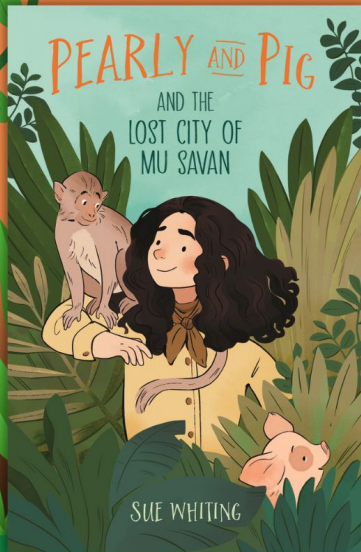


PEARLY AND PIG AND THE LOST CITY OF MU SAVAN CLASSROOM IDEAS

PEARLY AND PIG ARE BACK!



A jungle adventure!
What could go wrong?

EVERYTHING
OF COURSE!

ABOUT THE BOOK

This is the second book in the PEARLY AND PIG series.

It is a brand-new adventure and can be read as a standalone.

Blurb:

Pearly Woe is a worrier.

But there is no room for worries when you are trying to prove yourself. Yet this is little comfort to Adventurologist-in-training, Pearly Woe, as she motors down the mighty Mekong River on another adventure. Pearly, Pig and the entire Woe family are destined for the kingdom of Anachak, where they plan to search for the lost city of Mu Savan.

A jungle adventure! What could go wrong?

Everything. Of course!

Details:

Illustrated by Rebecca Crane

Novel for readers aged 8–11

220 pages

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These notes are for:

- Primary grades 3-5
- Ages 8-11

Key Learning Areas: English

Example of: Fiction

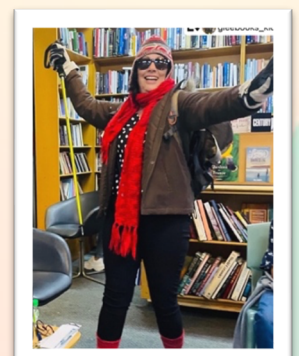
Themes/Ideas:

- Adventure
- Family
- Courage and Bravery
- Teamwork
- Dealing with Anxiety

These notes were created by Sue Whiting

ABOUT THE AUTHOR

Sue Whiting is an award-winning children's and YA author and editor, and former teacher, who has worked in publishing for twenty+ years. Sue was senior commissioning editor and publishing manager for Walker Books Australia for many years before leaving in 2016 to concentrate on her writing. Sue has written numerous books for a variety of age groups, from picture books through to YA, including the bestselling *Missing*, the acclaimed *The Book of Chance* and several CBCA Notable Books. Sue's latest books are *Tilda*, a historical novel for readers 10+ and *Pearly and Pig and the Lost City of Mu Savan*, the second book in her new junior fiction series. As a storyteller and schools' performer, Sue has informed, inspired and entertained thousands of kids across the country. Sue is passionate about the power of story and is an advocate for reading and writing for pleasure.



ABOUT THE ILLUSTRATOR

Rebecca Crane is an author, illustrator and visual development artist, specialising in dynamic character designs for books and animation. She studied Illustration at Edinburgh University and completed her MA in Character Animation at Central Saint Martins in London and has since worked with some great animation studios and publishing houses and have been fortunate to illustrate stories that have been translated into a number of languages. When she's not drawing, writing, painting and planning, she is likely to be found in a bookshop or antique market trawling the shelves for curious little treasures and black and white photos. She travels a lot and has currently made her home in the UK.

THE TEXT

Pearly and Pig and the Lost City of Mu Savan is set in the fictitious Kingdom of Anachak in mountainous, dense jungle beside the Mekong River. The story is full of action, mystery, adventure, cliff-hanger chapter endings, animal antics, humour and a touch of fantasy. It explores themes of dealing with anxiety, true courage, self-belief, family dynamics and trusting one's abilities. It is recommended as a **CLASS READ ALOUD** text for grades 3–5, as well as for guided or independent reading for good readers 8+.

THE OPENING

*The opening scenes are often called the **orientation**, where readers are introduced to the characters and the setting, and the story problem is set up.*

1. What do you discover about Pearly, her family and Pig, her interests, abilities and fears in the opening chapters? Does anything in the opening scenes hint that this is not a realistic story?

2. Where are Pearly and her family in the opening chapter? Why are they there?
3. What is Pearly's personal goal for this trip? Why? How does she feel about it?
4. Of course, things don't go to plan. Something is not right. What is it? How does this change things for Pearly and her family and kick off the story?
5. Did you find the opening chapter exciting? Did it grab your interest and raise questions you wanted to find the answers to? What did you want to know most?

THE STRUGGLE / PLOT

*It is the author's job to create trouble for their characters – to make it difficult for the characters to achieve their goals, to struggle. This struggle or troublemaking is often the part of the story called the **complication** and it makes up the bulk of the **plot**.*

1. What trouble did Sue Whiting create to make it difficult for Pearly to achieve her goal/s and to struggle? As you read each chapter make a list of the obstacles that made Pearly struggle.
2. How did Pearly overcome her struggles/obstacles? Choose three obstacles and then describe what Pearly did to overcome each one. Can you think of a different way Pearly could have overcome these obstacles? How would that change the plot?
3. Did Pearly's goal/s change through the course of the story? Why?
4. The moments where the reader is worried or afraid for the characters are what create **tension** in a story and what keeps **readers turning the pages**. Did you ever worry for Pearly? Can you pinpoint some moments when you were worried about what was going to happen next?
5. Can you identify the **climax** of the story, the moment of highest tension, the make-or-break moment that led to the resolution? (Hint: read from Chapter 29.) Did you find these chapters exciting? Why? Why not? Did anything surprise you?

THE ENDING

*The final chapters of the story where the main character solves the problem or achieves their goal is often called the **resolution**.*

1. Pearly and her family set out to find the fabled lost city of Mu Savan. Did they achieve this goal? How? Was it difficult or easy? Did they achieve more than this?
2. Did Pearly achieve her personal goal? Was she able to prove herself to her father? Do you think she passed his “test”? Read pages 207-208 and discuss the conversation between Pearly and her father. What do we learn about Ricky Woe and his relationship with his daughter during this adventure? Why do you think Ricky reacted the way he did?
3. How do the animals Pearly meets during her time in the jungle feature in the ending? Would the Woes have been able to escape without their help? How did Pig help?
4. What do you think about the fate of King Foom Chu and his family? Do you think they deserved being sent away by King Alung Chu? Why? Why not? If you were King Alung Chu what would you have done?

CHARACTERS

PEARLY WOE

1. Pearly is the main character in this story. What do you know about her? Can you identify some of her traits? Would you like to meet Pearly? Why? Why not?
2. Pearly is an expert worrier. She often imagines the worst and her worries are often exaggerated. Find examples of where Pearly worries are exaggerated. (Hint: pages 1 and 8 are good places to start.)

Have you ever felt like this? What worries you? If Pearly entered your classroom, what might she worry about? Feel free to exaggerate.

3. How is Pearly different to the rest of her family?
4. Did Pearly grow as a character during the story? What did Pearly discover about herself?
5. Pearly is a HYPERPOLOGLOT. (Isn't that a great word!) It means she can speak many languages – twenty-seven in fact, including some animal languages. Do you think all hyperpolyglots can speak animal languages? Is this aspect realistic or fantasy? Can you list some of the human and animal languages she can speak?

SECONDARY CHARACTERS

There are many secondary characters in this novel. Make a chart that lists the character name, then notes at least one personality trait and one physical appearance trait. Do you have a favourite? Can you identify the goodies and baddies? (Here is a list to help you: Pig, Grandpa Woe, Angel, Ricky, Ma, Wah-Wah, Samam, Bim, King Foom Chu, King Alung Chu, Prince Tub, Prince Keej, Princess Jong.)

SETTING

*The **setting** is the place where the story takes place. Pearly and Pig and the Lost City of Mu Savan is set in the fictious Kingdom of Anachak in the dense jungles climbing up from the mighty Mekong River in Asia.*

1. What do you discover about Anachak, the village of Ban Noa and also the lost city of Mu Savan during the story? Can you find pictures of real places that might resemble these imagined places?
2. How would the story be different if the Kingdom of Anachak was in a desert or an alpine area instead of a jungle? What elements would have to change?
3. How did the jungle setting create tension and struggle for Pearly? Did it provide obstacles for her to overcome? Did it make achieving her goals more difficult? Or less difficult? How?

THEMES

Anxiety / Worrying / Fears

Pearly is an expert worrier. How does Pearly cope with her worries? What strategies does she use? What other strategies can you use to overcome feeling anxious? Do you have any special strategies that you use when you are feeling nervous or anxious? What makes you feel anxious? Why? Is it normal to feel anxious sometimes?

Courage

“I learned that courage was not the absence of fear, but the triumph over it. The brave man is not he who does not feel afraid, but he who conquers that fear.” ~Nelson Mandela

“Choose the great adventure of being brave and afraid at the exact same time” – Brené Brown

“Courage is resistance to fear, mastery of fear, not absence of fear.” ~Mark Twain

Discuss these quotes about courage and fear. Do you agree with them? Which quote do you relate to the most? Why? Can you be brave and afraid at the same time? Can you think of a time when you have been brave and afraid at the same time? Do you think Pearly is courageous? Why? Do you think Pearly can ever become an Adventurologist or will her worries stop her?

Family

Discuss Pearly’s relationships with the various members of her family. Pearly’s relationship with her dad was prickly at times on this adventure, and this was unusual. What changed between them and why? Can you relate to this? All families are different. How is Pearly’s family similar or different to your family?

SPRINGBOARDS FOR WRITING

Using *The Lost City of Mu Sagan* as a MENTOR TEXT

for WRITING VIVID DESCRIPTIONS USING SENSORY INFORMATION AND IMAGERY

Pearly and the Woes spend a lot of time trekking through the jungle.

Search the text for examples of how Sue Whiting describes the jungle. (Check out pages 1, 11, 34, 99, 113 to start with.) Note that the description is written from Pearly's point of view – her thoughts, feelings and observations – and shows how she interacts with the jungle as she treks through it.

1. Which descriptions did you enjoy the most? Why? Were you able to visualise Pearly in the jungle? Could you imagine what it was like? What helped you to be able to visualise the jungle?
2. From these descriptions collect words and phrases that used sensory information. Also, collect any similes, metaphors or interesting descriptions. Create a table like the one below.

SEE	HEAR	SMELL	FEEL
<i>Tree trunks wound with creepers and vines / mossy logs / misty spray</i>	<i>Insects screamed. The undergrowth rattled Branches creaked. Night birds called. Leaves and sticks cracked A distant growl shuddered</i>	<i>The air was dank / the air was thick with the smell of steaming pig muck, sticky mud and rotting vegetable scraps / He smelt earthy like the jungle floor and his breath wafted bananas.</i>	<i>Sweat dripped from her chin / wet leaves Mushy ground underfoot</i>
IMAGERY / INTERESTING DESCRIPTIONS <i>the heavy roof of green stealing away the sun / the crawling roots of a fig / Twisting vines and hungry jungle plants seemed to gobble the ragged hillsides in great leafy gulps / canopy so thick it was as if the jungle was wearing an enormous floppy sunhat, casting the family in deep shade.</i>			

3. View images/videos of dense jungle landscapes and add to your word and phrase collection. Share and build you word and phrase bank.
4. View the images again and imagine yourself trekking through that jungle. How did you feel? What did you see, hear, smell? What happened?

5. Write about your trek. Try to make your descriptions interesting and vivid – remember you are painting a picture with your words – and try also to use some of your collected words and phrases. It might also be helpful if you give yourself a purpose for your trek. Are you looking for something? Are you lost? Are you on a long hike and need to get to the next village?

**Using *The Lost City of Mu Savan* as a MENTOR TEXT
for “SHOW NOT TELL”**

*Showing rather than telling is a powerful tool writers employ to engage readers
and to bring their stories to life in the readers’ imaginations.*

1. Read some examples from the book where Sue Whiting has used this technique. Identify the key emotions or elements being shown and discuss the effectiveness of showing rather than telling.

Page 1: *It was the lush green jungle climbing dizzily from the river that made Pearly Woe’s head swirl. She sat at the back of the longboat, gripping the edge of her seat, her shoulders tense, her teeth clenched.*

Page 84: *Pearly shrugged out of her mother’s arms and plopped next to Grandpa Woe, her arms folded tight across her chest. She could hear the truth in her mother’s words, but she could also sense the relief. The relief of not having to worry about having Pearly the expert worrier and failed Adventurologist-in-training, the learner adventurer tagging along and getting in the way.*

Page 144: *Everything she [Pearly] feared during her daytime treks was magnified in this night-time jungle. The sound of her boots stepping on the mooshy leaf matter under foot ricocheted up into the canopy above, as if broadcasting her presence. She sheathed her machete and stood stock still – slashing would make too much noise.*

Page 162: *Pearly stood on legs that were almost too weak to hold her upright. One of the guards grabbed her to stop her from keeling over.*

2. Have students enact various situations. E.g. walking up a hill on a windy day / hearing an unexpected noise in the middle of the night / opening a letter that contains really good news etc.
3. Discuss body language, actions, facial expressions, dialogue etc. used to **show** these situations.
4. Model writing these situations as short “showing scenes”. E.g. **Telling:** Sami walked up the hill. It was cold and windy. **Showing:** Sami’s hair whipped across her face and got caught in her mouth. She tucked it under her beanie and buttoned her coat up tight. The hill was steep and, as she traipsed up it, she felt as though the wind was trying to push her back down. A sudden gust sent swirling dirt into her eyes and whisked the papers she was holding right out of her hand.

WHAT HAPPENS NEXT?

Choose the first sentence of any chapter, and then continue on with your own story.

E.g., #1, Chapter 6, page 33: *It was no easy task to persuade her family to follow Wah-Wah.*

What could happen next? It doesn’t have to match what happens in the book. Wah-Wah doesn’t even need to be a monkey. Just let your imagination go wild and see what happens.

E.g., #2, Chapter 9, page 50: *Pearly’s knees trembled as she followed the guards down the ramp and into the compound.*

E.g., #3, Chapter 25, page 152 *Pearly sat with her pack against the tunnel wall.*

This could also be done as a small group activity, where each person in the group supplies one sentence.

Remember though that each sentence must flow on from the sentence before it!

PLAY SCRIPT

1. Have a look at some play scripts and identify the key features and the way they are laid out.
2. Choose a chapter from the book and try adapting it as a play script. Look at the key actions, the mood, emotion, the dialogue, setting etc. Think about what stage directions might be needed.
Chapter 29 might be a chapter to try as there is a good mix of action, emotion, dialogue and there are also quite a few characters.
3. Cast your play and act it out!

CREATIVE RESPONSES

JUNGLE FUN

The jungle setting is a great one to recreate artistically, using different media and technique. Some ideas:

- Create a jungle diorama in a shoe box. Or a tiny jungle “book nook” world in a cereal box or similar.

Some ideas can be found here <https://www.pinterest.com.au/emelyreyes143/bookshelf-worlds/>

- Create a jungle scene using collage – tissue paper, crepe paper, perhaps sticks and leaves etc.
- Create a jungle corner in the classroom – perhaps in the reading or writing nook – with hanging crepe paper vines and cardboard trees and monkeys etc ...

TALK TO THE ANIMALS

1. Take a look at the back of the book at the sections that outline how to speak PIG, MONKEY and ELEPHANT. Have a try at speaking these animal languages. Perhaps you could make up some more PIG, MONKEY or ELEPHANT phrases and give them meaning. Or perhaps make up another animal language. (Tip: try to listen and watch the animal first on YouTube, or in real life if you are lucky enough.)
2. Imagine being able to eavesdrop on animals. Look at photos of animals online and imagine what they might be saying. Create captions or perhaps develop a short script of their conversations.

ANIMAL CHARACTERS

Create your own animal character.

1. Choose your animal and study it. Watch videos, view pictures, read books. Draw your animal and get to know it.
2. Take note of your animal’s distinguishing features – its physical appearance, behaviour, habits, movements, habitat, noises, food etc.
3. Using these features, try to think what sort of personality your would animal have. What would it do? What would it say? Would it be cheeky like Wah-Wah? Or helpful and supportive like Pig?
4. Interview your animal to get to know how it thinks and feels.

5. Give your animal a name and draw and write about it. Perhaps you could pop your animal character into one of the scenes in *The Lost City of Mu Savan* and see what happens.

THE ADVENTUROLOGISTS' GUILD

1. Do you think you have what it takes to be an Adventurologist? How is the Guild's approach to adventuring unique? What adventure would you like to go on?
2. List the traits you possess (real or imagined) that would make you a great Adventurologist, then write a letter to Grandpa Woe convincing him to allow you to join the training program.

Also in the series ...



And coming in 2024 ...

PEARLY AND PIG AND THE ISLAND OF SECRETS