

# Will Wonders Never Cease? Wobbly Wonders.

article by [Zoë Disher](#) | photos by Alamy

[EN2-UARL-01](#) | [AC9E4LY03](#)

## Learning intention:

I am learning to assess information from a non-fiction text so that I can incorporate it into my imaginative writing.

## Success criteria:

- I can understand and communicate information I have learned from an article
- I can imagine the point of view of another creature based on this information
- I can create an imaginary scenario based on information from the article

## Essential knowledge:

Information about points of view can be found in the English Textual Concepts video [Point of View](#).

After reading the article, discuss what we know about the life of the jellyfish in Jellyfish Lake.

Points mentioned should include:

- They are surrounded by millions of other jellyfish
- They don't eat food
- They get their energy from the sun
- They swim across the lake from one side to another over the course of a day to follow the sun
- They only have a mild sting
- They sometimes encounter tourists who swim in the lake with them

Ask students to think about what a day might be like for them if they were one of these jellyfish. Have them consider the following questions:

- How would you feel swimming around with millions of other jellyfish? Would you like having all that company or would you find it too crowded?
- Would you enjoy swimming across the lake to follow the sun? Would you be happy drifting leisurely in the warmth or would you feel anxious trying to keep up with the sun as it moves?
- What would your reaction be to see a human diving into your lake? Would you be scared and try to sting them to protect yourself or would you be curious and try to swim closer?

Students should use their ideas on what their life may be like as a jellyfish to create 2 – 3 short diary entries in their own 'Jellyfish Journal.' This may be written in their books or on paper.

Remind students that diary entries are created to reflect on their experiences and feelings of that day. Therefore, diary entries should include:

- The date of the entry (these should be made up to pretend they are written on different days)
- Past tense (e.g. It was fun when we went swimming)
- Emotive language (e.g. I felt lonely, I was excited)
- Time conjunctions (e.g. At first, then, after that)
- Observations (e.g. I saw a big splash, I noticed everyone moving around)

To assist students with structure, model a diary entry, such as:

I was feeling bored this morning while I floated along the western bank of the river, so I bounced along to find my best friend, Jibbly. She was playing with her little brother, Jubbly making rings of bubbles around each other and gliding through them. We were having a lot of fun with our game, but after a while everyone started to move across to keep warm in the sun and they were getting in our way, so I started to become annoyed. There just wasn't enough room to play. We decided to play follow the leader instead as we headed east. Just as we were getting close to the other bank, we noticed some big creatures on the outside of

the water looking down at us. They had a lot of stuff with them and they were loud and scary. I hope they don't come back tomorrow.

# The Meridian of Wonkiness

story by [Geoffrey McSkimming](#) | illustrated by [Peter Sheehan](#)

[EN2-UARL-01](#) | [AC9E4LE03](#)

## Learning intention:

I am learning to exchange ideas and understanding with my peers so that I can make more informed predictions.

## Success criteria:

- I can use comprehension strategies to determine the meaning of unfamiliar words
- I can exchange ideas with my classmates based on the information in an imaginative text
- I can use my prior knowledge and my new understanding of information to make predictions

## Essential knowledge:

For more information on how we use our own knowledge and experience to interpret ideas and make predictions, see the English Textual Concepts video, [Context](#).

Before beginning the story, ask students to predict what the story may be about based on the title. Discuss whether any students know the meaning of the words 'meridian' or 'wonkiness'. Explain that you are going to revisit the meaning of these words later in the lesson.

Have students read the story, or if you have a digital subscription, play the audio recording and ask them to follow along. Students should make note of unfamiliar words in the story as

they are reading. Once the story has finished, ask them which words they made note of and write each one on the board. These may include:

- meridian
- wonkiness
- zephyr
- starboard
- qualities
- encircle
- climactic
- turbulence
- mechanism
- trifle
- gurglings
- plummeting
- clambered

Remind students to use their comprehension strategies to determine the meaning of these words, such as:

- Looking for context clues
- Identifying parts of the word that you know (e.g. circle in encircle)
- Making connections to familiar words (e.g. climactic to climate)

Have a class discussion about the meaning of the words on the board. Go through each one at a time and allow students to share their knowledge of the meanings, or take guesses based on their comprehension strategies. Finally, have them work with a partner and consult the dictionary for any words that are left following the discussion.

Discuss the meaning that has been determined for the word meridian and display the [Merriam-Webster Dictionary](#) page for the definition of magnetic meridian. Discuss how this links to the text and what this may mean for the characters in the story. Ask students to

look for clues as to what may be happening to them, particularly in Vern's explanation to Jools on page 11. Examples from the text may include:

- It affects the natural order of things
- Things can get thrown off kilter
- All sorts of unusual things can happen
- Once you've cleared it, things soon get back to normal

Based on this information, ask students to consider the questions at the end of the text:

- What on earth is happening on the deck of the Cumulus?
- Where is all the commotion coming from?

Hold a class discussion to allow students to put forward their ideas about what may be going on in the final scene. Each student should then write 1-2 sentences in their book predicting what will happen in the next instalment.

# The Life of a Japanese Snow Monkey

article by Vicky Simão | photos by Alamy

EN2-UARL-01 | AC9E4LA10

## Learning intention:

I am learning to observe the differences in how framing affects the way we view images so that I can apply different styles to my own work.

## Success criteria:

- I can connect photos and video to the information in a text
- I can make observations about the effects of framing images
- I can create my own pictures using framing techniques

After reading the article, watch the National Geographic video [Meditative snow monkeys hang out in hot springs](#). Ask students what aspects of the information from the article they noticed in the video. Answers may include:

- Their fur varies in colour and covers their body
- They have pink faces
- Some have a fuzzy moustache or wispy beard
- They enjoy taking baths in the hot springs
- They use facial expressions to show how they feel
- They are social creatures with a strong bond

Scan through the video again, pausing it at 0:35, 0:49, 1:01, 1:44 and 2:15. Each time you pause, ask students to make observations about the monkeys' facial expressions. Discuss what the monkey may be thinking or feeling and what physical aspects of their faces indicate this (e.g. widened eyes - surprised, relaxed mouth - calm, raised eyebrow - curious).

Analyse the way framing is used in the magazine photos to draw the readers' attention to different aspects, such as the grooming and social behaviours of snow monkeys that are

shown in the group photos by having the monkeys aligned in a long frame. Discuss the difference between these photos and the close-up shot of the snow monkey, which is tightly frame and therefore draws the viewers' attention to the face. Discuss the way similar close-up shots are used in the video.

Explain to students that they will now be experimenting with framing by creating their own art works of snow monkeys. Students should use a single piece of paper folded or sectioned into thirds to draw their own three pictures of snow monkeys. For shots that are zoomed out, they should decide how many monkeys will be in the picture and what they will be doing, based on the behaviours they have learned about from the article (e.g. grooming, hugging, relaxing). They should also consider what the background will look like. They should plan the framing around where they want the viewers' eye to be drawn to.

For close-up pictures, students should begin by sketching the outside shape of the monkey's face, then lightly add characteristics of their choice that show expressions, particularly using the eyes and mouth, as per the observations from the photo and video. Students should then add the colour of the fur around the face. Use the photo from the magazine to remind students that the close-up shot can have the entire frame filled just with the monkey's face and fur. Students should then add colour to the monkey's face.

The art works could then be displayed for the class to observe and discuss the different facial expressions that are shown in each picture.

# Ocean Secrets

poem by [Diana Murray](#) | illustrated by [Rosemary Fung](#)

[EN2-VOCAB-01](#) | [AC9E4LA08](#)

## Learning intention:

I am learning to identify opportunities to make writing more descriptive so that I can enrich my texts through language features such as noun groups and verb phrases.

## Success criteria:

- I can recognise opportunities to improve written texts using language devices
- I can make vocabulary choices that enrich my writing
- I can apply my writing to the poetic structure of a mentor text

## Essential knowledge:

Further information about using language to create imagery in writing can be found in the video [Connotation, Imagery & Symbol](#).

Ask students to raise their hands if they have a pet. Choose one student and ask what kind of pet they have, then write it on the board (e.g. Charlie has a dog). Ask the student what their dog likes to do and write it underneath the first sentence (e.g. She likes to go to the park).

Discuss the fact that although these sentences give us information, it is quite limited and not particularly interesting to read. Using noun groups and adverbs, begin collectively adding to the sentences to make them more interesting. For example:

Charlie has a small, black, fluffy dog with pointy ears. She likes to dart through the long, thick grass at the busy park and chase spotted orange butterflies.

Discuss the way this type of descriptive writing creates imagery in our minds and the reasons authors use these techniques to make their writing more interesting to their readers.



Before handing out the magazines, read the poem aloud to students, but with the descriptive words and phrases removed:

Ocean, what secrets you hold  
Under your waves.  
I gaze out and wonder what's hidden...  
Do sharks dart from caves?

Do schools of sardines glide  
As cuttlefish dash?  
Do eels slip through cracks  
of a pirate ship?

In the distance, the dolphins leap out  
In what seems like a dance.  
But they're gone in an instant, back down.  
From our boat, I catch only a glance.

Are they twirling beneath me?  
Do the marlins and rays hurry past?  
I gaze out and wonder what's hidden...  
In the ocean

Discuss what students find interesting about the poem and the imagery it conjures up for them, then distribute the magazines and read the real version of the poem together. Discuss how the addition of the descriptive language enriches the poem and allows us to visualise things more vividly.

Have a class brainstorm to come up with other things that may be happening in the ocean. Consider what other animals, plants and objects may be found. Discuss ways to add description to some of these by using their appearance or the way they move or behave.

Students should then use this brainstorm to write their own stanza to add to the poem by following its rhyme scheme (ABCB). Model a stanza on the board, such as the following:

Do penguins zoom like water-powered rockets?

Do they rush back and forth playing chase?

I wonder about the sea turtles swimming

Do they speed along in a deep-sea race?

## The Monster-sorter

story by [Katie Furze](#) | illustrated by [Christopher Nielsen](#)

[EN2-CWT-01](#) | [AC9E4LE05](#)

### Learning intention:

I am learning to think about ideas and language more broadly so that I can add more depth to my vocabulary.

### Success criteria:

- I can suggest descriptive words for characters in a text
- I can recognise positive qualities in myself and others
- I can create my own interpretation of a 'monster sorter' from the text

After reading the story, ask the students to recall the words that were used to describe the monsters in Albert's family:

- Noisy (raucous, rowdy, riotous)
- Scary (fearsome, frightening, ferocious)
- Stinky (reeking, rank, rancid)
- Hairy (furry, fluffy, fuzzy)

Next, choose three of the following words and write them on the board:

- Huggy
- Cookie
- Bouncy
- Slimy
- Messy
- Invisible
- Sea
- Icy

Remind students that these are the types of monsters Albert found while he was wandering. Ask students to list words that help describe the three types of monsters you have chosen. They should come up with at least three words for each. If needed, help get them started with some examples such as:

- Huggy – cuddly
- Bouncy – rubbery
- Slimy - oozy

Next, ask students to write down three words that describe themselves, but they must describe the same attribute (e.g. funny, witty, hilarious / sporty, athletic, active). Ask students if this is the only way to describe them, or if they also have other qualities. Discuss the fact

that we are all individuals that do not fit into a single category, as there are many interesting things about us all.

Have students draw their interpretation of a 'monster sorter'. They should choose three people to sort. This may be themselves, family, friends or people they admire. They should use 3-5 words to describe each person (remind them to use positive language and kind words). They should draw each person in their monster sorter, write their names and associated words, as well as a fortune for each. Students may refer to the fortunes in the story for inspiration, which are:

- You will travel to many places
- Your fortune is as sweet as a cookie
- The time is always right to do what is right
- A dream you have will come true

## O Pets

poem by [Suzy Levinson](#) | illustrated by [Cheryl Orsini](#)

[EN2-RECOM-01](#) | [AC9E4LY05](#)

### **Learning intention:**

I am learning to identify various elements of a poem so that I can follow its structure and style to compose my own.

### **Success criteria:**

- I can identify aspects of a limerick poem in a text
- I can come up with an idea that links to the mentor text
- I can create a limerick based on my idea

**Essential knowledge:**

More information about recognizing and applying stylistic devices can be found in the English Textual Concepts video [Style](#).

Ask students if they are familiar with limericks and discuss the style with them. Remind students that limericks:

- Have five lines
- Have an AABBA rhyme scheme
- Follow a syllable pattern
- Are about something silly or nonsensical

Read the poem O Pets as a class and ask students to identify the syllable pattern of the stanzas (8, 8, 5, 6, 8) and the silliness of the topic (pets doing nonsensical things like bowling, playing clarinet, water skiing and kung fu).

Students should then choose a pet or other animal to write a limerick about, following the structure of the stanzas in the poem. Model one on the board for the students, such as:

O Zebra you're truly a treat  
Your paintings are so very neat  
You catch people's eye  
When you roller skate by  
Your drumming has such a smooth beat

# My Dad Said He Played Cricket

story by [Mark Konik](#) | illustrated by [Greg Holfeld](#)

[EN2-VOCAB-01](#) | [AC9E4LA02](#)

## Learning intention:

I am learning to justify my opinion and listen to the opinion of others so that I can make well-reasoned arguments in a respectful debate.

## Success criteria:

- I can consider different sides of an argument using information from a text
- I can respectfully listen to the opinions and reasoning of others
- I can explain the reasoning for my own opinion

## Essential knowledge:

More information about the different ways we view information can be found in the English Textual Concepts video [Perspective](#).

After reading the story, ask students to think about whether they believe the dad in the story was telling the truth about playing cricket. Have students stand on one side of the room if they think he did play, and the other side of the room if they think he didn't.

Randomly select students to give one reason for the choice they have made, informing them that they need to use opinion-based language to introduce their argument (e.g. I think, I believe, I feel). They should include one piece information from the text and explain why this influenced their opinion.

Draw 'For' and 'Against' columns on the board and add the arguments in simple point form as they are shared by students. These points may include:

- The narrator has never seen him play
- The dad said he would have played for Australia if it wasn't for some injuries

- He has good tips for playing
- He is clearly a passionate fan of cricket as he watched it a lot and attended a game
- He said a dog took two catches in one of his games and won player of the match
- He was clearly embarrassed when his child asked the Australian captain about him
- The captain winked and suggested that the dad was familiar
- The captain knew the dad was a good batter

Once students have shared their points, ask if anyone would like to swap sides based on the arguments they've heard. Ask any students who swapped to explain their reasoning and whether it was a specific person's point that convinced them to change their opinion.

Explain to students that sometimes we can find evidence in things that are not explicitly written in a text. Ask them to consider the following points:

The story doesn't tell us:

- How old the dad was when he played cricket
- How long he played for
- What level he played at

Put forward the suggestion that it's possible the dad may have played a little but exaggerated his ability, or conversely, he may have played at a high level, but doesn't say too much about it.

Ask students if this makes them reconsider their opinion and give them one last chance to change sides of the room.

Students should then write their opinion in their books, beginning with a sentence that clearly expresses their opinion (e.g. I believe that the dad played cricket when he was younger, but not at a professional level / I do not believe the dad played cricket, but instead made it up to impress his child). They should then go on to add the reasons for their opinion based on the text and the class debate.

# Night Music

poem by [Amy Dunjey](#) | illustrated by [Matt Ottley](#)

EN2-UARL-01 | AC9E4LE04

## Learning intention:

I am learning to identify the purpose and effects of different language features so that I can refine my writing and make it more descriptive for my audience.

## Success criteria:

- I can identify the effects of the language used in the poem
- I can identify keywords in a text to determine a topic
- I can use language clues, such as rhyme and context, to piece the poem together

## Essential knowledge:

More information about the effects of language can be found in the English Textual Concepts video [Code and Convention](#).

Arrange students into groups of four (if possible) and ask each group to cut a piece of scrap paper into sixteen strips large enough to write a sentence on. Without giving copies of the poem to students, read them one line at a time, but out of sequence. If you have a digital subscription, you can use the interactive sorter to complete this task. As you read each line, each group should write it onto one of their strips.

Following each line, identify and discuss any language features and their effects. Answers may include:

- The use of the noun phrase 'a melody of night' helps us imagine musical sounds in the darkness.
- 'While frogs call to the moon' creates imagery of a frog looking up at the sky while croaking.



- 'While the whisper of the wind' is a metaphor that describes the sound and feeling of a gentle breeze.

Once all have been written down, ask students what they think the poem is about, based on the lines they now have in front of them. Students should identify clues through keywords such as:

- chorus
- evening
- melody
- serenade
- twilight
- tune
- birdsong
- night
- dawn
- light

Inform students that the poem follows an ABCB and that their challenge is to now use their strips of paper to put it in the correct order. They should start by finding lines that rhyme (e.g. rises through the sky / breathes a gentle sigh) and use the language clues to help them figure out which lines should complete each stanza.

Once all groups have completed the challenge, read the poem aloud to determine if any groups successfully pieced together the poetic puzzle. If you have a digital subscription you can also play the audio for students to listen to and check their guess.

# The Ghastly Ghost Ride

play by [Philipa Werry](#) | illustrated by [Aśka](#)

[EN2-OLC-01](#) | [AC9E4LY02](#)

## Learning intention:

I am learning to identify ways we use language for different purposes so that my writing can be more effective for its intended audience.

## Success criteria:

- I can identify the language that is used in the text to create a particular effect
- I can explain how descriptive language creates imagery for the audience
- I can use my own ideas to create descriptive writing for an intended audience

## Essential knowledge:

More information about using language to build imagery can be found in the English Textual Concepts video [Connotation, Imagery & Symbol](#).

Assign roles to students and read or act out the play. Following this, ask students what kind of audience Sneaky Sid and Tricky Terry were trying to appeal to (people who enjoy scary rides) and what words and phrases they used to get them interested in going on the Ghastly Ghost Train. Answers may include:

- Spooky
- Shiver and quiver
- Your legs will turn to jelly
- Scared out of your skin
- It'll give you nightmares for weeks
- Your teeth will chatter
- Your nerves will be shattered

- Five minutes of absolute terror

Discuss the difference in impact in using descriptive phrases such as these, rather than just telling people the ride is scary.

Students should then work with a partner or small group to come up with their own idea for a ride. Unlike Sneaky Sid and Tricky Terry, their ride should be a real one and not something to swindle people out of their money. Once they have settled on an idea, they should figure out who their ride will appeal to (e.g. it may be a wild rollercoaster for thrill-seekers, or a calm merry-go-round for small children). They should then brainstorm what words and phrases they should use to communicate what people would like about the ride.

Inform students that they are to imagine they are the owners of the ride and they need to stand in front of it and convince people to have a turn. They should write a short script for this scenario and perform it for the class.