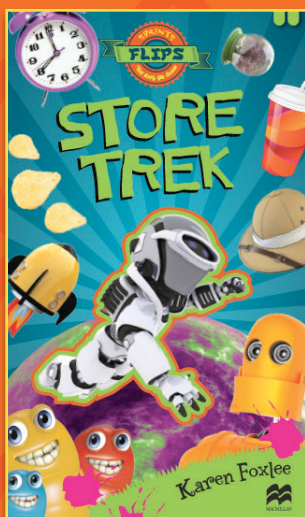
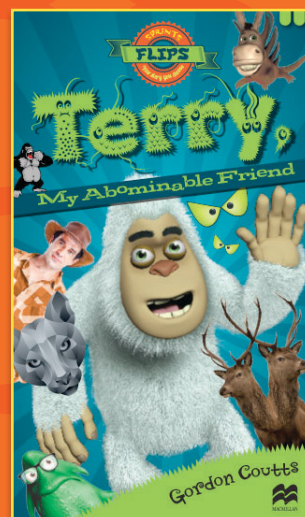
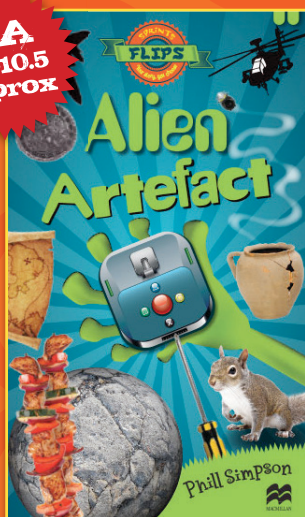




TEACHER GUIDE

RA
9.5-10.5
approx



Sprints Flips Teacher Notes
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Published 2014 by
Macmillan Education Australia
Level 1, 15–19 Claremont Street, South Yarra,
Victoria 3141, Australia
www.macmillan.com.au
ISBN: 978-1-4586-4944-7



Introduction



 **The Sprints Flips** series is designed for proficient students reading at or above expected level, who are building their reading endurance. There are three sets: R.A. 8.5–9.5, R.A. 9.5–10.5, and R.A. 10.5–11.5, with 6 books in each set. The series has been designed to closely reflect the requirements of the Language, Literacy, and Literature strands of the Australian Curriculum.

Sprints Flips models the features of a narrative with a unique, interactive approach in which the student is the protagonist and is presented with choices that allow him or her to choose the course that the story will take by “flipping” to different sections of the book. These choices can be made individually or as a group in a guided reading session. As well as gripping narrative elements, the series focuses on the use of vivid language to enhance writing, with special feature words highlighted in the text. The series helps students develop their own narrative writing skills while they develop their reading skills.

The Flips digital books present the novels in an exciting interactive format, allowing students to “flip” through the narrative at the click of a button. Interactive features include sound effects and clickable feature words that students can pull out and use in digital writing templates, based on the interactive-novel structure, that allow them to build on the Flips novel they have read or to write one of their own.

The notes and activities have been planned to extend students’ reading and writing by focusing on narrative structure and all the other elements included in a narrative. The notes include:

- **guided reading notes to key sections of the narrative**
- **comprehension worksheets**
- **writing worksheets**
- **fun group activity pages**

There are guided reading notes for key sections of each interactive novel, to focus students on their reading in a guided reading context.

There is one worksheet with a comprehension focus, and one worksheet with an independent writing focus for each novel. Questions on the comprehension worksheets are a mix of literal, inferential, and evaluative questions that assess students’ comprehension of the Flips title they have read.

The writing worksheet focuses on the Literature strand of the Australian Curriculum, encouraging students to build on the rich narrative elements contained in the interactive novels, with the development of vivid and varied language use, vocabulary, and independent writing.

The Fabulous Flip Fun activity page offers students a huge variety of fun and thought-provoking activities based around the themes of the book.

Whether students have been exposed to Sprints Flips in a guided reading session or through individual independent selection, the worksheets can be used to provide challenging independent work.



Alien Artefact

Language

Students will: obtain and use new, precise vocabulary in their own writing
Expressing and developing ideas
Understand the use of vocabulary to express greater precision of meaning, and know that words can have different meanings in different contexts



Literacy

Students will: predict likely events that may happen through choices made, and evaluate the success of the choice once the outcome is confirmed
Interpreting, analysing, evaluating
Navigate and read texts for specific purposes applying appropriate text processing strategies, for example, predicting and confirming, monitoring meaning, skimming and scanning

Literature

Students will: understand how language devices are used to make a narrative more exciting

Examining literature

Understand, interpret and experiment with sound devices and image, including simile, metaphor and personification, in narratives, shape poetry, songs, anthems and odes

Students will: create ongoing storylines from the "endings" in the text

Creating literature

Create literary texts using realistic and fantasy settings and characters that draw on the worlds represented in text students have experienced



Before You Read

This narrative is a branching-plot interactive story, told from the perspective of the reader. It is told by a non-gender specific narrator, allowing both boys and girls to be the central character. In this story, the narrator finds an alien artefact that accidentally turns Mum into a squirrel! The story relates a series of adventures in which our hero/heroine must survive a series of complications and arrive at the ideal resolution (fixing Mum!), depending on the choices they make.

Throughout the text, students will encounter rich vocabulary (which is graphically highlighted) and a variety of figurative language devices. The reader may choose to forge a path through the text by themselves,

but equally, they may wish to embark on the adventure as a group, discussing the advantages and pitfalls of the decisions they make.

If using the digital version of this book, ensure that students understand how to click/tap on their desired option to move through to the next page. They may also click and drag their favourite vocabulary words into the Word Bank for later use (see below). Additionally, there is a digital writing template that allows students to write their own "chapters" for the story (see below).

The text allows for creative writing extension in the classroom and cross-curricular opportunities in Visual Art, Drama, Thinking Tools, and so on.

While You Read

Guided Notes – Event by Event (*There are several possible "routes" through the book. There are also many dead ends and red herrings. In each reading, some but not necessarily all of the events listed below will be encountered by the reader during their adventure – it will depend on their choices.*) When reading in groups, students should come to a

collaborative decision about the pathway BEFORE they all turn to the next page. Once on a new page, have all the students read, then use these notes to discuss the events, before making the decision on where to go next...



Pages 4–5 (The Deserted City)

Mum grabs the brush with a grunt that might have been thanks – why? What prevents her from thanking you properly?



Pages 8–9 (Steve the Alien)

The name “Steve” is used here for comic effect, but he also explains his name by referring to an old human friend of his called Steve. How do you think the alien met his friend Steve, and what do think happened to him?



Pages 28–29 (The Console)

Your eyes are drawn to it like a magpie to a shiny trinket. Why is this such an appropriate simile for this situation?



Page 36 or 49 (The Spacebike)

The spacebike is made of the same silvery material as the console. Why did the writer mention this fact? Why is it important?



Pages 38–39 (The Alien)

Names are very important in stories and are often deliberately chosen for effect. So, why do you think this alien is called Logikal?



Page 40 (The Transformation)

The smell of barbecue fills the air! What do you think of this description? What is making the cooked-meat smell?



Pages 43–44 (The Mystery)

Teotihuacan was a real city full of pyramids, and the ruins still exist today – the writer has used its history as a plot device (the city suddenly emptied because the people were turned into squirrels!). Have you ever read other stories that use an ancient legend or artefact as the basis for the story?



Pages 58–59 (The Squirrel)

Of all the animals that Mum could have turned into, the writer chooses a squirrel – why? Why not a dog or a lion or an elephant? How would the story change if the kind of animal changed?



Pages 70–71 (The Invisible Bike)

The word *plummet* here is written in a way that illustrates what it means (the letters of the word are plummeting). Can you find other examples of words in this book that are displayed in the same way?



Pages 74–75 (The Disguise)

Two opposite words are used here – convenient and inconvenient. There are many words that use the prefix *in* to show an opposite like this – can you think of any?



Page 84 (The Contraption)

“Desquirrelling device” is an example of alliteration – a phrase that uses the same sounds (in this case the *d* and the *s* sound). Can you find any more in this book?



Page 87 (El Tajín)

Logikal says that El Tajín “prospered” after all the people of Teotihuacan were turned into squirrels. What does he mean by this?



Page 89 (The Moon Trip)

You decide to hurtle into space without really thinking about the consequences (e.g. no air, very cold). Have you ever done something at the spur of the moment without really thinking it through?



After Reading

Writing Focus

Narrative Structure/Vocabulary

Remind students that most narratives have a beginning (orientation), one or more problems (complications), and an ending (resolution) – BUT in this kind of text, there are many complications and a variety of resolutions. Discuss the fact that some of these resolutions may be more “ideal” than others. Think about why the book is structured so that the reader must flip forwards and backwards through the pages.

Call attention to the vocabulary words that are highlighted in different typographical styles, and ensure that students understand the range of words used. If using the digital version of the book, have students drag the vocabulary into the Word Bank. Use the Comprehension worksheet and guided notes to assist them in their comprehension of the text.

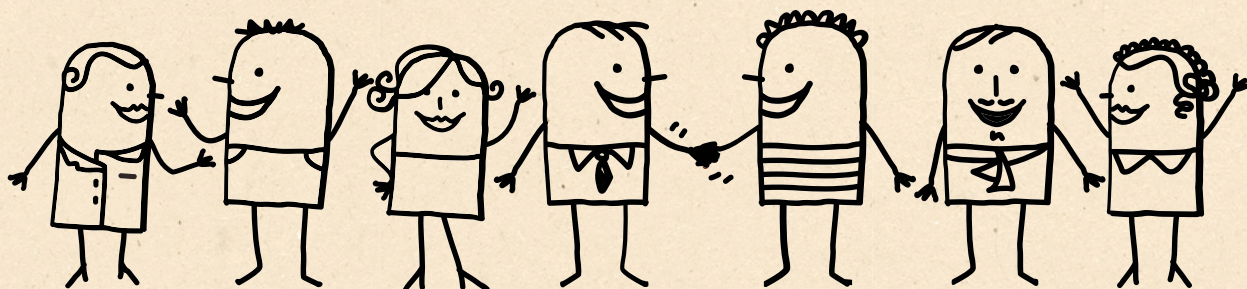
Independent Writing

In this adventure, one of the resolutions (p 15) is finding yourself changed into a squirrel so you and your mum can go to Steve’s home planet! What adventures will you have when you get there? How is the planet different from ours? What happens when you get there, and how do you get back again? Use these ideas as the starting point of the next chapter in your *Alien Artefact* adventure. Discuss writing in second-person style (“you do something”) as opposed to first-person (“I do something”) or third-person (“he/she does something”).

Students may choose to write their next chapter in any of these three styles. Encourage students to use some of the highlighted vocabulary from *Alien Artefact* in their own writing. Use the Writing worksheet or the Fabulous Flip Fun ideas sheet if appropriate. When using the digital version, have students use the templates to write their own pages to add to the story, and encourage them to use the vocabulary they have selected in the Word Bank. This could be done independently or collaboratively.

Extra Writing Prompts

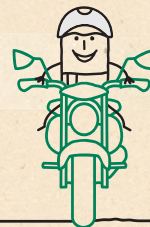
- Your poor mother is stuck as a squirrel and you are going to have to feed her! Write a menu for a week’s worth of meals. Include all the things that squirrels might like – and get creative! Nut cutlets? Fruit and nut bars? Nut surprise?
- Ancient Mexican cities like Teotihuacan are fascinating. Do some research and write a report about what life was like in those pyramid cities.
- This was a pretty crazy adventure, right? Use the word “Teotihuacan” and write an acrostic poem about your adventure. Use the T for the start of the first line, the E for the start of the second line, the O for the start of the third line, and so on...



Name _____



Alien Artefact



1 LITERAL – How much of the story can you remember?

List examples of each of these from your adventure.

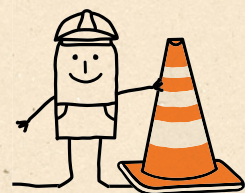
3 different onomatopoeia words – sound-effect words (e.g. whoosh)

3 different traps in a pyramid

3 items made from a silvery kind of metal

5 kinds of flying machine

2 EVALUATIVE – The console that you found in the story looked strangely familiar with its diamond, circle, square, and X buttons – very like the video game consoles we use today! How could this be? How could an alien console thousands of years old look just like something we use today? Explain your thinking.

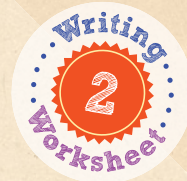


3 EVALUATIVE – Steve and his alien friends have been hanging around Earth, hidden in pyramids, for thousands of years. What could they possibly be up to? Obviously they don't want to invade or take over Earth. Write down why you think the aliens are on Earth, and what they are actually doing here.

4 INFERENTIAL – When she's turned into a squirrel, Mum sits "looking at you angrily." How can a squirrel look angry? Describe how you might tell an angry squirrel from a calm one.



Alien Artefact



1 EXAMINING LITERATURE: Language Device Treasure Hunt – See if you can find, collect, and write down the following by looking in the text (especially at the highlighted words on each page). You get one point for each one you find. There are 17 possible points to collect!

8 contextual words – words that you'd find in a story about archaeology (e.g. excavation kit)

1 idiom – a phrase that describes a situation (e.g. this was squirrel heaven for her!)

5 adjectives (e.g. teeth-jarring) _____

3 metaphors or similes _____

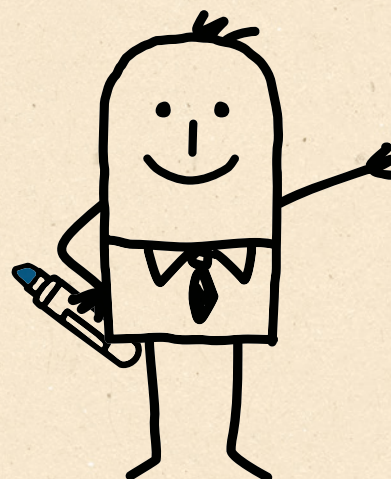
2 EXPRESSING AND DEVELOPING IDEAS: Double Trouble Vocabulary – Many words or phrases in English can mean different things depending on the context. Look at these examples from *Alien Artefact*. What does the highlighted word mean? Choose the answer that you think fits best.

People are **bound** to ask questions. (tied up / very likely)

You'll be **grounded** for 20 years. (not allowed to go out / not allowed to fly)

It **bathes** mum in a pool of light. (gets her wet / covers her completely)

3 CREATING LITERATURE: Point of View – Rewrite part of the story from Mum's point of view! You are a successful archaeologist when suddenly you find yourself turned into a squirrel! What problems do you face? If you find yourself on your own, what choices will you make to get changed back to a human? Write your chapter in the same style, so that the reader is the hero (e.g. YOU jump onto the lion's back and ride it to safety!).



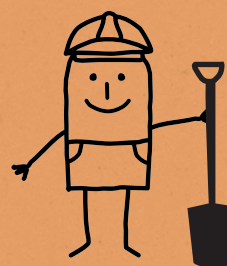
FABULOUS FLIP FUN

Photo Fit - The government is looking for a runaway alien called Logikal! Make a WANTED poster, and carefully draw a picture of him from the description given in the book.

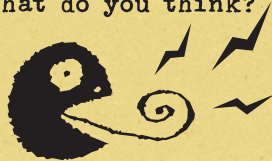


Prepare a Pyramid -

Mexican pyramids look quite different from Egyptian ones. Many have stepped sides like a huge staircase. Look at some pictures of them, and then make one out of clay or plasticine.



Chilli Chocolate - When chocolate was first consumed by ancient Mayans, it was a drink with chilli in it! Find a recipe online and make it. What do you think?



Build a Moon Base - Construct a moon base for Logikal and his alien friends out of building blocks or bits and pieces of junk. Make sure it has a hangar for the spacebike (make one of those, too!).

31st Century Archaeology - Bring in some small things from the 21st century that you think would be interesting to someone a thousand years from now. Make sure your things won't rot or decay (plastic and some kinds of metal are good). Put them in a box and bury it for future archaeologists to find!



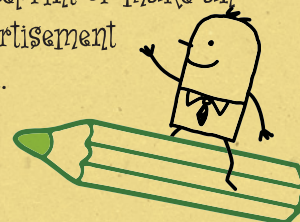
Aztec Carvings - Temples in Mexico were covered in strange carvings of birds and beasts unlike anything found anywhere else in the world. Find some pictures of them and make some of your own drawings in the same style.



Aztec Words - A surprisingly large number of English words were invented by early Mexican peoples, including *potato* and *tomato*! Can you discover any others? Clue - think food!



Spacebike Prototypes - Design a supercool spacebike to sell to astronauts and passing aliens. Make sure it has a big engine and enough room for a passenger. Give it an awesome name. Draw a blueprint or make an advertisement for it.



Squirrel Food - Squirrels are supposed to like nuts and dried fruit - which are delicious! Try making some of your very own squirrel-mix! Put it into small ziplock bags. You can take it anywhere for a quick snack - even up a tree!



Alien Cake - So, Steve has been hiding in the pyramid all this time? Buy a couple of sponge cakes from the supermarket and carefully carve them into a step-pyramid shape. Get a small plastic Steve alien and hide him in the middle. Cover your pyramid with yummy icing. Then, eat the cake with your friends. Who will find Steve first?

The Hero of the Door

RA
9.5-10.5
approx



Language

Students will: obtain and use new, precise vocabulary in their own writing
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Students will: create ongoing storylines from the "endings" in the text

Creating literature

Create literary texts using realistic and fantasy settings and characters that draw on the worlds represented in text students have experienced



Before You Read

This narrative is a branching-plot interactive story, told from the perspective of the reader. It is told by a non-gender specific narrator, allowing both boys and girls to be the central character. In this story, the narrator enters a magic door to an ancient kingdom, where they must embark on a hero's quest, confronting many hazards along the way! The story relates a series of adventures in which our hero/heroine must survive a series of complications and arrive at the ideal resolution (saving the king!), depending on the choices they make.

Throughout the text, students will encounter rich vocabulary (which is graphically highlighted) and a variety of figurative language devices. The reader may choose to forge a path through the text by themselves,

but equally, they may wish to embark on the adventure as a group, discussing the advantages and pitfalls of the decisions they make.

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The text allows for creative writing extension in the classroom and cross-curricular opportunities in Visual Art, Drama, Thinking Tools, and so on.

While You Read

Guided Notes – Event by Event (*There is one main "route" through the book, as well as several side routes, shortcuts, dead ends, and red herrings. In each reading, some but not necessarily all of the events listed below will be encountered by the reader during their adventure – it will depend on their choices.*) When reading in groups,

students should come to a collaborative decision about the pathway BEFORE they all turn to the next page. Once on a new page, have all the students read, then use these notes to discuss the events, before making the decision on where to go next...



Page 4 (The House by the Sea)

Many famous stories begin with the characters exploring a big old house. There is a precedent, or an expected outcome, from going exploring. What do you think you'll find, based on similar stories?



Page 13 (The Scorpion Forest)

Authors often have characters ask hypothetical questions (such as “how big can the scorpions be?”), not because they want to give the answer to the questioner, but because they want the reader to come to a conclusion. In this case, it’s pretty obvious how big those scorpions are going to be, isn’t it?



Pages 16–17
(The Guard)

The guard wears a cloak and hood but turns out to be very friendly and helpful. So, why do you think the guard wears a big, scary cloak if she's not trying to frighten people?



Page 18 (The Dead Phone)

It turns out that hardly any time has passed, but it seems like hours and hours to you. Have you ever felt like this? Have you ever done something that seemed to go on for hours and hours but actually only took a short time?



Pages 24–25 (The Hop-a-Long Bridge)

The Horrible Hairy Man of Hop-a-Long Bridge is a pretty good example of alliteration. Look for other examples as you read through the rest of the book.



Page 47 (The Goat)

You plan to ride the goat to the top of the mountain. “Are you kidding me?” asks Pip, making a terrible pun. What is the joke here?



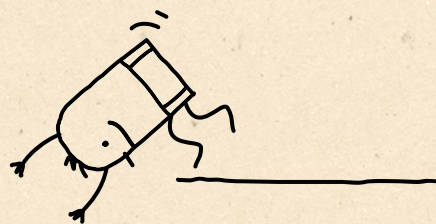
Page 53 (The Door)

The door you find looks like “a door from another time.” Why? What do you think makes this door different from doors we use today?



Pages 54–55 (The Terrible Mountain)

Pip's reply is a tongue-twister – “You crossed the River of the Ravenous Ribbonfish, passed through Scorpion Forest, and made it through the Maze of the Maniac Monkeys!” Try saying that as fast as you can!



Pages 66–67 (The Berries)

Near the Maze of the Maniac Monkeys (more alliteration), you find mysterious berries that could be snoozeberries. Magical berries that make you fall asleep are a useful plot device if you want time to pass for the characters. When does the climax of this story need to happen? Do we need time to pass in this story?



Pages 68–69 (The Small Boy)

This story is a fantasy story. Fantasy stories usually have conventions, or common themes that often get used. On this page, for example, you meet a small, red-headed person (similar to a leprechaun, perhaps!). What other conventions from fantasy stories can you find on these pages?



Page 70 (The Thread)

Using thread to find your way around a maze is found in the ancient Greek myth of Theseus and the Minotaur, which is a story that is thousands of years old. Have you ever heard of this classic story?



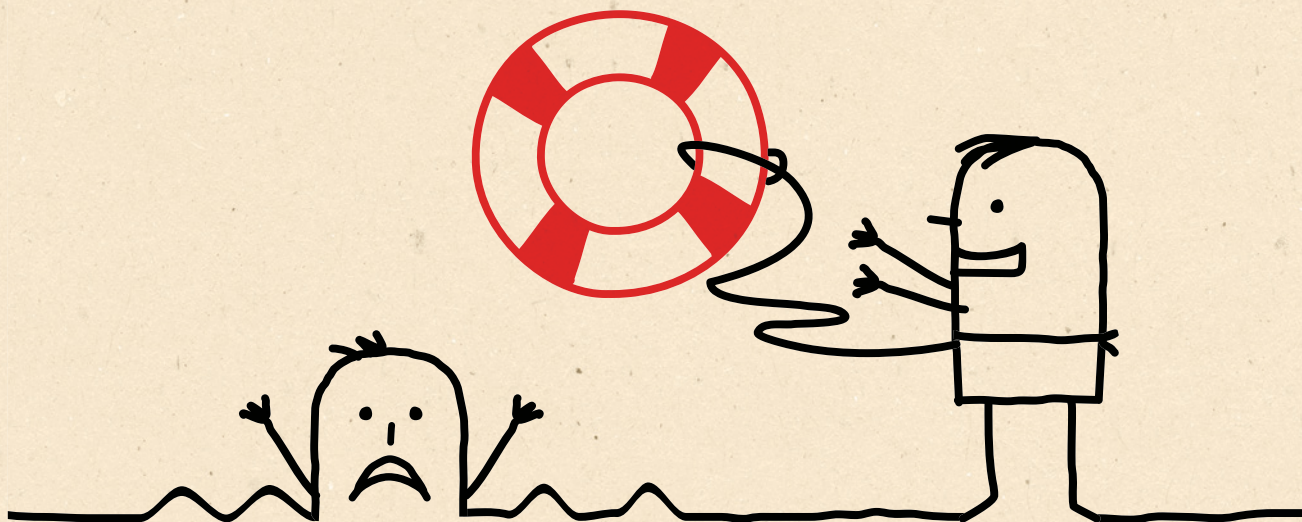
Pages 74–75 (The King Awakens)

The king is obviously very popular with his people. The crowd cheers and celebrates the news that he is awake – but another detail on this page tells you that he is REALLY popular. (Clue – what time is it?)



Pages 100–101 (The Coincidence)

Aunt Lydia has just written a story that seems to be very similar to your adventure! Is this a coincidence? If it isn't, then what on Earth is going on?



After Reading

Writing Focus

Narrative Structure/Vocabulary

Remind students that most narratives have a beginning (orientation), one or more problems (complications), and an ending (resolution) – BUT in this kind of text, there are many complications and a variety of resolutions. Discuss the fact that some of these resolutions may be more “ideal” than others. Think about why the book is structured so that the reader must flip forwards and backwards through the pages.

Call attention to the vocabulary words that are highlighted in different typographical styles, and ensure that students understand the range of words used. If using the digital version of the book, have students drag the vocabulary into the Word Bank. Use the Comprehension worksheet and guided notes to assist them in their comprehension of the text.

Independent Writing

In this adventure, the ideal resolution involves bringing the chalice to the king and waking him after completing all the challenges. But what if the queen were also magically asleep? Maybe you’d have to go through the magic door again and complete other challenges in order to find the magic apple that will wake her up from her sleep! Use these ideas as the starting point for the next chapter in your adventure. Go back through the door, and with Pip’s help, go on another adventure to save the queen. Discuss writing in second-person style (“you do something”) as opposed to first-person

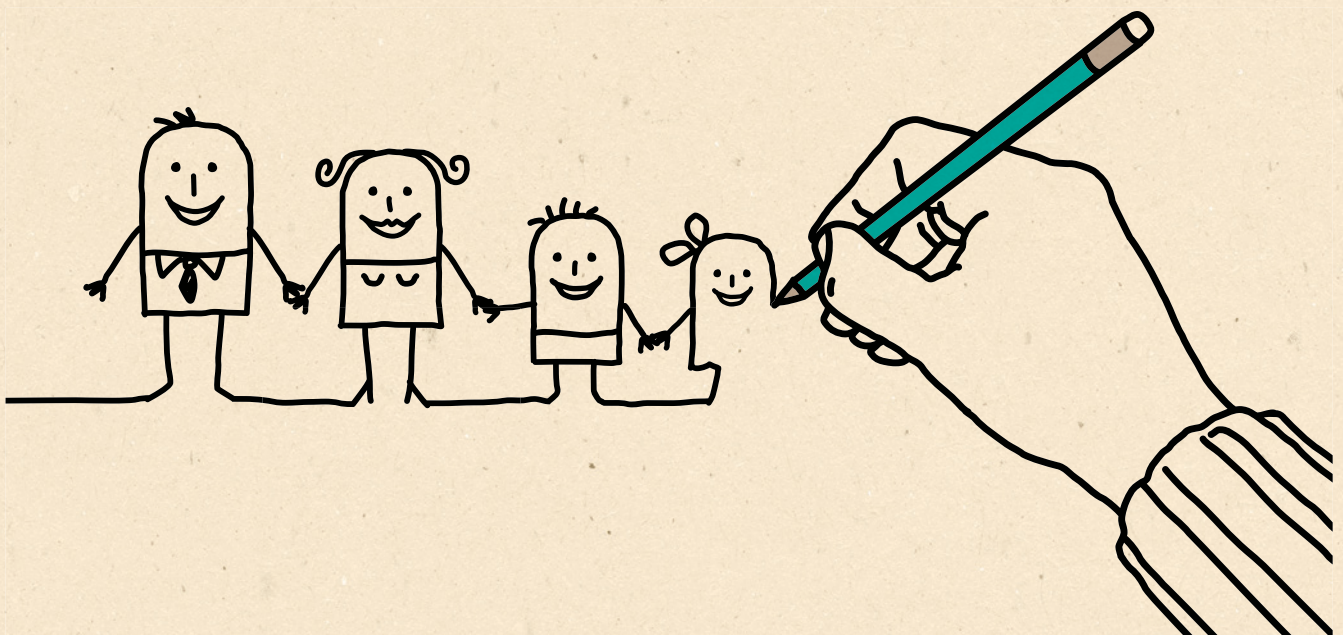
(“I do something”) or third-person (“he/she does something”). Students may choose to write their next chapter in any of these three styles. Encourage students to use some of the highlighted vocabulary from *The Hero of the Door* in their own writing. Use the Writing worksheet or the Fabulous Flip Fun ideas sheet if appropriate. When using the digital version, have students use the templates to write their own pages to add to the story, and encourage them to use the vocabulary they’ve selected in the Word Bank. This could be done independently or collaboratively.

Extra Writing Prompts

- Those Maniac Monkeys are just too cute, so you go back through the door and bring one home as a pet. Unfortunately, you’ve forgotten the “maniac” bit! Write a diary about the crazy chaos that your new pet monkey causes.
- Write a tourist brochure for the sights and sounds of the magic kingdom. Thrill to the sounds of the Scorpion Forest! Go fishing for the Ravenous

Ribbonfish! Have a comfortable snooze with snoozeberries! Make your brochure sounds as attractive as possible.

- Make a spotter’s guide for all the amazing animals and characters someone might meet on their travels around the magic kingdom. Describe what each looks like in detail, and award points for the rarity of the sighting!



Name _____



The Hero of the Door



- 1 LITERAL** – How much of the story can you remember? List examples of each of these from your adventure.

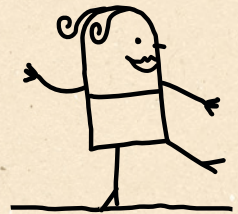
5 different kinds of animal _____

3 different kinds of transport _____

3 different uses for the phone _____

3 different magical items _____

- 2 EVALUATIVE** – This tale uses many of the conventions often found in fantasy stories – in fact, most of the ideas are inspired by other famous stories. Can you think of any ideas in this book that remind you of a story that you have already seen or heard? Does it bother you that you've seen these ideas before? Explain your answer.



- 3 EVALUATIVE** – If the magical kingdom through the red door really existed, would you like to go and visit it? Or would you find it too dangerous or challenging? Share your thoughts and explain your reasons.

- 4 INFERENTIAL** – In this story, you're sitting at the foot of the mountain by the fire with a rumbling stomach, and wish you had...marshmallows! Of all the foods you could have chosen to fix your hunger, why did you choose marshmallows?



The Hero of the Door

1 EXAMINING LITERATURE: Language Device Treasure Hunt – See if you can find, collect, and write down the following by looking in the text (especially at the highlighted words on each page). You get one point for each one you find. There are 18 possible points to collect!

3 superlatives – words with *est* at the end (e.g. *biggest*) _____

5 adverbs – words that describe a verb (e.g. *crazily*) _____

5 contextual phrases from a fantasy story (e.g. *magic berries*) _____

5 onomatopoeia words (e.g. *splat*) _____

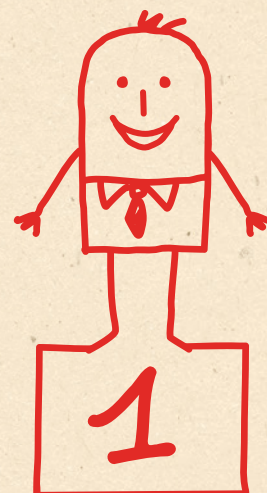
2 EXPRESSING AND DEVELOPING IDEAS: Double Trouble Vocabulary – Many words or phrases in English can mean different things depending on the context. Look at these examples from *The Hero of the Door*. What does the highlighted word mean? Choose the answer that you think fits best.

The guard **bounds up** behind you. (runs up / ties you up)

You and Pip **sail off** into the dark sky. (are pushed by the wind / fly through the air)

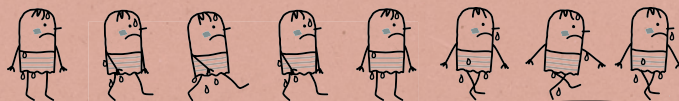
You hear someone **stirring**. (moving around / using a spoon)

3 CREATING LITERATURE: Point of View – Rewrite part of the story from Pip's point of view! You have to deal with a hero who doesn't seem that interested in completing the challenges and saving the king. How are you going to convince them to help you? What problems do you face? What choices do you make? Write your chapter in the same style, so that the reader is the hero (e.g. "YOU see the door open, and someone steps through – this must be the hero you've been waiting for!").



FABULOUS FLIP FUN

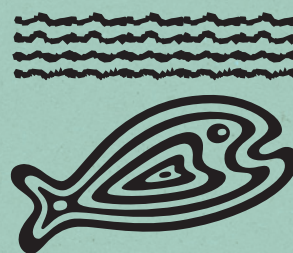
The Red Door - Get an old cardboard box, and turn one end of it into the red door from the story. On the inside, stick pictures you have made that show scenes from the story, and make a 3D diorama of what happens in the book.



Wakeberries Recipe - You don't want snoozeberries, you want wakeberries! Buy your favourite berry mix (strawberries, blueberries, etc.) and liquidize it into a yummy berry smoothie - tasty and guaranteed NOT to send you to sleep!

Losing the Thread - Grab an old ball of wool or string and have a friend tie it around a room (or several rooms). Then, put on a blindfold and see if you can follow the thread from beginning to end. Make sure someone is watching you to keep you safe!

Ribbon Fish Flag - Get some colourful ribbon. Cut out a fish shape from cardboard. Then, stick the ribbons on the fish. Attach several fish to a pole or cane. Put it outside so your ribbon-fish flag can fly in the breeze!



Chalice Designer - A chalice is an ornate cup usually used in a ceremony. Chalices are often decorated with patterns to look ceremonial. Have a go at designing and making one for yourself - use playdough, plasticine, or clay, to sculpt your cool-looking chalice.

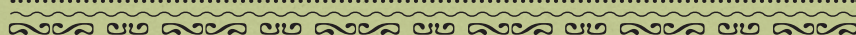


Collective Terms - In the story, there is a "flock of falcons." Most animals have a special collective term - a herd of cows, a school of fish...but some are more unusual. A murder of crows! A congregation of alligators! Do some research and see how many unusual ones you can find.



Mountain Climber - You and Pip have to make a long and hazardous climb up the mountain. Make a trick movie of yourself climbing - turn the camera sideways and film yourself crawling along the ground (but pretend to be climbing). Remember to grunt and groan, as if it's a real effort!

Adventure Map - Many fantasy stories have mysterious maps that show where the different parts of the story take place or where the dangers lurk. Make an adventure map of *The Hero of the Door*. Draw in the castle, Mount Terrible, the flying fox, and all the other places you have been. Stain the paper with a solution of tea to make it look ancient!



Fiddly Riddle - The Horrible Hairy Man asks Pip a riddle (riddles crop up in other fantasy stories, too). Did you work out the answer before Pip did? Find some other riddles, and challenge your friends and family to see if they can work them out!



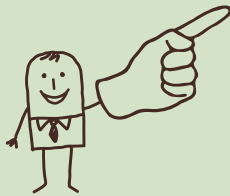
Home by the Sea - Your aunt lives in a big house by the sea. Would YOU like to live by the sea in an amazing house? Do an image search online and find the most amazing seaside houses in the world. Make a photo montage, and choose your dream house from among the finalists!



Terry, My Abominable Friend

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Expressing and developing ideas
Understand the use of vocabulary to express greater precision of meaning, and know that words can have different meanings in different contexts



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Understand, interpret and experiment with sound devices and image, including simile, metaphor and personification, in narratives, shape poetry, songs, anthems and odes

Students will: create ongoing storylines from the "endings" in the text

Creating literature

Create literary texts using realistic and fantasy settings and characters that draw on the worlds represented in text students have experienced



Before You Read

This narrative is a branching-plot interactive story, told from the perspective of the reader. It is told by a non-gender specific narrator, allowing both boys and girls to be the central character. In this story, the narrator is a normal kid who happens to live just down the mountain from a community of mysterious and legendary beasts! The story relates a series of adventures in which our hero/heroine must survive a series of complications and arrive at the ideal resolution (defending the beasts from the marauding cryptozoologists!), depending on the choices they make.

Throughout the text, students will encounter rich vocabulary (which is graphically highlighted) and a variety of figurative language devices. The reader may

choose to forge a path through the text by themselves, but equally, they may wish to embark on the adventure as a group, discussing the advantages and pitfalls of the decisions they make.

If using the digital version of this book, ensure that students understand how to click/tap on their desired option to move through to the next page. They may also click and drag their favourite vocabulary words into the Word Bank for later use (see below). Additionally, there is a digital writing template that allows students to write their own "chapters" for the story (see below).

The text allows for creative writing extension in the classroom and cross-curricular opportunities in Visual Art, Drama, Thinking Tools, and so on.

While You Read

Guided Notes – Event by Event (*There is one main "route" through the book, as well several dead ends and red herrings. In each reading, some but not necessarily all of the events listed below will be encountered by the reader during their adventure – it will depend on their choices.*) When reading in groups, students should come to a

collaborative decision about the pathway BEFORE they all turn to the next page. Once on a new page, have all the students read, then use these notes to discuss the events, before making the decision on where to go next...



Pages 4–5 (The Sinister Stranger)

“You’d be happy to watch either of them again, probably for the millionth time.” This extreme exaggeration is called hyperbole.

You haven’t really seen them one million times, but obviously you’ve seen them a lot! Can you think of another example of hyperbole that you use in everyday life?



Pages 10–11 (The Bigfoot)

All of Terry’s statements about NOT being a bigfoot are neatly contrasted by this page, when the beast really does appear, allowing Terry to say “Now that is a bigfoot!” There were lots of references to a bigfoot throughout the book, so did you spot this resolution coming? Or did you think something else was going to happen?



Pages 20–22 (The Abominable Snowman)

By now, the complication is obvious – a bunch of cryptozoologists are in town, and coincidentally, an abominable snowman has nipped down for a quick movie! Did you expect the beast to be called Terry? “Terry” is a slightly old-fashioned and very normal human name – certainly not a name you’d expect a monster to have! Why do you think the author chose to contrast the huge, hairy beast with such a normal name?



Page 29 (The Confrontation)

Mac is very angry at being given the runaround, and his speech uses alliteration for effect. In fact, there are three different alliterating phrases on this page – can you find them all?



Pages 30–31 (The Constable)

Before they meet Constable Ross, Terry mentions being taught by “the older abominable snowmen.”

This is one of the few clues that Terry isn’t a lone monster. Perhaps there are abominable snowwomen, too! What do YOU think?



Pages 32 or 78–79 (The Stonecat)

In reality, a stonecat is a kind of American catfish, but in this story, it’s an enormous cat that looks like it is made of stone! Terry doesn’t seem to be particularly afraid of it. Do you think this means that all the strange beasts on the mountain know each other? How might that affect the plot of this story?



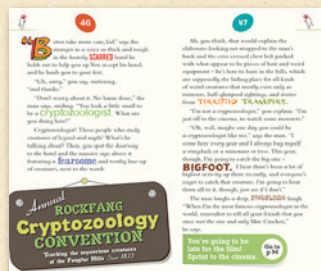
Pages 37 or 87 (The Acceptance)

Whichever ending you achieve, the theme is acceptance – Terry and his cryptozoological friends have been accepted by the townspeople, regardless of how different they are. Of course, this is the best resolution of all! Why do you think they love going to see “creature-features” so much?



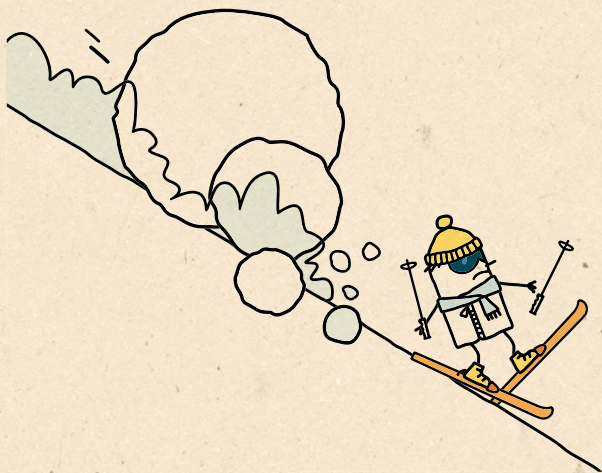
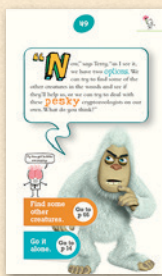
Pages 46–47 (The Cryptozoologist)

“Zoology” means the “study of animals” (this is where the word *zoo* comes from), and “crypto” means “hidden,” so “cryptozoology” is the “study of hidden animals.” Unlike zoology, which is a genuine area of science, cryptozoology is the search for animals which most people assume are just myths or legends – like bigfoot, for example! How many legendary beasts can you think of that a cryptozoologist might study?



Page 49 (The Choice)

This doesn't seem like much of a choice! Getting help from other beasts will open up the story and introduce other characters, so it seems the obvious move. At this point in the story, the author needs to start setting up the resolution, and this page helps make that happen – if you choose wisely, of course!



Pages 54–55 (The Ideas)

There are four different synonyms for the animals talking among themselves...can you spot them all?



Pages 66–67 (The Gargantua Stones)

Gargantua was a giant in an old 16th-century French story, which is where the word *gargantuan* comes from. It means *really gigantic*. Standing stones like these are found in different parts of the world and are thousands of years old. Have you heard of them before?



Pages 92–93 (The Cinema Giant)

There are several clues here that something isn't right. The figure behind you keeps hitting your chair, he's wearing an old-fashioned trilby hat, and he's enormous! Put these clues together and predict what you think is really going on here.



Pages 95–96 (The Scrapyard)

Bigfoot ends up living in the local scrapyard. This is similar to a famous children's book called *Stig of the Dump*, in which a boy finds a caveman living in a kind of scrapyard nearby. Have you heard of it or read it?



After Reading

Writing Focus

Narrative Structure/Vocabulary

Remind students that most narratives have a beginning (orientation), one or more problems (complications), and an ending (resolution) – BUT in this kind of text, there are many complications and a variety of resolutions. Discuss the fact that some of these resolutions may be more “ideal” than others. Think about why the book is structured so that the reader must flip forwards and backwards through the pages.

Call attention to the vocabulary words that are highlighted in different typographical styles, and ensure that students understand the range of words used. If using the digital version of the book, have students drag the vocabulary into the Word Bank. Use the Comprehension worksheet and guided notes to assist them in their comprehension of the text.

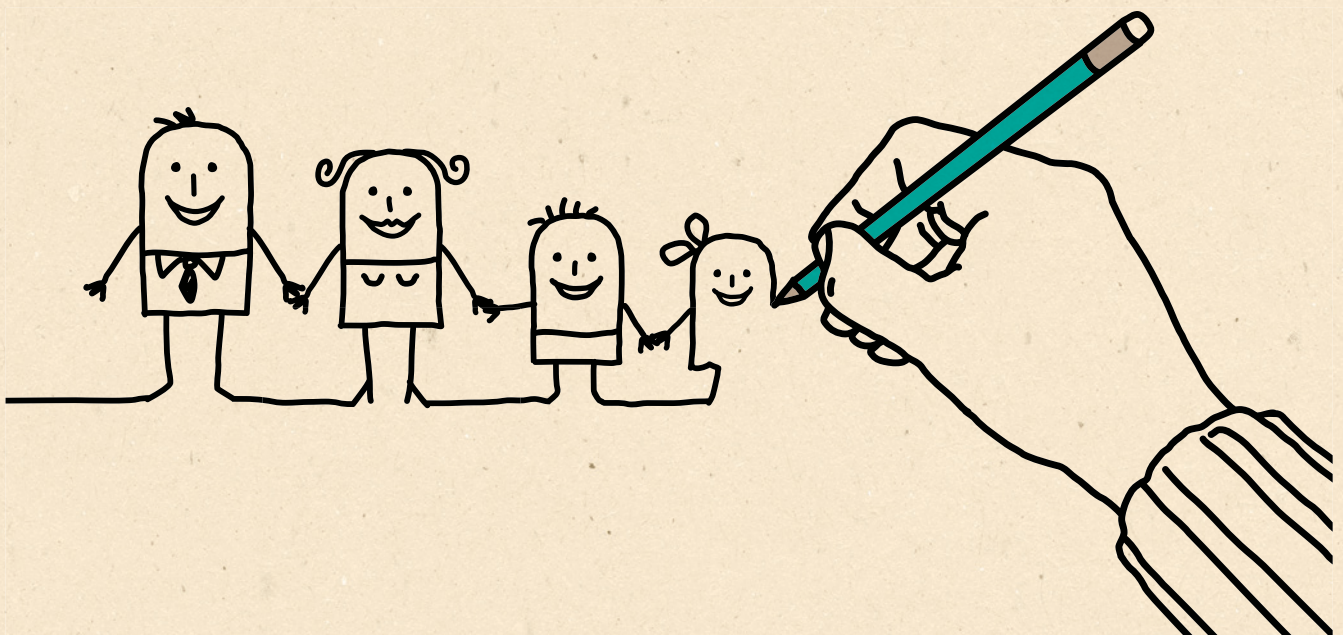
Independent Writing

In this adventure, the ideal resolution involves driving the cryptozoologists out of town and bringing the beasts and the townspeople together! But what adventures do those beasts get up to now that they are accepted in town? Perhaps they take jobs in the community. What if the stonecat joined the police force or the bigfoot became a fireman? Use these ideas to write the next chapter in your adventure. Discuss writing in second-person style (“you do something”) as opposed to first-person (“I do something”) or third-person

(“he/she does something”). Students may choose to write their next chapter in any of these three styles. Encourage students to use some of the highlighted vocabulary from *Terry, My Abominable Friend* in their own writing. Use the Writing worksheet or the Fabulous Flip Fun ideas sheet if appropriate. When using the digital version, have students use the templates to write their own pages to add to the story, and encourage them to use the vocabulary they’ve selected in the Word Bank. This could be done independently or collaboratively.

Extra Writing Prompts

- Write the front-page article for the *Rockfang Echo* about the day that the bigfoot ran into town and chased the cryptozoologists away. What will the headline be? Who will you get quotes from?
- Pretend you are Mac Cracken and write your autobiography. Tell the reader all about where you grew up, your accomplishments and skills, what you do in your spare time, what your life goals are, and so on.
- Make a letterbox flyer for Bigfoot’s Scrapyard, advertising his services. What is he offering to the local community? What skills can he perform? What kinds of payment does he accept?



Name _____



Terry, My Abominable Friend



- 1 LITERAL** – How much of the story can you remember? List examples of each of these from your adventure.

5 different cryptozoological beasts _____

4 different locations in Rockfang _____

The year in which the Cryptozoologist's Convention began _____



- 2 EVALUATIVE** – Place names often either come from a description of the place (e.g. Oxford – a place where oxen ford the stream) or are named after a person (e.g. Sydney – named after Lord Sydney). How do you think Rockfang got its name? Is this a description or a person? Maybe it is both! Explain your answer.

- 3 EVALUATIVE** – In the real world, people regularly report sightings of strange beasts and mysterious creatures such as the yeti, the Loch Ness monster, and huge cats roaming the countryside. Do you think these animals really exist? If so, why do you think no one has been able to prove that they exist? If not, why do you think so many people THINK they see them? Explain your answers.

- 4 INFERENTIAL** – What time of year is this story set in? What evidence can you find to back up your answer?



Terry, My Abominable Friend

- 1 EXAMINING LITERATURE:** Language Device Treasure Hunt – See if you can find, collect, and write down the following by looking in the text (especially at the highlighted words on each page). You get one point for each one you find. There are 16 possible points to collect!

5 words or phrases describing anger (e.g. rage) _____

1 example of sarcasm – when someone says the opposite of what they mean _____

5 metaphors (e.g. his eyes were frozen open in panic) _____

5 verbs that describe sound (e.g. whooping) _____

- 2 EXPRESSING AND DEVELOPING IDEAS:** Double Trouble Vocabulary – Many words or phrases in English can mean different things depending on the context. Look at these examples from *Terry, My Abominable Friend*. What does the highlighted word mean? Choose the answer that you think fits best.

You humans aren't too **bright** sometimes. (shiny / intelligent)

It got me out of more than one **tight spot**. (tricky situation / small, cramped place)

You **bolt** in the opposite direction. (run fast / lock yourself in)

- 3 CREATING LITERATURE:** Point of View – Rewrite part of the story from Terry's point of view! It's soooooo frustrating every time people call you a bigfoot, isn't it? All you really want to do is catch the occasional movie, and then this crazy kid turns up. What choices do you make? Write your chapter in the same style, so that the reader is the hero (e.g. YOU get stuck in the revolving door at the cinema!).

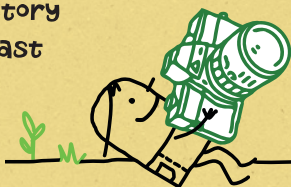


FABULOUS FLIP FUN

CryptoGear - What equipment must a cryptozoologist have in order to track down strange beasts in the wild? Make yourself a list of gear (camera, torch, net, notepad, compass, etc.), get it all together, and then go hunting for the most unusual beast you can find!



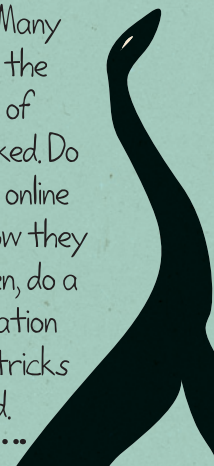
Famous Photos - Photos of legendary beasts tend to be blurred and strange, perhaps because the person taking the photo is usually in a hurry. Actually, a lot of the most famous photos are hoaxes! Try taking a hoax photo. Make it as blurry as possible, or use shadows or strange ripples in the water. Then, show someone the photo and make up a story of some huge beast you caught a glimpse of!



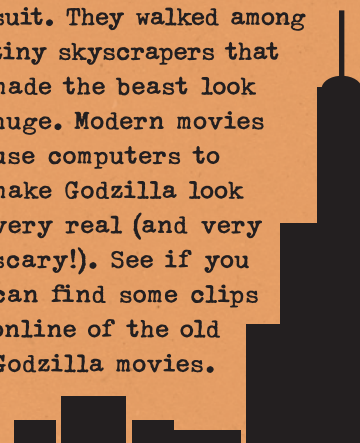
Standing Stones -

There are many standing stones around the world - the most famous is probably Stonehenge, but there are many others. Find some pictures of them, and make a model using rocks. Use LEGO® figures as people in order to give it a sense of scale!

Loch Ness Lies - Many (but not all) of the famous photos of Nessie were faked. Do some research online and find out how they were done. Then, do a photo presentation explaining the tricks that were used.



Godzilla! - Godzilla is a monster that was first seen in movies from Japan in the 1950s. Originally, Godzilla was a person dressed up in a monster suit. They walked among tiny skyscrapers that made the beast look huge. Modern movies use computers to make Godzilla look very real (and very scary!). See if you can find some clips online of the old Godzilla movies.



Abominable Disguise - Dress Terry up! Find a picture of an abominable snowman online (probably a cartoon, since no one has taken a really good photo of one!) and print it out. Then, cut and paste some clothes from magazines. Dress your terrible beast up in whatever clothes you fancy. Make it as ridiculous as possible!

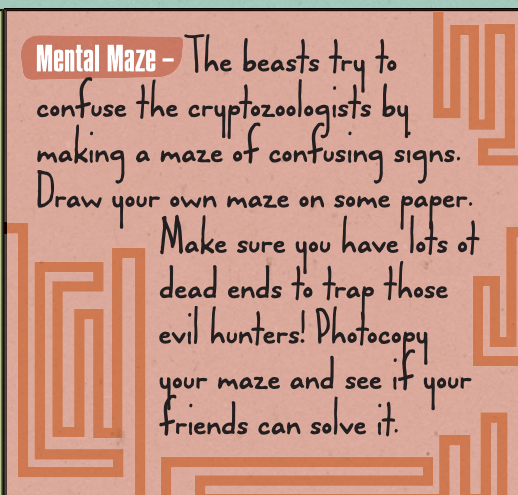


Scrapyard Challenge -

Imagine you are Bigfoot in your scrapyard. Can you make something useful out of scrap? Find some old scrap things around the house. You could try looking in the garden shed, the recycling bin, or the back of the wardrobe. What amazing creation can you make out of your scrap?

Mental Maze - The beasts try to confuse the cryptozoologists by making a maze of confusing signs. Draw your own maze on some paper.

Make sure you have lots of dead ends to trap those evil hunters! Photocopy your maze and see if your friends can solve it.



Attack of the Giant Pet! - If you have a pet, photograph them against a piece of blue cloth. Use an app or computer programme to remove the blue screen. Then, paste your pet over another image. You could make your pet seem MASSIVE - perhaps the background image could be you pointing at your enormous pet and screaming in terror!

Silent Stalking - Practise your beast-stalking skills! Get a friend and try to creep up on them silently. See if you can tag them before they hear you! You could play it with a few friends in the local park, using trees and bushes as cover. Who is the best at creeping up on those mysterious animals?





Store Trek

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Before You Read

This narrative is a branching-plot interactive story, told from the perspective of the reader. It is told by a non-gender specific narrator, allowing both boys and girls to be the central character. In this story, the narrator lands on a planet dedicated to shopping and then gets lost in the vast mall! The story relates a series of adventures in which our hero/heroine must survive a series of complications and arrive at the ideal resolution (getting back and meeting Mum before the intergalactic cruise ship leaves the planet!), depending on the choices they make.

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Pages 4–5 (The Shopping Planet)

This book is called *Store Trek*, which is a pun on the name of a famous science-fiction TV/movie series. Do you think the author came up with the name of the story and invented the plot around it, or was it the other way around?



Pages 6–7 (The Robo-Worms)

The robo-worms are “the size of your arm” but “could easily fit inside your jacket.” How do you think this is possible?



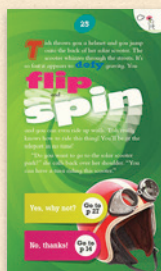
Page 22 (The Cycle Race)

The tube twists and turns “like a noodle” – why is this such a good simile? Can you think of an alternative?



Page 25 (The Solar Scooter)

Writing for an audience means that an author needs to think about what that audience is familiar with and what they can identify with. This book is targeted at younger readers, who are likely to ride scooters or go to scooter parks. If you were the author, what else could you include in this book that might be familiar to your audience?



Page 33 (The Jet Suit)

When the robot offers you a jet suit, you do a little dance and say “This is crazy!” What does this imply? Why do you say that? Why do you dance?



Pages 42–43 (The Slurpee Stand)

You are described as having a “galactic smile” – what do you think this metaphor means?



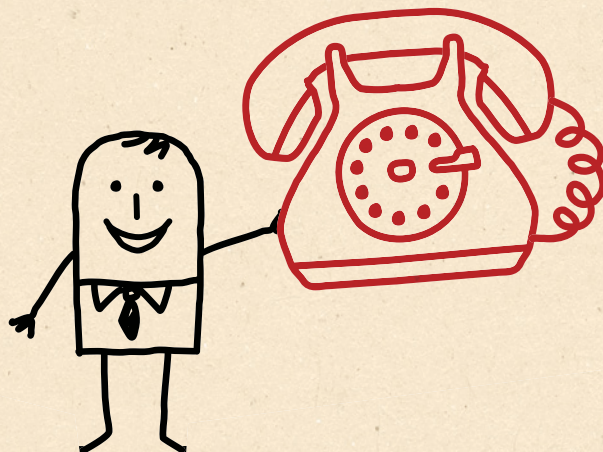
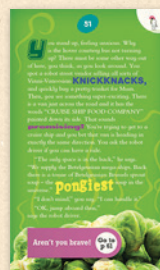
Page 50 (The High Striker)

The amusement park is “jam-packed,” which is a phrase that means “packed tightly together.” Where do you think this phrase comes from?



Page 51 (The Soup)

This disgusting soup is made for Betelgeusian mega-ships. What does this tell you about beings from Betelgeuse? What can you tell about their spaceships from this phrase?



Pages 52–53 (The Teleport)

These pages are absolutely awash with alliteration! How many different examples can you find?



Page 59 (The Test-Drive)

You don't really pay attention to the instructions because you are so excited about what you can see in front of you. In your experience, has this ever happened to you? Have you ever NOT listened carefully and got something spectacularly wrong?



Pages 62–63 (The Quarantine Check)

The quarantine check is for people smuggling robo-worms. In the real world, what do quarantine checks actually look out for?



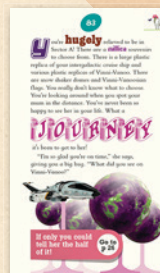
Page 68 (The Wormhole)

A wormhole in a science-fiction story is a device that connects one place in time/space with another. It allows characters to travel across the vast distances of space and/or travel forwards/backwards in time. Scientists don't know if wormholes really exist or not, but for writers, they are very handy! Why do you think they are called "wormholes"?



Page 83 (Mum!)

In the shop, there are "a million souvenirs to choose from." This is probably an exaggeration...a million?! Can you think of other exaggerations that you have used before? (e.g. This is the worst day ever!)



Pages 96–97 (The SAT NAV)

There are two good examples of clever typography on these pages. One is the word "salvage," in which the letters are made from the kinds of tools that you might use when you are salvaging things. What is the other, and why is it clever?



After Reading

Writing Focus

Narrative Structure/Vocabulary

Remind students that most narratives have a beginning (orientation), one or more problems (complications), and an ending (resolution) – BUT in this kind of text, there are many complications and a variety of resolutions. Discuss the fact that some of these resolutions may be more “ideal” than others. Think about why the book is structured so that the reader must flip forwards and backwards through the pages.

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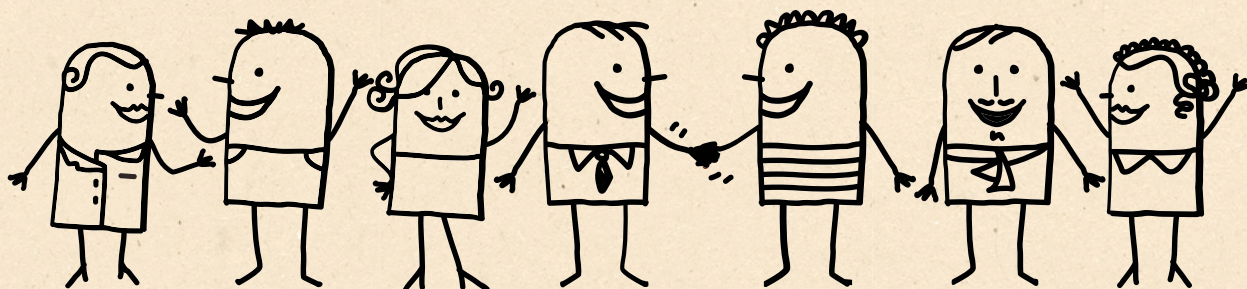
Independent Writing

In this adventure, the ideal resolution involves getting back to Mum in time AND getting a Home Sour Slurpee-Making Kit somehow. But what about the next planet you visit? Maybe this planet is one GIANT pet store, and you can have any pet you like (assuming Mum lets you). Which pet would you choose? Would it be a real animal or a made-up animal of your own design? Use these ideas as the starting point for the next chapter in your adventure. Write about the pet planet and what adventures you have there. Discuss writing in second-person style (“you do something”)

as opposed to first-person (“I do something”) or third-person (“he/she does something”). Students may choose to write their next chapter in any of these three styles. Encourage students to use some of the highlighted vocabulary from *Store Trek* in their own writing. Use the Writing worksheet or the Fabulous Flip Fun ideas sheet if appropriate. When using the digital version, have students use the templates to write their own pages to add to the story, and encourage them to use the vocabulary they’ve selected in the Word Bank. This could be done independently or collaboratively.

Extra Writing Prompts

- Write a traveller’s guide to Vinni-Vanoo. Tell weary travellers all about where to go, what to see, and what to avoid!
- Did you meet Tish or Zuke? Were they helpful? Write a thank-you note, and tell them how you fared in the rest of your adventure!
- Oh, no – the police caught you smuggling a robo-worm! Write the charge sheet from the police, detailing exactly what crime you have committed and what your sentence will be!



Name _____



Store Trek



1 LITERAL – How much of the story can you remember? List examples of each of these from your adventure.

5 different robots _____

5 different kinds of transport _____

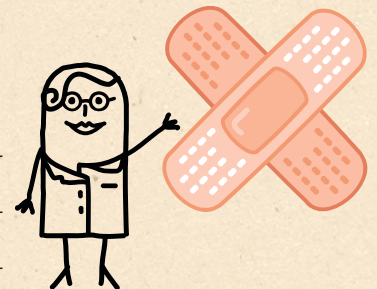
5 different sectors and what was in them _____

3 different signs _____

2 EVALUATIVE – At the beginning of the story, Mum says, “I want you back in time for take-off! I don’t want a repeat performance of Betelgeuse!” This refers to something that happened earlier on a visit to another planet. What do you think happened there? How do you think that problem was solved?

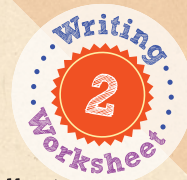
3 EVALUATIVE – If YOU could visit Vinni-Vanoo, which sectors would you most like to visit and what would you do there? Explain your answer.

4 INFERENTIAL – In the jet-suit laboratory, you also see virtual-reality suits lying around. What do you think these suits do?





Store Trek



- 1 EXAMINING LITERATURE:** Language Device Treasure Hunt – See if you can find, collect, and write down the following by looking in the text (especially at the highlighted words on each page). You get one point for each one you find. There are 20 possible points to collect!

5 words or phrases relating to fast movement (e.g. split-second) _____

5 adverbs – words that describe a verb (e.g. crazily) _____

5 contextual words or phrases from a science-fiction story (e.g. teleport) _____

5 numbers mentioned in the text (e.g. 20 minutes) _____

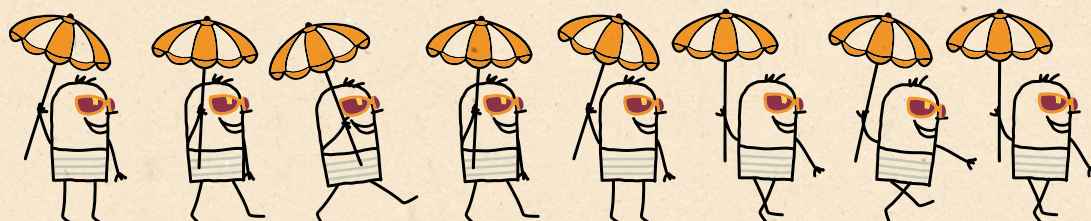
- 2 EXPRESSING AND DEVELOPING IDEAS:** Double Trouble Vocabulary – Many words or phrases in English can mean different things depending on the context. Look at these examples from *Store Trek*. What does the highlighted word mean? Choose the answer that you think fits best.

It sounds like much more fun to be a **ruler**. (the person in charge / a tool used for measuring)

This thing weighs **a tonne**. (a thousand kilos / a lot)

She **deposits** you right in front of the machine. (drops you off / puts some money in)

- 3 CREATING LITERATURE:** Point of View – Rewrite part of the story from Mum's point of view! You're really worried about whether or not that child of yours will get back in time, but meanwhile, you want to go shopping! What are you going to buy? What problems do you face? What choices do you make? Write your chapter in the same style, so that the reader is the hero (e.g. YOU see an Ultra-Mega-Mobile in the shop's holo-display and know that you just HAVE to buy it!).



FABULOUS FLIP FUN

Vinni-Vanoo! - The planet is famous for its purple seas! Get an old soccer ball (or any old ball), and make a model of Vinni-Vanoo by painting it purple and green. You could also get 17 old golf balls for the moons!

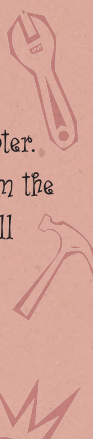


Sour Slurpee - Make a Marvellous Magenta Sour Slurpee! Mix up some yummy ingredients in a blender. You can make it as sour as you want, just make sure that the final colour is marvellous magenta!



Wobbly Wormholes! - Find an old vacuum cleaner hose and make it into a wobbly wormhole! It'll magically change your voice into another dimension in space and time (if you talk into one end, your voice will sound weird when it comes out the other end!). What happens if the wormhole is moving while you are talking into it?

Solar Scooter - What does a solar scooter look like? Make a blueprint design of tomorrow's super solar scooter. How will it be different from the scooters of today? What will you add? Will it have some kind of motor? What kind of crazy colour scheme will it have?



Betelgeuse Soup - Dare you cook and eat Betelgeusian Brussels sprout soup? Buy some Brussels sprouts and boil them up. Put them in a blender to liquidize them, and then season to taste. Can you actually eat some of it? Can you get anyone else to?



Wrong Legs - That Mega-Teleport gave you the wrong legs! Hilarious! Get some old magazines and cut out pictures of people - make sure they are all about the same size. Then, cut their legs off and paste different legs onto different bodies! How strange can you make your pictures?

Spaceship Controls - Make your own spaceship controls and fit them to your car or bike! Get some old knobs or switches and one of those labelling machines. Stick the labels above the switches with words like "Blast off," "Self-destruct," and "Fire Lasers!"



Robo-Worms - Make recycling more fun by adding a robo-worm funnel to the top of your recycling bin! Make it out of an old bucket or a large tub. Put a fun robo-worm face on the side. Don't forget some big robo-teeth!



Tyre Change - Did you help Zuke change his flat tyre? Do you actually know how to change a flat tyre on a normal bike? Get someone to show you how to do this, and take photos of all the stages so you can teach other people how to do it.



Smuggler! - Tsk tsk, you tried to smuggle robo-worms through quarantine! Some people try to smuggle all kinds of things. Buy some chocolate coins and hide them in your bag - be as sneaky as possible. Then, get a friend to be the quarantine police. Every coin that they find, they can eat!





Unlucky Scratch

Language

Students will: obtain and use new, precise vocabulary in their own writing
Expressing and developing ideas
Understand the use of vocabulary to express greater precision of meaning, and know that words can have different meanings in different contexts



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Students will: understand how language devices are used to make a narrative more exciting

Examining literature

Understand, interpret and experiment with sound devices and image, including simile, metaphor and personification, in narratives, shape poetry, songs, anthems and odes

Students will: create ongoing storylines from the "endings" in the text

Creating literature

Create literary texts using realistic and fantasy settings and characters that draw on the worlds represented in text students have experienced



Before You Read

This narrative is a branching-plot interactive story, told from the perspective of the reader. It is told by a non-gender specific narrator, allowing both boys and girls to be the central character. In this story, the narrator finds a \$10,000 scratch card and must survive a series of unexpected disasters in order to cash it in! The story relates a series of adventures in which our hero/heroine must survive a series of complications, and arrive at the ideal resolution (getting the money!), depending on the choices they make.

Throughout the text, students will encounter rich vocabulary (which is graphically highlighted) and a variety of figurative language devices. The reader may choose to forge a path through the text by

themselves, but equally, they may wish to embark on the adventure as a group, discussing the advantages and pitfalls of the decisions they make.

If using the digital version of this book, ensure that students understand how to click/tap on their desired option to move through to the next page. They may also click and drag their favourite vocabulary words into the Word Bank for later use (see below). Additionally, there is a digital writing template that allows students to write their own "chapters" for the story (see below).

The text allows for creative writing extension in the classroom and cross-curricular opportunities in Visual Art, Drama, Thinking Tools, and so on.

While You Read

Guided Notes – Event by Event (*There are several "routes" through the book, as well as many dead ends and red herrings. On each reading, some but not necessarily all of the events listed below will be encountered by the reader during their adventure – it will depend on their choices.*) When reading in groups,

students should come to a collaborative decision about the pathway BEFORE they all turn to the next page. Once on a new page, have all the students read, then use these notes to discuss the events, before making the decision on where to go next...



Pages 4–5 (The Lucky Scratch)

You have quite a list of things you'd like to buy if you win the big one! What does this show about your character? Why would you buy a one-way plane ticket for your brother? What do you mean by a mountain bike that "eats cliffs for breakfast"?



Page 17 (The Lottery Ticket)

So, you lose the scratchie, and then your brother gets a lottery ticket that wins exactly the same amount! This is a happy coincidence. It's also more than a little ironic. What is irony?



Pages 20–21 (The Journey Home)

In the first paragraph, you run "faster than the Olympic sprint champion" and you're sprinting "as if you're being chased by an invisible swarm of bees." One of these is a simile and one is a metaphor. Which is which, and why?



Page 32 (The Hardware Store)

It's around this point in the story that the pattern of bad luck begins to become really obvious! What are the chances that the hardware store has sold out of ladders at the EXACT moment you really need one? Is it destiny that you are never going to get the card back? Have you ever had a day when EVERYTHING seems to be going against you?



Page 35 (The Blackbird)

It's widely believed that magpies like silver, glittery things and will pick them up or steal them whenever they can. But this bird is a blackbird, not a magpie. So, why might it pick up a scratchie?



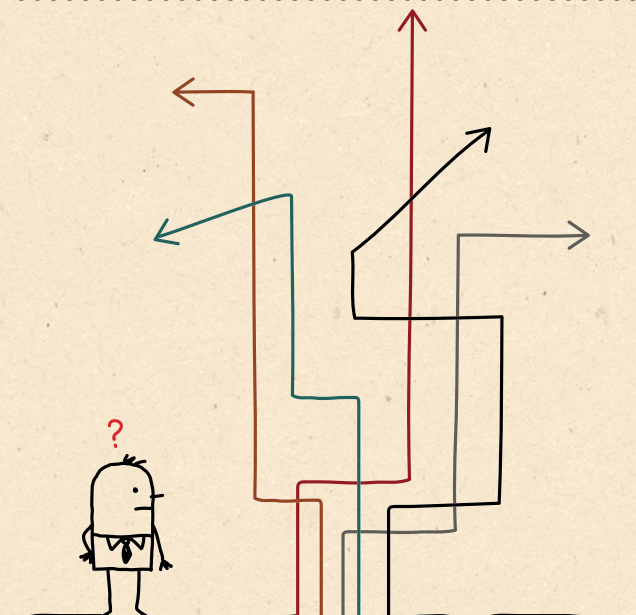
Pages 42–43 (The Dog)

It is a convention in stories that big, scary dogs are found in junk yards, at panelbeaters, or in car yards. Why do you think they are kept there?



Pages 58–59 (The Envious Brother)

All this talk of being upstaged tells us a lot about your character. The word *upstaged* comes from the theatre. If someone was in a play and they wanted to take the audience's attention away from another actor, they'd walk up the stage to the back. This would force the other actors to turn around, which made the audience focus on the upstage actor instead! In this case, your brother may be upstaging you, but YOU really want control because of all the problems you've had!



Pages 62-63 (The Shopkeeper)

"Like two tornadoes fighting each other to the death in your nasal passages" is a great simile. There are also three onomatopoeia words on this page, one for each sneezes. Each one is written in bigger and bigger writing – why?



Pages 64-65 (The Parking Warden)

A parking warden who is an officious, self-important person with no sense of humour is a cliché. This is certainly the case here! Even the way she tries to attract your attention – by tapping your ladder with her pen – makes her seem annoying!



Pages 72-73 (The \$10,000)

The words you see are "mega-super-astounding." *Mega* and *super* are prefixes that mean "extra" or "more." Can you think of words or phrases that have these prefixes (e.g. *supersonic* means "more than the speed of sound")? Can you think of other prefixes that are added to words to mean "extra" or "more"?



Page 77 (Dad)

You finally get home with the card, but it seems you are rather reluctant to give it to your dad! Does this mean you are paranoid? Are you assuming that something is going to go wrong AGAIN...or do you have genuine reasons to be suspicious of your dad? What do you think?



Page 84 (The Supermum)

After an entire story of unlucky situations, FINALLY you get some good luck – Mum is super quick and gets the lid on before your card gets boiled with the veggies! This may be the beginning of the resolution to this narrative...finally, your luck might be turning, and maybe there'll be a happy ending after all!



Page 88 (The Presents)

Hurrah! You made it! And this means you can buy all those presents you were thinking about. It seems that you don't hate your brother quite as much as you thought you did, since you even get *him* a present! Or do you think he REALLY sucked up to you when you had the cash in your hand?



After Reading

Writing Focus

Narrative Structure/Vocabulary

Remind students that most narratives have a beginning (orientation), one or more problems (complications), and an ending (resolution) – BUT in this kind of text, there are many complications and a variety of resolutions. Discuss the fact that some of these resolutions may be more “ideal” than others. Think about why the book is structured so that the reader must flip forwards and backwards through the pages.

Call attention to the vocabulary words that are highlighted in different typographical styles, and ensure that students understand the range of words used. If using the digital version of the book, have students drag the vocabulary into the Word Bank. Use the Comprehension worksheet and guided notes to assist them in their comprehension of the text.

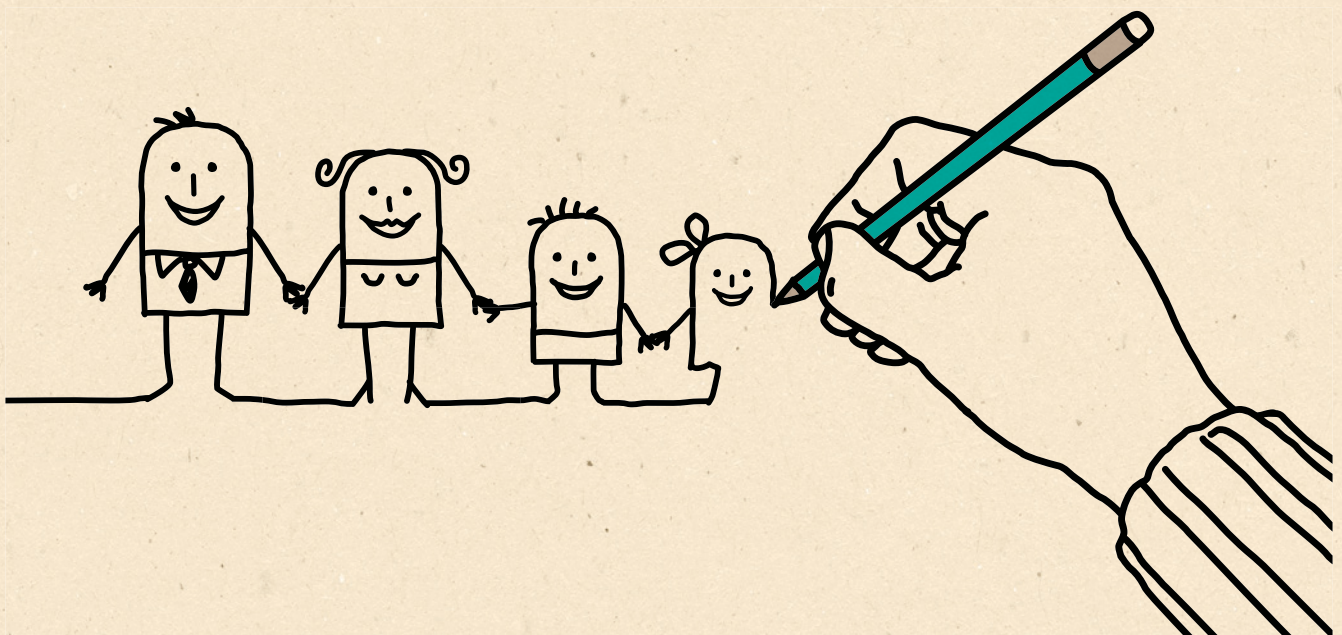
Independent Writing

In this adventure, the ideal resolution involves finally getting the scratchie to safety even though you’ve had the unluckiest day ever! But what if the NEXT day, you have the opposite kind of day – a perfect one! From the moment you wake up, every single thing goes your way! Use these ideas to write the next chapter in your lucky adventure. Discuss writing in second-person style (“you do something”) as opposed to first-person (“I do something”) or third-person (“he/she does something”). Students may choose to write their next chapter in any

of these three styles. Encourage students to use some of the highlighted vocabulary from *Unlucky Scratch* in their own writing. Use the Writing worksheet or the Fabulous Flip Fun ideas sheet if appropriate. When using the digital version, have students use the templates to write their own pages to add to the story, and encourage them to use the vocabulary they’ve selected in the Word Bank. This could be done independently or collaboratively.

Extra Writing Prompts

- The local newspaper sends their ace reporter to your house to interview you about your lucky/unlucky scratchie! Pretend to be the reporter, and write an exciting newspaper article with an attention-grabbing headline!
- Imagine that you really have \$10,000 and you get to spend it! What would you spend it on? Write a penpal letter to an imaginary friend in another country, and tell them exactly what you bought with your winnings!
- Pretend you are MC Unlucky, the unluckiest rapper alive! Write a rap song about a day when EVERYTHING went wrong. Dress up and perform it for your class, your friends, or your family!



Name _____



Unlucky Scratch



- 1 LITERAL** – How much of the story can you remember? List examples of each of these from your adventure.

5 things that went wrong _____

5 different locations _____

3 times that water is mentioned _____

- 2 EVALUATIVE** – Do you think you really were unlucky in this story, or were you just careless? Sometimes, when we say we have had bad luck, we've actually made a wrong decision instead. Do you think the events in this story were a result of bad decision-making or bad luck? Explain your answer with some examples.

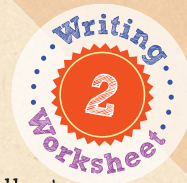
- 3 EVALUATIVE** – On page 53, you decide not to disturb the baby birds, and as a result you might get the Golden Worm Award from the We Love Blackbirds Society! Do you think this award really exists? Explain your answer.

- 4 INFERENTIAL** – At the beginning of the story, you read that “you’re not allowed to spend your own money on lottery tickets, of course.” Why not?





Unlucky Scratch



1 EXAMINING LITERATURE: Language Device Treasure Hunt – See if you can find, collect, and write down the following by looking in the text (especially at the highlighted words on each page). You get one point for each one you find. There are 20 possible points to collect!

5 onomatopoeia words (e.g. wham) _____

5 negative adjectives (e.g. gross) _____

5 idioms (e.g. the dog was in dreamland) _____

5 similes (e.g. it's like speaking to a brick wall) _____



2 EXPRESSING AND DEVELOPING IDEAS: Double Trouble Vocabulary – Many words or phrases in English can mean different things depending on the context. Look at these examples from *Unlucky Scratch*. What does the highlighted word mean? Choose the answer that you think fits best.

You get to play **Father Christmas** for your parents. (be generous / dress up as Santa Claus)

Mum **crushes** you in a big hug. (holds you tight / hurts you)

You **fish** in your pocket for the ticket. (try to catch with a fishing rod / search)

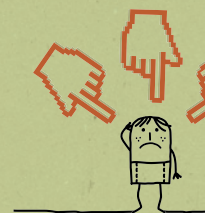
3 CREATING LITERATURE: Point of View – Rewrite part of the story from Gus's point of view! It's hard being an older brother, especially when you've got a REALLY annoying little sibling... who has just found a \$10,000 Lucky Scratch! You need to make them look bad in front of your parents so that YOU can be their favourite kid again! What choices do you make? Write your chapter in the same style, so that the reader is the hero (e.g. YOU put chilli powder in their bed!).

FABULOUS FLIP FUN

Shopping List - What would you buy with \$10,000? Look through catalogues and mailers, cut out the things you'd buy, and then make a poster of your purchases!



DIY Scratchies - You can make your own scratch cards! Write or draw a message/picture on paper with crayon (like "YOU HAVE WON A MILLION DOLLARS! NOT!"), then paint over it with black water-based paint. Cut out the card and give it to a friend. When they carefully rub off the paint, your message will be revealed underneath!



Tug-of-War - You and Gus have a tug-of-war for the scratchie. Have you ever tried this game? You'll need some friends and a thick rope or a blanket that's been coiled up. Have a go at trying to pull each other over the line!

Guard Dog Mash-Up - Most guard dogs (like the one at the panelbeaters) look scary. Can you make a RIDICULOUS-looking guard dog? Get lots of dog pictures and cut out different ears, noses, bodies, eyes, etc. Paste different combinations together! Or, include bits of other animals (like a lion's head or dinosaur's tail) and create the ultimate guard dog!



Lightning Reflexes - Mum's quick reflexes got the pan lid on before the ticket landed in the veggies! How quick are your reflexes? Get a friend to hold a ruler straight up and down. Put your hand loosely around the bottom end. When your friend drops it, grab the ruler as fast as possible. Measure where your hand is. Try again. The quicker your reflexes are, the closer your hand will be to the bottom of the ruler!

Bird Attractor - Do a science experiment to see what birds in your area are attracted to. Put out a worm, a bit of straw, an old scratchie, and some seeds. Then, watch carefully to see what gets taken first. What kind of bird takes it?

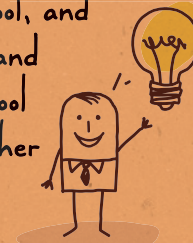


Supersonic Sneeze - When you sneeze, the air travels out of your nose at incredibly high speeds (and spreads germs all over, so cover your face!). Go online and find slow motion videos of people sneezing. See if you can find out exactly how quickly those germs travel as they come out of your nostrils. You might be surprised!



Golden Worm Award - wouldn't it be great if the Golden Worm Award really existed? Think up your own mad award (e.g. Golden Earlobe Award for best earlobe, International sneeze trophy for most spectacular sneeze), and then make it and give it to someone! Mould it out of plasticine or glue some old junk items together and spray them gold. Mount your award on a nice wooden base to make it extra special!

Cotton-Wool Soaker - You tried to use cotton wool to soak up the moisture in Dad's mouth when he ate the scratchie - but is cotton wool really absorbent? Do a test with paper, tissue, sponge, cotton wool, and other materials, and see how cotton wool compares with other things that soak up water.



Big Brother! - You can try a camera trick called forced perspective to make it seem like a tiny person is next to an enormous person! (You could use this trick to stage the scene where the really big guy finds your scratchie.) Do an Internet search on "forced perspective" to find instructions on how to do it. Get some friends and give it a go. You can decide if you'd rather be the giant or the tiny person!



Escape from the Past, Present, and Future

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Before You Read

This narrative is a branching-plot interactive story, told from the perspective of the reader. It is told by a non-gender specific narrator, allowing both boys and girls to be the central character. In this story, the narrator must rescue their Uncle Alex, an inventor whose faulty time machine has stranded him in the past! The story relates a series of adventures in which our hero/heroine must survive a series of complications and arrive at the ideal resolution (bring Uncle Alex back safely!), depending on the choices they make.

Throughout the text, students will encounter rich vocabulary (which is graphically highlighted) and a variety of figurative language devices. The reader may choose to forge a path through the text by themselves,

but equally, they may wish to embark on the adventure as a group, discussing the advantages and pitfalls of the decisions they make.

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collaborative decision about the pathway BEFORE they all turn to the next page. Once on a new page, have all the students read, then use these notes to discuss the events, before making the decision on where to go next...



Pages 4–5 (The Towering Pile of Homework)

There's plenty of fun exaggeration to be found during the orientation of the story, such as the towering pile of homework so high even a mountaineer would think twice before climbing it! What other exaggerated phrases can you find on these pages?



Pages 6–7 (The 70s Alex)

There are lots of clues on these pages that place the context in the 1970s, including the descriptions and the language that the young Uncle Alex uses. How many different clues can you spot?



Pages 18–19 (The Library Book)

Uncle Alex's middle name is Ptolemy, which is also the name of a very famous Greek scientist and thinker who lived 2,000 years ago. Do you think it's just a strange coincidence that he is a scientist named after a famous scientist? Or perhaps his parents were time travellers, too, and they knew what he'd become! What do you think?



Page 21 (The Diary)

We already know that Uncle Alex's inventions are often failures, which sets up the plot point that his time controller may have malfunctioned, too. This gives the reader clues about where the story is going next! Leonardo da Vinci is famous as both a designer and an artist. Have you ever heard of him?



Pages 24–25 (The Heli-Boater)

Your uncle talks "calmly." You talk "un-calmly," which isn't a real word but is used here for comic effect. The English language is full of strange rules! It is obvious what "un-calmly" means, but it isn't really a word (we might say "hysterically" instead, for example). Can you think of other non-words (such as "un-fast" instead of "slow")?



Pages 26–27 (The House by the Lake)

You think that "a few little glitches" is an "understatement." What is an understatement? Can you think of other examples?



Page 30 (The Field)

There are two examples of onomatopoeia on this page – *Boom!* and *Kazoong!* What are they describing?



Page 37 (The Names)

So, the guards know Uncle Alex as Alessandro! Many names have been translated into different languages around the world – John in English is Johann in German, Juan in Spanish, Gino in Italian, Jean in French, and Vanya in Russian! Do you know any other names that are different in other languages?



Page 40 (The Water-Walking Shoes)

Hmm...these shoes seem to be made out of sponges. Are they likely to work? Predict what you think will happen to shoes made out of sponges, and then make your choice – give up or keep walking?



Page 46 (The Prison)

You're wearing surfer clothes, whereas the local peasants are wearing long shirts, leather trousers, and floppy straw hats! This is a great example of juxtaposition – putting two contrasting ideas next to each other for effect. This also highlights how different you are from the locals and provides a great visual image!



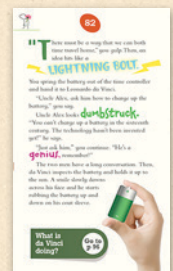
Pages 74–75 (The Spare Controller)

Time-travel stories are very difficult to write because there are usually logic holes in the plot. For example, on this page, Uncle Alex is stuck in 1503, but he somehow manages to send a message to his computer screen over 500 years later! How do YOU think he did it?



Page 82 (The Genius)

Dumbstruck is an odd word. Nowadays, we use the word *dumb* to mean *foolish*, but originally it meant *unable to speak*. So, to be *dumbstruck* means that you are so surprised you cannot speak! Can you think of other words whose meanings have changed over the years (such as *smart*)?



Page 96 (The Journey Back)

Eureka is a word supposedly made famous by Archimedes, who was another famous scientist/thinker from long ago. He exclaimed “Eureka!” (which means “I’ve found it!” in Greek) after he had worked out the answer to a tricky question. According to legend, he was sitting in the bath when he said it. Do you know what he had worked out?



After Reading

Writing Focus

Narrative Structure/Vocabulary

Remind students that most narratives have a beginning (orientation), one or more problems (complications), and an ending (resolution) – BUT in this kind of text, there are many complications and a variety of resolutions. Discuss the fact that some of these resolutions may be more “ideal” than others. Think about why the book is structured so that the reader must flip forwards and backwards through the pages.

Call attention to the vocabulary words that are highlighted in different typographical styles, and ensure that students understand the range of words used. If using the digital version of the book, have students drag the vocabulary into the Word Bank. Use the Comprehension worksheet and guided notes to assist them in their comprehension of the text.

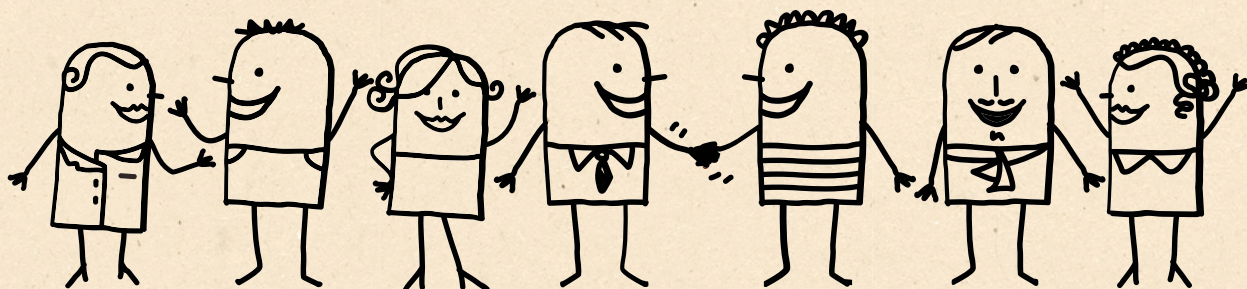
Independent Writing

In this adventure, the ideal resolution involves getting Uncle Alex back from the past. But what if he accidentally left a time controller in the past and Leonardo da Vinci found it? What if da Vinci accidentally pressed the wrong button and ended up in your house? Use these ideas to write the next chapter in your adventure with the famous Italian genius. Discuss writing in second-person style (“you do something”) as opposed to first-person (“I do something”) or third-person (“he/she does something”).

Students may choose to write their next chapter in any of these three styles. Encourage students to use some of the highlighted vocabulary from *Escape from the Past, Present, and Future* in their own writing. Use the Writing worksheet or the Fabulous Flip Fun ideas sheet if appropriate. When using the digital version, have students use the templates to write their own pages to add to the story, and encourage them to use the vocabulary they’ve selected in the Word Bank. This could be done independently or collaboratively.

Extra Writing Prompts

- If you had a time machine, what other famous inventors would you like to meet? What would you say when you met them? Perhaps you would give a speech about how important their invention would become and how it would change the world. Write down who you would want to meet and what you would say in your speech.
- Be an inventor! Write a proposal that tells how you would mash two different inventions together to make something new – like a Heli-Boater, for example! Choose two completely different objects and invent something new. Write down exactly what your invention is for, how it works, and why the world needs it!
- The slang people use has changed over the years, with different phrases and words popular at different times. The 1970s had its own slang, some of which you can find in this book. Go back through the book and find all the pages with 70s Alex. Look for the words he uses. Pretend you come from the 1970s and try using some of the slang!



Name _____



Escape from the Past, Present, and Future



- 1 LITERAL** – How much of the story can you remember? List examples of each of these from your adventure.

5 different unusual inventions _____

3 different kinds of food _____

4 different times in history _____

- 2 EVALUATIVE** – Would you like to be an inventor, spending all your time making and testing prototypes until you've made something that will change the world? Or perhaps you think being an inventor would be a nightmare! Write down what YOU think and explain your reasons.

- 3 EVALUATIVE** – On pages 16–17, you tell Mum that Uncle Alex is stuck in the sixteenth century. She then says she's a bit busy and she has to do some Pilates exercises! Why do you think Mum is so reluctant to go and rescue Uncle Alex? Explain your answer.

- 4 INFERENTIAL** – On pages 12–13, when you go back to the 1970s, you talk to young Uncle Alex about Sky Waders, and Lance Starlight, and how Dex Invader is his father. This is a parody of a very famous movie series from the 1970s and 1980s. Do you know what it is?





Escape from the Past, Present, and Future

1 EXAMINING LITERATURE: Language Device Treasure Hunt – See if you can find, collect, and write down the following by looking in the text (especially at the highlighted words on each page). You get one point for each one you find. There are 19 possible points to collect!

5 similes (e.g. bulge like watermelons) _____

4 words from a different language (e.g. *prigione*) _____

5 examples of alliteration (e.g. slippery soap) _____

5 onomatopoeia words (e.g. kazoing) _____

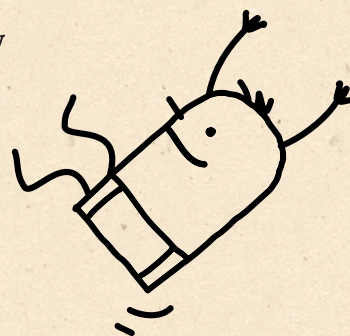
2 EXPRESSING AND DEVELOPING IDEAS: Double Trouble Vocabulary – Many words or phrases in English can mean different things depending on the context. Look at these examples from *Escape from the Past, Present, and Future*. What does the highlighted word mean? Choose the answer that you think fits best.

“Groovy,” the kid buzzes, **extending his hand**. (making his hand longer / sticking out his hand)

You are **shocked** by his attitude. (surprised / electrocuted)

Pharaoh’s face **lights up** in surprise. (looks happy / glows)

3 CREATING LITERATURE: Point of View – Rewrite part of the story from young Uncle Alex’s point of view! Imagine that someone from the future turned up to talk to you! Maybe they have strange devices and technology from the future. What would they want from you? What choices do you make? Write your chapter in the same style, so that the reader is the hero (e.g. YOU hear a noise and a figure materializes in front of you!).



FABULOUS FLIP FUN

Be an Inventor! - Think about what life might be like in the future - if you could invent a fantastic new machine, what would it do? Draw a design for something we'll all be using in 50 years' time! Don't forget to label your invention so it is clear what it does!



Mona Lisa Collage - da Vinci's *Mona Lisa* is the most famous painting in the world. It has been copied onto the side of a building, put on T-shirts, and even been made out of toast! Do an Internet image search of different versions of the *Mona Lisa*, and make a collage of the results!

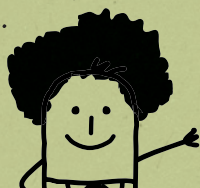
Reverse Time Capsule - Make a time capsule that might have been buried hundreds of years ago. Instead of a pen, put in a feather quill! Find some old coins and include them, too! What other old things can you find from long ago?



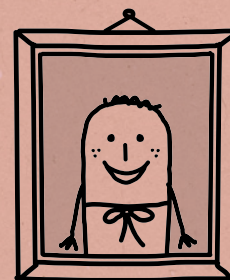
Time Capsule - You can't really travel back in time, but you can make a time capsule for the future! Find something airtight, like a big jam jar. Fill it with things from this year (such as a TV schedule, the front page of a newspaper, a food wrapper from your favourite food, etc.). screw on the lid tightly. Then, wrap the jar in a plastic bag for extra protection. Next, dig a hole and bury it. In hundreds of years, an archaeologist may find it and discover what your life was like!



Groovy, Baby! - Clothes in the 1970s had big patterns and bright colours. People wore huge collars, flared trousers, and big hair! See if you can find some vintage clothing, and dress up like a cool dude from the 70s. You could even wear a wig to look even more authentic!



The Smile - *Mona Lisa* is famous for her smile - it's almost as if she knows something that you don't! It's quite difficult to do a *Mona Lisa* smile. Try it with your friends! Get a camera and show them the painting. Then, take photos of them trying to do the same kind of smile. Who makes the best *Mona Lisa*?



Leonardo's Pizza - Most of the pizza we eat is American-style pizza, which is quite different from Italian-style pizza. Find a recipe for the Italian version, and try making it! The base of the pizza is very thin but it's delicious. What might Leonardo da Vinci have had on his pizza?



Recharging Batteries - At the end of the story, da Vinci gets a bit more power out of the battery by rubbing it. Does this REALLY work? Find an old battery that's almost dead, put it in a torch, and check the brightness. Then, take out the battery, rub it, and put it back in. Does the torch shine a bit brighter? See if you can find out what's going on...



Translators - Do this activity with a friend who speaks another language. Find a translation app on your phone or tablet. Try sending your friend messages, or get the app to read aloud your message in the new language. Is the app accurate? Can your friend work out what you are trying to say?



Rollerskater! - Rollerskates were invented in the 1800s, but they didn't become popular until the 1930s. They were very popular in the 1970s, too. Have you ever tried some? See if you can borrow a pair and give it a go. Wear a helmet and pads, and go carefully. Be prepared to fall a lot when you first start!