

The Red-handed Man

Story by [Geoffrey McSkimming](#) | illustrated by [Gabriel Evans](#)

EN3-UARL-01 | AC9E5LA07

Create a possible storyline by sequencing and interpreting the illustrations.

Ensure all students are familiar with part one of The Red-handed Man, which can be found in Issue 1 of Orbit magazine. As this is a mystery story, students should examine the clues in the first part to assist them with sequencing and interpreting the illustrations in the second. Discuss points from the first part, such as:

- Mr Erasmus was gardening and fixed his scarecrow
- Sylphie arrived to announce a thief had stolen a valuable necklace from the village jewellery shop
- Mr Erasmus had made mulberry scones
- Mr Erasmus read that the necklace could reflect sunlight like a kaleidoscope
- There was a loud knocking on the door

In groups of two or three, students receive copies of the illustrations for part two of the story. First, groups discuss which order they think the illustrations go. Then they write an explanation about what's happening in each illustration.

See below for some thoughts and discussion points that may occur during the sequencing session.



As there is no image of the thief among the illustrations, students might surmise that the knocking on the door is not the thief, but the police, which means this is the first image (or second – see below).



Students might assume this is the first image, as it is the two characters peering out the door after the knocking. They may also think it's after the image at the kitchen table, where Mr Erasmus looks concerned, and this is him investigating.



Students may initially believe this is the final image, as it is common for characters at the end of an adventure to enjoy food and drink in celebration. However, draw

attention to Mr Erasmus's expression, which looks concerned. If a story is wrapped up, he should be happy like the rest. Ask students what they think – has he remembered something; does he see something?



Students may think the two characters are enjoying the view, but note that Mr Erasmus is pointing. Draw attention to the arm behind the bush. Students might remember here that there was a scarecrow in the first part of the story. Here, it's possible for them to figure out the plot of part two.



Point out the expressions on both Mr Erasmus and Sylphie's faces. They are much happier. In the background, an unknown figure is walking away with the constables. Students can figure out from here that this is the final image.

Once students have sequenced the illustrations and created a potential plot summary, read the story to the class. Ask them what they got correct, what surprised them and which storyline they preferred – their own, or the story in the magazine.



Antigonish

Poem by William Hughs Mearns | illustrated by [Michel Streich](#)

[EN3-SPELL-01](#) | [AC9E5LY09](#)

Create a poem using an invented word with a familiar prefix and suffix.

Before reading the poem or showing the illustration, write the word 'Antigonish' on the board. Don't read the word out loud at this point. Explain the word is the title of the poem and ask students to write down a possible definition. Students may pick up on the prefix 'anti' and/or the suffix 'ish' to assist with their answers but let them come to their own conclusions. Students can share their answers with a partner as well as a few sharing their answers with the class.

Read the poem as a class without showing the illustration. Ask students if their first guess of the definition has changed and to write their new definition if they have one. Now show the illustration. Students who may not have picked up on the fact the man on the stair was a ghost may now have a new definition.

Write on the board:

ANTI – GONE – ISH

Explain that the middle word, 'gone', is the root or base word. Ask students for their own definitions of gone. Once students have clarified that it means no longer here, ask them what 'anti' at the front might mean. As a hint, have them think of other words that start with anti. Answers may include anticlockwise, antihero, antibiotic, antiseptic. Students may recognise anti- to mean the opposite to something. Tell students this is a prefix, which is placed at the beginning of a base word to alter its meaning. Have a discussion as to what 'antigone' might mean. Ask students to think of other prefixes. Answers may include un-, re-, dis-, mis-, im-, mal-, in-, sub-. Write these on the board.

Now direct students to the 'ish' part of antigonish. Explain this is a suffix and ask what they think it means when ish is added to a word. As a hint, encourage them to

share words they've heard that end in ish. Answers may include soonish, moreish, boyish/girlish (note that base words like fish and dish do not use the ish as a suffix). Explain that ish means sort of, for example, soonish means sort of soon but it implies that it might also be later.

Ask students that if 'antigone' means not gone, then what does the 'ish' tell them? Discuss as a class how the man on the stair is not gone, sort of. He's there, but not there. He's gone, but not gone.

Compare this final definition of 'antigonish' to student definitions and ask if anyone was correct.

Ask students to come up with other suffixes and write them on the board. Answers include -ing, -able, -ful, -ed, -s, -ative, -tion.

Have students write a list of ten or more of their own base words. They can be nouns (person, place, animal, thing) or verbs (doing word). Tell students to mix and match the base word with prefixes and suffixes to make nonsense words. This means they shouldn't put 'jump' with 'ing', for example, because that's already a word. Examples include: re-look-ative, in-spook-ful, sub-hat-able. Once they've completed a satisfactory list of nonsense words, students are to choose their favourite word to turn into a short poem with their own rhythm and rhyme pattern. The important thing about the poem is that the subject matter relates to the correct definition of their word, which they'll need to write at the end of their poem. This means students must have a thorough understanding of their prefix and suffix before beginning. They can visit [Oxford Learner's Dictionaries](#) for assistance. If students type a dash after their prefix and before their suffix (e.g. in- or -able) in the search bar, the correct definition will show up as well as some examples.

An example poem is below:

INSPOOKFUL

Late one dark and stormy night,

My family all got quite a fright,

Something tapped upon the door,
It rapped again, two, three, four.
My father screamed, my brother cried,
My sister claimed she nearly died.
But I got up and checked out front,
Those next-door kids had pulled a stunt!
'There's nothing there,' I said, immovable.
I am so brave, I am inspookful!
(Inspookful = unable to be spooked)

Sylphie's Squizzes

Lake Natron

Article by [Zoë Disher](#) | Photos by Dreamstime

[EN3-RECOM-01](#) | [AC9E5LY05](#)

Invent an animal that is adapted to live in Lake Natron.

Read the article as a class. Ask students what information the article gives about Lake Natron. They should identify:

- it's located in Tanzania, Africa
- it has high levels of natron, which is a chemical that burns
- the water can reach up to 60 degrees C
- animals have adapted to live in it

Ask students why the flamingo can live in the lake. Ensure students understand that:

- lesser flamingos have tough, leathery skin on their legs that protect them from natron
- they feed on the algae growing in the water
- they build their nests on mudflats where predators can't reach

Explain to students that they will be inventing an animal that can live in Lake Natron. In pairs, they can complete further research on Lake Natron and Tanzania so they know the environment before designing their animals. Follow Alice's [Lake Natron](#) webpage has a section with six amazing Lake Natron facts. Facts Legend has a page with [30 interesting Lake Natron facts](#). Students should also have an idea of the wildlife in Tanzania – Travel Triangle's page on [10 Wonderful Wildlife](#) is a useful website, as is the A-Z Animals page [Animals in Tanzania](#).

Once students have researched they are to brainstorm an animal that might be suited to live in Lake Natron. This is a creative exercise so they can use their imaginations. Questions to ask the children include:

- Is it a carnivore (meat-eater), herbivore (plant-eater), omnivore (both) or ovivore (egg-eater)?
- Does it live underwater or on land?
- What adaptations does it have to be able to live in the lake? (Tell them to think of the flamingos' leathery legs)
- What does it eat? How does it catch its food?
- What eats it? How does it protect itself?

As an example, their animal could eat a flamingo's eggs or have gills to feed on the algae underwater.

Once students have finished brainstorming, they are to draw a diagram of their animal using labels. An example diagram can be found at Barn Owl Trust's page [Barn Owl Features and Adaptations](#).

Success criteria:

- combines research of print and digital resources to invent a suitable animal for the activity
- uses knowledge of animals in the area to identify invented animal's predator and prey
- identifies adaptations for the invented animal to live in the specific conditions of Lake Natron

Leaving my Heart Behind

Story by Geraldine Borella | illustrated by [Anna Bron](#)

[EN3-2CWT-01](#) | [ACELT1798](#)

Create a choose-your-own-adventure digital text based on the narrative.

Read the story as a class. If you have a digital subscription, complete the multiple-choice activity Digging Deeper into Leaving My Heart Behind. Otherwise, ask students what has happened in the story. Ensure they understand the main characters are dolls and that their house was made to look like Ebbington Park.

Explain that in pairs students will be recreating the narrative as a choose-your-own-adventure story as a digital text. First, ensure students know what is involved in this type of text. Key elements to identify with the class are:

- The story has several plotlines based on which option the reader chooses
- The story has multiple possible endings
- The story is written in second person point of view (using “you”)
- The story is written in present tense

Medium’s webpage on [How to Write a Choose-Your-Own-Adventure Story](#) has further information if required.

Students will need to plan their multiple plotlines first. This can be done using a template such as the one provided on [Google Docs](#). To see what one looks like filled out, there is a [Google Docs page](#) with an example. The main page, [Mrs Priestley’s ICT website](#), also has useful information. Students should have one plotline following the same narrative as the original text but can deviate for other plotlines. They need to summarise the beginning of the text to start the reader off (remind them that they are using second person point of view, which means the reader will take Abigail’s place). For example:

You are sad. Mr Rafferty is moving your family out of Sydney and into a country home called Ebbington Park. You and your family climb into the truck to leave.

Do you A) sit sadly and quietly or B) try to escape

Students can either use Google Slides, PowerPoint or Prezi to complete their digital story.

For a comprehensive explanation on how to create a digital choose-your-own-adventure story, view the YouTube video [Pick a Path with Google Slides](#) (12 minutes) or Edtech 4 Beginner's [Video Tutorial](#) (4 minutes).

If there's no time to watch the videos, have students create all their digital pages necessary for the story in their chosen computer program. Then, to create hyperlinks for different slides in the same presentation:

- highlight the text you want to add a hyperlink (which will be the two options available to the reader)
- go to "Insert" then "Link"
- in the pop-up box, click on "Place in this document" then click on which slide you want to link to
- click "Ok"

Students can share their stories with the class at the end.

Boris

Story by Jenny Blackford | illustrated by [Sylvia Morris](#)

[EN3-CWT-01](#) | [AC9E5LY06](#)

Design a brochure for owners of monster pets using information from the text.

After reading the story as a class, have students scan the text to find as much information as they can on monsters. This can include what they eat, how they play, what they look like and illnesses they may be prone to (such as carsickness). Write discussion points on the board.

Ask students what a brochure is. Ensure they understand it is a small book (or folded paper) that contains information about a product or service. A great introduction to brochures can be viewed at Copywriting Course's webpage [How to Write a Brochure](#). Fit Small Business also has a useful page with [17 Engaging Brochure Examples for Design Inspiration](#).

Explain that students will be designing a brochure for first-time owners of pet monsters. Remind them that the discussion points on the board should be included in the document. They are also allowed to be creative and include their own invented information about monsters as long as it doesn't contradict anything in the original text. Students should be aware that brochures are successful when they are eye-catching, colourful and informative. A rough draft can be done in their books first.

Hand out one A4 piece of blank paper to each student and have them fold it into thirds. The text size on the front cover should be large enough to be seen easily. Encourage students to illustrate and write lightly in pencil to start, so any mistakes can be erased. Students should be aware of their target audience when selecting vocabulary – the brochure should come across as friendly and approachable.

Sunset Seashore

Poem by [Teena Raffa-Mulligan](#) | illustrated by [Matt Ottley](#)

[EN3-UARL-01](#) | [AC9E5LE04](#)

Design an illustration interpreting the imagery presented in the poem.

Read the poem as a class. Ask students what kind of figurative language is provided in the poem, and how the seashore is represented. Definitions for these terms can be found at the NSW Education website on [figurative language](#). Students should find examples of personification and metaphor. This can be done as a [think, pair, share](#) to give them time to consider the text in greater detail. Answers should include:

Personification:

the seashore wore shimmering skirt
dressed in party best

Metaphor:

froth of foamy frills

The seashore represents a person, likely a girl, dressed up to watch a sunset.

Ask students what kind of illustration might be included if the poem was taken more literally. Students are to draw a rough sketch in their books of what the seashore would look like if it were a girl wearing a scallop-edged, frilly skirt of blue and silver while watching the sunset. Ask them to imagine what the girl looks like in their head. Encourage them to think about the salience of the image, the gaze, the perspective and the positioning of the elements. Definitions of these words and more can be found at Visual Literacy's [visual techniques](#) page.

A good copy of their image can be done on large poster paper or A3 paper. If available, students can select a medium for their illustration. For those who believe the poem is more suited to softer colouring, lightly shading with pencil or painting with watercolour is the better choice. Those who interpret the poem to be bolder can use a heavy pencil colouring, crayon or acrylic.



When completed, students can do a [gallery walk](#) to review their peers' works. Emphasis the fact that there are no wrong answers here – rather, it will highlight the fact that everyone interprets poetry and figurative language individually.

Seashells on the Seashore

Article by Emma Heyde | photos by Alamy

[EN3-UARL-01](#) | [AC9E5LA03](#)

Write a petition that will help investigate and rectify the shell scarcity in Tasmania.

After reading the article, view the National Gallery of Australia's YouTube video [Lola Greeno 'Shell Necklace'](#). Students are to take notes on how shell necklaces are made and why they are important. Other websites with Lola Greeno's work and information include the Queensland Art Gallery's page on [Lola Greeno](#) and the [PDF education kit](#) from Australian Design Centre. Once students have a thorough understanding and appreciation of Greeno's work, view ABC's YouTube video on [Shell Scarcity](#).

Ask students why it would be devastating if this mysterious scarcity of shells continues. Answers may include a loss of culture, loss of history, loss of indigenous memory. Brainstorm why the shells may be scarce. Climate change, pollution, overfishing and too many tourists, among other things, may be discussed. Have students come up with people or institutions that may be able to help. As well as local and federal governments, students could consider private research companies and maritime-based institutions.

Students can spend some time researching institutions such as:

[The Australian Government Department of Agriculture, Water and the Environment](#)
[Department of Natural Resources and Environment Tasmania](#)
[Australian Marine Conservation Society](#)
[Tasmania Parks and Wildlife Service](#)
[Wild Ocean Tasmania](#)

While researching, students should consider whether these institutions could help with the shell scarcity problem. Ask which one might be the most useful investigating reasons why the shells are disappearing, and how they could help Lola Greeno.

Explain that students will select one of these institutions to address a petition. Generate a discussion about what a petition is and how it helps create change. Ensure students understand it is a formal written request, often signed by many people, appealing to appropriate authorities to make a specific change.

Useful websites on petitions are Your Dictionary's [How to Write a Petition](#) and Resource Centre's [example petition](#).

Students should clearly state what the problem is, what change they want the institution to make and why. They can also have a space below for signatures. Encourage them to use [persuasive language](#) when writing their petition. Ensure they know what they are asking for, such as funding research into why the shells are disappearing. They can use the original text, *Seashells on the Seashore*, to assist them when demonstrating their knowledge of shells in their writing.

EXTENSION: Once the original petition is written, students select their own cause, whether it be school-based, home-based, locally-based or even nationally-based, to write a new petition and collect signatures. Those who have skilfully completed the task may even send it to the person or institution they are petitioning to in order to invite change.

The ABC Murder Mystery

Play by Darcy-Lee Tindale | Illustrated by [Queenie Chan](#)

[EN3-OLC-01](#) | [AC9E5LY02](#)

Use questioning techniques to **perform** a dramatic enactment of the character C interviewing potential suspects to discover who deflated W.

After reading the play as a class, write the letters C, M, Y and U on the board. Students identify and highlight the speaking parts of these letters in different colours. Ask the class what they can tell about these characters' personalities based on their actions and dialogue. For example, Y often says things overdramatically, so would be considered over the top. C is a confident character who claims to be able to solve any crime. M appears boastful and arrogant. U comes across as clever and thoughtful.

Students get into groups of four. Assign each student in the group one of the letters C, M, Y or U. This is the character they will be playing in the dramatic enactment.

C will be playing the interrogator. This means they will be questioning each of the other characters to find out who deflated W. All the people playing C should come together to discuss what kinds of questions they can ask to determine the truth. Remind them they need to find means, motive and opportunity. This means they should be asking questions like: Where were you at the time of the deflating? Do you know how to deflate a letter? What is your relationship like with W?

While the C characters are writing down questions, the others in the group will be getting the following information. Ensure each character hides their individual information from the others.

M: You weren't at the crime scene at first because you had spent the morning getting ready and looking fabulous. You aren't ashamed to tell this to C. However, you have to lie about the fact that you can't stand W. W is the opposite of you in every way, and you've never gotten along. In fact, you two had an argument just
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last night over the fact that W is just two letter Us put together – hence the name double-u. You don't think anyone else heard this argument. However, you have a secret... you've read U's diary and know for a fact that they also hate W. You can use this against U if you have to, but it will mean admitting that you read U's diary, which you're ashamed of. You DO know how to deflate a letter.

Y: You were near the crime scene when the deflating occurred, but you were stealing lollies from the shop and therefore don't want to admit that to C. Try to lie about where you were, unless it's going to help you prove your innocence about W's deflating. You get along with W because the two of you are so close to each other in the alphabet. Last night, as you were walking past W's house, you heard W and M having an argument, but you're not sure what it was about, so don't want to say anything unless you have to. You DO NOT know how to deflate a letter.

U: You are the villain, but shhh! You must lie about it! You're jealous that W gets all the questioning words, like who, where, when etc, and wanted to deflate their ego. You saw that M was stealing lollies from a shop on your way to the crime, and can use that against M if you want, to make them look more suspicious. You unfortunately don't have an alibi for when the crime occurred, so you'll have to say you were going for a walk by yourself. You don't think anyone else knows about your jealousy towards W, so you're pretty confident C won't be able to find a motive against you. Lie and say you get along. You DO know how to deflate a letter (obviously).

When everyone's ready, each group enacts their interrogations in separate areas so other groups can't overhear. C will interview Y, U and M simultaneously, giving them one question at a time. Each suspect must give the information that's on their sheet as well as remaining in character (Y is overdramatic, M is boastful, U is clever). C must try to figure out the culprit using their prepared questions.