allocate one example of figurative language to each group.
- Instruct the groups to identify the two objects being compared and create quick sketches of each of them. Using their sketches to assist with analysing, instruct students to identify the element of each object that is used for the comparison. Provide an example, such as the pandanus tree and a fleet of ships as the two objects being compared and the connection featured in the comparison being how they both attach to their allocated space.
- Discuss what students like about the examples of figurative language in the poem. Sample answers include:

The two items being compared are not immediately obvious choices (e.g. the pandanus and the fleet of ships)

The reason for the comparison is unique and creative (e.g. the way they attach themselves to other items)

The comparisons feature an example of the objects movement or nature (e.g. the movement of the roots in the sand, searching like prey)

- Display these observations to provide students with a checklist to use later.

Experiment with composing lines featuring figurative language:

- Instruct students to write as many nouns as they can down on individual slips of paper. Some ideas to get you started include: pen, dog, fish, octopus.
- Place the words into two piles.

- In the same groups as before, instruct students to select a noun from each pile. Display an online timer and allocate students one minute to come up with an interesting and unique example of figurative language, comparing the two nouns they have selected.
- Match pairs of groups together. Provide students with individual whiteboards and markers. Instruct them to use the checklist created earlier to score the students example, awarding one point for each element included. For example, for an example of figurative language featuring two items compared that are not obvious choices and comparing them in a unique way, the group would be allocated two points.
- Record points, return the nouns to the piles and repeat the process with a second pair of nouns.
- Repeat this process a number of times before declaring a clear winner.

Regular and irregular plurals

Most plural nouns in English are formed by adding -s or -es (e.g. tentacles, branches). There are also some unusual or irregular plural nouns that do not follow this rule. For example, the plural of 'pandanus' is 'pandanus' (it stays the same)!

1. Add -s or -es to make each noun plural.

- (a) lunch _____
- (b) desk _____
- (c) bus _____
- (d) potato _____

2. Write the irregular plural form of these nouns. (Be careful! Some may stay the same.) Use a dictionary to help you.

- (a) child _____
- (b) man _____
- (c) tooth _____
- (d) foot _____
- (e) scissors _____
- (f) knife _____
- (g) wolf _____
- (h) axis _____
- (i) basis _____

Do any of the words above seem to follow the same rule for forming their plurals? Explain.

3. Read each of the sentences below. Write the correct plural on the line provided.

- (a) He liked the first pair of jean/jeans he tried on. _____
- (b) There were white geese/geoses down by the lake. _____
- (c) The music school owned three grand pianoes/pianos. _____
- (d) All the teachers at the school were women/womans. _____
- (e) Tristan loved eating cherry tomatos/tomatoes. _____

Fact and Fiction

play by Jessica Fallico | illustrated by [Craig Phillips](#)

[EN2-2A](#) | [ACELY1705](#)

Plan and edit a narrative using a checklist that features the elements outlined by the character Principal Fiction.

Examine the text to identify what Principal Fiction describes as the requirements in fiction:

- Identify lines in the play that outline Principal Fiction’s comments, such as:

I want the who, the what, the where and the when of it!

You begin the story at the beginning, set it up, introduce and establish the characters, so that I, being the listener, know what I’m in for.

And after you establish the beginning, you must proceed to the middle. This is the point where you should tell me the complications, the problems between characters, obstacles they face, the catalyst for what’s to come next!
- Discuss the key element from each of quote and convert them to form a story checklist. For example,
 1. Who, what, where and when
 2. A beginning that establishes the characters
 3. A major complication that provides the obstacle for the characters
- Identify the main conflict between the students in the story shared by Mr Fact in the play (Hamish believes he can fly and Billy challenges him).

Experiment with including the elements from the checklist into a plan for a story:

- Inform students that they will be identifying their own story from the playground.
- Instruct students to act as story detectives, observing their peers as they play and socialise at recess. Tell students to note down any events they see in the playground that could be developed into a story. Provide examples such as a conflict over a handball or a child challenging themselves to balance on a piece of play equipment. Reassure students that it doesn’t need to be a major event, just something they could develop into a story.
- Alternatively, students could be split into two groups, with half undertaking an activity such as playing a game while the others observe, searching for story ideas.

- Place students in groups. Tell them to discuss their story with the group. Instruct each group to decide on one story to develop collaboratively. Provide students with a planning tool such as a [story map](#) from Reading Rockets or an interactive mind mapping program such as [Mind Master](#). Instruct students to plan the elements they wish to include in the story, based on the event they observed in the playground. The goal here isn't to write the whole section, more to plan out what students would include.
- Match groups with one other. Instruct each group to share their story plans with the other. Tell the other group to use the story checklist based on Principal Fictions ideas to identify areas for development. Instruct students to share their observations with each other.
- Allow time for students to edit their story plans to include elements from the checklist identified by the group they shared their ideas with.
- If time allows, students could develop their story plans into full narratives, either writing them or creating a multimedia story, in a program such as PowerPoint, and adding sounds and images to their stories.