



THE GLOW

Written by SOFIE LAGUNA

Illustrated by MARC MCBRIDE

RECOMMENDED FOR: Ages 8-12 years old (UPPER PRIMARY)

GENRE: Middle Grade

THEMES: Creativity, imagination, freedom, social expectations and difference, supernatural events, aliens, fears, friendship, resilience, courage, adventure, technology, drawing.

CURRICULUM LEARNING AREAS:

- English: Literature, literacy and language
- Visual Arts
- Science
- Health & Physical Education

NOTES WRITTEN BY: Sophie Honeybourne

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INTRODUCTION

This creative and engaging short novel provides an excellent opportunity for upper Primary students to study English by exploring thought-provoking and relevant themes through rich text and images. The story follows two friends, Megan and Li, who are the only ones immune to The Glow, a blue light that hypnotises people so they can no longer think or act. The story is fast-paced, with engaging characters and vivid descriptions of the setting, and it is of a suitable length for in-class reading and close textual study.

The rich illustrations in the book provide opportunities to study Visual Arts, as well as focusing on the interaction of image and text to add to meaning in English. The fantastical creatures described in the text would provide a creative jumping-off point to engage in biological studies of living things and their habitats in the Science curriculum. Further scientific links include the solar system and electrical circuits. The major themes of individual difference, combined with that of the addictive threat of technology, are also interesting connections to the Health & Physical Education curriculum.

PLOT SUMMARY

Megan and Li are best friends and kindred spirits who share a rich imagination. Megan draws fantastical creatures and Li brings them to life by writing stories to accompany the pictures.

On one normal school day, everyone in town – except Megan and Li (and Megan's trusty dog Callie) – is suddenly immobilised by a strange glow coming from their phones and screens. Megan and Li are initially confused, then frightened and alarmed when they find that their friends, families and everyone in their town is affected. However, they realise they are somehow immune, and decide to set out to seek help from a larger nearby town. As the girls try to leave, they move through their town, helping affected citizens to safety. Their deeds lead them to their local beach, where they experience a revelation about the source of The Glow.

Earlier in the story, Megan and Li were subconsciously affected by The Glow when drawing and writing, a fact which is revealed when Megan shares the drawing she unconsciously produced of a monster, and Li reads aloud the story she wrote. When the girls share their creations, they realise that The Glow is a real and malevolent monster that feeds on human energy. As they make the connection that The Glow is coming from a nearby cave, Callie the dog runs off, forcing the girls to follow him. Callie leads them to the cave, where they come face to face with The Glow. In a sudden twist, all of the creatures that Megan has drawn from her imagination come alive to battle The Glow in a dramatic climax.

BEFORE READING

- Without revealing the front cover, explain that the novel is called *The Glow*. Provide students with five minutes to create a mind map to capture their thinking about this title. What might the book be about? What connections can they make to the concept of a 'glow'? Where might they have heard a 'glow' referenced before? Share and discuss ideas without revealing what actually happens! AC9E6LY05
- Examine the front cover. Use the images and description to write a short prediction about the novel. Include a prediction about main characters, setting and plot. AC9E5LY05
- Explain that one element of *The Glow* involves fantastic creatures. Organise students into groups of three, where each person folds a piece of paper into thirds; then play a game of Picture Consequences. Each person in the group starts by drawing a head on the first third of the paper. The head can be any type, monstrous, alien or even many headed! The person continues the neck over into the next third but then folds the paper so the next person cannot see what has been drawn. Continue by drawing the torso then the legs. Return the paper to the first person so they can reveal their monster. Write a descriptive paragraph about the monster. AC9E5LE05
- Place the statement 'Screens are harmful to humans' on a whiteboard. Divide the class into groups of 8, then divide each group in half – one half is the affirmative (agreeing with the statement), the other the negative (disagreeing with the statement). Each group should brainstorm arguments to support their side of the debate. Finish by holding a class debate and voting on whether, on balance, the class agrees or disagrees with the statement. AC9E5LE01

Q&A WITH THE AUTHOR

a) What inspired you to write this book?

One morning, I caught sight of some of Marc's illustrations lying haphazardly on the kitchen table. A luminous tentacled creature emanated an eerie blue glow across the paper. In the same way as Li is inspired by Megan, I was inspired by these images, and asked Marc if he might develop a few more. I can't recall if the idea for the light's source came from Marc or me. Maybe that's the nature of collaboration: two people work so closely together that it becomes impossible to tell where one imagination ends, and another begins. Anyway, imaginations neither end nor begin; they connect. I had a strong response to the pictures, and I began to write a story for them, driven by the idea that the glowing light was toxic, dangerous and all-pervasive.

b) What do you see as the major themes / essence of this book?

During the writing process, Marc and I had numerous conversations about alien invasion, about technology that turns against humanity, about the ways it might wield power. The Glow's tendrils began to take hold. *The Glow* is a book about creativity, about collaboration, about the bond forged by co-creators. It's a hopeful story that champions raw artistic practice over technology, that warns of the dangers of our addiction to the screen – its threat to the imagination. Ultimately, it's a story that celebrates a wondrous army of the imaginary that will not be defeated.

c) What is the setting for the book and how does this connect to the story?

The setting for the story – a small coastal town – is based on a place on the NSW Sapphire Coast that Marc and I often visit. Much of the story was written there. It's a staggeringly beautiful and wild place where dolphins might follow you through the waves as you walk along the beach, where whales cross the ocean in spring, where the waves pound a jagged coastline. All of these play a part in *The Glow*.

d) What was your inspiration for some of the main characters in the book?

I have been living with Marc for so long, I think I must have absorbed the story of his life. It has become my own unconscious material! The child who chooses to draw above all else, the child who withdraws to the broom closet, disappearing into worlds of his own creation. The child who manages chaos through creativity by drawing monsters – heroic through his dedication to illustration. This child became Megan in *The Glow*.

Really, *The Glow* is the story of an outsider. A girl it might be easy to dismiss. But to dismiss Megan is folly. This girl can save the world by refusing to give up her passion, regardless of the judgement and isolation!

CLASSROOM DISCUSSION AND ACTIVITIES

ENGLISH

LITERATURE

- I. Engaging with and responding to literature (Year 5: AC9E5LE02; Year 6: AC9E6LE02)
 - a. The story is described as a 'supernatural adventure'. Prompt students to explain their own meaning of the word 'supernatural', then refer to a dictionary for clarification. Which elements of the story are supernatural? Which elements are not? Create a Venn diagram to compare supernatural and non-supernatural features. Which elements are both supernatural and non-supernatural?
 - b. List the titles of fantasy and science fiction books that students have read. How could these be sub-categorised? In groups, students should brainstorm ideas – e.g., magic, dragons, aliens, robots, machines – then sort the books into their suggested categories. Which category would *The Glow* sit in and why?
 - c. Is this story a novel, a picture book or both? In pairs, asks students to choose one perspective then provide evidence to support their reasoning, referring to texts they have read as well as pages from *The Glow*.
 - d. 'Technology taking over' is only one of the themes running through the text. Read the list of themes suggested earlier in these notes. Assign pairs of students one of the suggested themes, then ask them to create a list of books or movies that also explore this theme. Depending on the search functions in your school library catalogue, students also might like to explore themes digitally and then choose one book to read that matches their theme.
 - e. People being 'hypnotised' by the blue light from screens functions as an extended metaphor for people being distracted (and controlled) by screens in real life. Explain the meaning of a metaphor (perhaps by revising similes first), then explain the meaning of an extended metaphor. As a class, discuss how and why the use of the blue light from the screens is an extended metaphor.
 - f. Some students might find the monsters in the story frightening (either through the verbal descriptions, the illustrations, or both). Ask students to give the book a 'scary rating' out of 10, providing a short justification for their choice. Rate two other supernatural / fantasy / science fiction books that others might be familiar with (e.g., *Harry Potter*, *Wings of Fire*, or a range of ghost stories for kids).

- g. Some elements of this story are quite unique for this age group. For example, many supernatural stories that deal with ghosts and vampires, and many alien stories, are aimed at older children (YA fiction), and many monster stories have a friendlier tone and are aimed at younger children (early childhood picture books). Discuss this with students, asking them to suggest other supernatural titles and the age groups they are aimed at. Do they think that this story is unique for this particular age group? Why, or why not?
2. Examining literature (Y5: AC9E5LE03 & AC9E5LE04; Year 6: AC9E6LE03 & AC9E6LE04)
- a. On the first three pages of the story, the girls 'see' an eye in the sky when they are looking at the clouds, and then Li connects it to a story she is reading about an alien who can 'see everything human beings are doing'. Why would the author include these references? What does it reveal about the two main characters? What does it hint about the plot?
- b. The main characters, Megan and Li, are depicted as 'outsiders' in their community. Find quotes and references from the story that paint them outsiders. Does the author present the point of view that being an outsider is a negative or a positive?
- c. How and why does the girls' 'outsider' status end up being an advantage in the story? What message does the story contain for kids who might feel like they are outsiders in real-life?
- d. The story is set in a very 'normal' Australian seaside town. Create a list of the key settings in the text (e.g., school, the girls' houses, the town, the beach, the caves). Do students think that superimposing a story about supernatural monsters into this setting makes the monsters more or less frightening? If the story took place in a fantasy world, not the real world, would this make the story more frightening? Why, or why not?
- e. Fantasy stories often contain a strong moral message, or coda. What is the coda in this story? What might the author want her readers to think about after reading the story (e.g., screens can be potential dangerous and threaten our humanity, creativity and sense of freedom, or monsters can be real)?
- f. Megan and Li, when they write and draw, create new fantasy worlds. Could it be argued that the entire plot of *The Glow* is actually a figment of their shared imaginations, dreamed on their beds in the beginning pages? What elements of the novel might support this argument?
- g. On pages 38–9, Megan draws without intent or control. What do you think is making her draw? How might a drawing have 'a mind of its own'? Closely study description of Megan drawing. How does the author build tension throughout this passage?

3. Creating Literature (Year 5: AC9E5LE05; Year 6: AC9E6LE05)

- a. Megan has a number of 'safe' spaces in the story. One is her broom closet, the other is the beach (refer to pp. 37 and 47 for setting descriptions of these two locations). Prompt students to think about a space that they find safe. What does it look like? Smell like? Sound like? Feel like? Use this information to write a paragraph describing their safe place as if it was a setting in a story.
- b. Megan creates monsters from her imagination. Encourage students to draw their own monster and label key features. How does the monster move? How does it eat? What is its habitat? Students could pair-up and describe their monster to each other, adding as many details as possible. Once they have shared, they might like to write a short story about their monster.
- c. Write a newspaper report about what happened in the town of Talora, written after the great battle at the end of the book. Before writing, summarise the key events in the story, using these as a basis for a recounted sequence of events. As an extension, discuss how quotes from Megan and Li, local authorities or representatives from the police could be included.
- d. Discuss the concept of perspectives in texts, identifying from whose perspective *The Glow* was written (Megan and Li's). Challenge students to write an account using the first-person form of one of the other characters (e.g. one of Megan's sisters, Li's mum, or even from that of *The Glow* itself). Depending on the character chosen, model how to select a relevant point in the plot (e.g., when the characters are first 'hypnotised', the battle, or when they wake up), then discuss how to write an account of the events from their chosen perspective.
- e. Introduce students to the cinquain poetry form. Explain that they will develop a cinquain poem about *The Glow*, following the poetry form's rules (refer to the link for an outline of these). Brainstorm adjectives, verbs, and short descriptive phrases about the monster (e.g., dark, empty, enormous; terrifying, hypnotising, consuming, leaching, taking over people's souls, hypnotising their vulnerable brains, using screens as weapons). Publish and perform!

LITERACY

- I. Analysing, interpreting, evaluating (Year 5: AC9E5LY03, AC9E5LY04, AC9E5LY05; Year 6: AC9E6LY03, AC9E6LY04, AC9E6LY05)

Use the following comprehension questions to help students understand key points in the text:

- a. On the very first page, the girls 'see' an eye in the clouds. Introduce the literary device of 'foreshadowing' (the use of an object, symbol, character reaction or setting that hints to readers what might happen later in the text) and discuss how and why the introduction of the eye is an example of foreshadowing. What does the eye symbolise? Whose eye might it be?

- b. On p. 14, the author states, 'Megan was the odd one out' and then, on p.17, this idea is elaborated and explained from Megan's perspective. What does the idiom 'odd one out' mean? Who is she different to? How is she different? Complete a Venn diagram to compare and contrast Megan with one member of her family.
- c. On p. 26, Megan is confused by the behaviour of the other students on a Friday afternoon at school. Write a short passage describing what a standard Friday afternoon should look like. Compare and contrast with the passage on p. 26.
- d. On p. 27 the author states, 'When Megan drew she had the feeling she was communicating with her creations. It was Megan who decided the lines, but she made her choices based on what the creature seemed to ask for. It was the two of them working together.' What do you think the author means by this? What does it reveal about the character of Megan?
- e. We discover (on p. 28) that the broom closet is Megan's favourite place. What does this choice reveal about Megan? Why might the author have chosen this location as opposed to a treehouse, cubby or similar?
- f. On p. 45 we learn that Li does not initially believe Megan that people are acting strangely. Why do you think the author included this detail? What does it make the reader think about Megan and Li? How does it help to build the tension in the story?
- g. P. 54 describes the blue fog (similar to the light of an iPad) that seems to come from the Talora Caves. How does this foreshadow the ending of the story? Why did the author include the detail of the lost teenagers on this page? How does it help to build a sense of mystery and foreboding about the caves?
- h. On p. 56, Li describes the monster that Megan has drawn, stating, 'This one has nothing to lose'. What does she mean by that? What does it reveal about The Glow?
- i. Examine the illustration on p. 62, showing the children lying at the bottom of the slide. Why is this image (and the accompanying text) particularly eerie? How does this act as a catalyst to make Megan and Li decide they need to seek help?
- j. Pp. 66–9 outline the girls' discovery that the screens are emitting the blue glow without any electricity. Discuss what might make the screens glow. Why is this a frightening concept? How does this event introduce a supernatural element to the story?
- k. Further supernatural elements are introduced on pp. 72–5, when Megan starts drawing and is unable to stop. What does this event reveal about the possible powers of The Glow? Why is this event frightening? (Refer to the fact that even the main heroine of the story is not immune to some of the effects of The Glow.) How does this help to build further tension in the story?
- l. Pp. 87–9 begin to develop the resolution of the story. What do we learn about the characteristics of the two main heroines? How is their

- difference suddenly and advantage? What point is the author making here about the themes of difference and social expectations?
- m. On p. 90, Li states 'that it was writers of science fiction that could best predict what might happen in the future. Because they were able to imagine it'. What does she mean by this statement? Why might other people not be able to predict the future? What limits them? What point is the author making here about creativity and imagination?
 - n. Why do you think the author included the scene from pp. 94–102 where the girls rescue vulnerable people and animals from vehicles? What do these acts reveal about their qualities?
 - o. On p. 105, the ocean seems 'haunted'. Why would the author have chosen this word to describe the blue glow? What effect does it have on the reader?
 - p. On p. 111 the girls have an interesting discussion about the qualities of light. Discuss the use of symbols in culture. (Colours and moods are a good place to start, then think about symbols such as sun, rainbows, darkness etc.) Next, debate how and why the author has changed the presentation of light from a positive element to a negative element in this story. How does this bring a sense of doom to the story?
 - q. Pages 113–17 outline the girls' struggle to reach the caves, battling waves and danger as they climb the cliff to the caves. How and why does the act of climbing function as a symbol?
 - r. What do we learn about Megan on pages 128–129?
 - s. When we first see Watrox in the story, coming out of the clouds on p. 130, it initially seems like this event is coming from Megan's imagination. Discuss why the author might have included Megan's 'imaginary' beasts in this final sequence in the story.
 - t. Study the final illustrations of the battle scene. Why are there more pictures than words in this sequence? Why does the combination of detailed illustrations and words work so well in this sequence?
2. Creating texts (Year 5: AC9E5LY06, AC9E5LY07; Year 6: AC9E6LY06, AC9E6LY07)
 - a. Develop an informative text about one of Megan's creatures e.g., Watrox or Finrills. Start by exploring some examples of reports about real animals, either in library books or online. Discuss the style and features of these texts. Next, prompt students to write notes on their chosen creature's appearance, diet, habitat, behaviours and interesting facts. Convert the notes into a written information report or webpage.
 - b. One of the major themes in the story is the potential danger of 'screens'. If students have already engaged in the debate suggested in the 'Before Reading' section of these notes, then they can move on to developing a persuasive text arguing their chosen side of the statement 'Screens are harmful to humans'. If not, hold a discussion or debate first, to support students to develop a series of arguments both for and against the statement. It may be helpful to revise the structure of a persuasive text, focusing on the use of an introduction (with an attention-grabbing start) that outlines their arguments, two to three detailed paragraphs (one per

- argument; they may wish to use the PEEL paragraph structure to help) and a conclusion summarising the arguments and reaffirming their chosen perspective. As an extension, ask students to include the use of ethos, pathos and logos in their writing.
- c. The story hints that The Glow, and the other creatures that appear at the end of the story, are aliens. Ask students to retrieve the names of all the creatures mentioned in the text. Choose one, then write a paragraph describing the alien world that the creature comes from.
 - d. Choose a different creature from the story and draw a picture of it. Use this picture to develop a short cartoon outlining an adventure it has. Where does it live, what problem(s) might it face, and what other creatures(s) might it fight?
 - e. On p. 22 there are some imaginary quotes from Megan's school reports. What subjects do students think Megan might perform well in, and why? Which subjects would she be challenged by, and why? How would she socialise with other students? Write a school report for Megan, outlining her ability in various subject areas, her approach to learning and the behaviours she demonstrates in class and on the playground. Before writing, discuss the importance of using positive language in reports, rather than talking about what Megan can't do, or doesn't do.
 - f. Convert a key sequence from the story into a multimodal text of students' choice. Text modes might include the introduction of additional images or illustrations, adding music to a particular section, dramatically reading the sequence aloud, writing and developing a voiceover to accompany the existing illustrations, or even by acting out and filming a scene.
 - g. Ask students to develop a live TV or radio report about the battle with The Glow, and what happens when the townspeople of Talora wake up. How would they summarise the events, who might they interview? Students should present their 'live' reports to the class.

LANGUAGE

When applicable, include a brief summary of AC strand/s that correlate with questions below.

- I. Text structure and organisation (Year 5: AC9E5LA03, AC9E5LA04; Year 6: AC9E6LA03, AC9E6LA04)
 - a. Develop a summary of each chapter and list in order. Discuss why the author might have separated the action into this particular organisation of chapters.
 - b. Within each chapter, there are 'lines' which function as minor breaks in the action. Why would the author choose to organise the text with lines as opposed to new chapters? What function do these lines have?
 - c. Examine the sentence structures in the final chapter, which details the climax in the story. Are they generally shorter or longer than in other

- chapters? Why? How does the use of shorter sentences build tension and describe action?
- d. Revise the structure of a basic narrative (orientation, complication, resolution) then discuss how authors of longer texts can build in 'levels' to the complication to help build tension. Ask students to outline the orientation to this novel, then the beginning of the complication. What are the levels introduced in the complication (e.g. they realise people aren't acting right, they then realise that everyone is hypnotised, there is no electricity, they try to get help in the next town but have to rescue people from their cars, they realise The Glow is coming from the caves, which are dangerous to reach)? What is the resolution in the novel? Is the problem completely resolved? Why, or why not?
2. Language for expressing and developing ideas (Year 5: AC9E5LA05, AC9E5LA06, AC9E5LA07, AC9E5LA08, AC9E5LA09; Year 6: AC9E6LA05, AC9E6LA06, AC9E6LA07, AC9E6LA08, AC9E6LA09)
 - a. Explore the use of noun groups used to describe the creatures in the final chapter. How has the author used a variety of adjectives and information after the noun to paint clear pictures of these creatures in the readers' minds?
 - b. Closely study one of the descriptions of when Megan is drawing or colouring under the control of The Glow (such as on pages 84–5). Examine how the author has used longer sentences and the -ing (present and past participle) form of the verb to describe continuous action as Megan is drawing. Why does the use of this form of the verb help build a sense that Megan is out of control?
 - c. In some texts, illustrations add information, in others, illustrations visualise the action already described. Analyse the illustrations in this text to discover their function and purpose. Are there places where the illustrations add meaning? Where, and why?
 - d. This short novel contains detailed, creative and rich illustrations (often similar to those found in children's picture books). Compare this novel to other novels and/or series that contain graphic elements aimed at this age group (e.g., *Diary of a Wimpy Kid*, *Tom Gates*, *Dork Diaries*). How and why are these illustrations different to those from other texts viewed?

ASSESSMENT:

- Write a review of the story. Include a summary of key events, a discussion of at least one character and what makes them engaging, and a rating out of 10 (supported by reasons).
- Write a short literary essay, answering the question 'How is the theme of friendship represented in the novel?' Prompt students to think about Megan and Li's friendship, including what qualities they share, how they are different from each other (yet complement each other), why there are moments in the story that they are not completely honest with each other and how they support each other to understand and defeat the monster. Explain how to use quotes and recounted examples to illustrate arguments.

- Write a paragraph to explain how the character Megan changes in the story. What are her values, attitudes and beliefs at the beginning of the story? What does she learn as she identifies and faces The Glow? How are her values, attitudes and beliefs changed as a result?

VISUAL ARTS

Exploring & Responding (Years 5 & 6: AC9AV6E01); Creating & Making (Years 5 & 6: AC9AV6C01)

1. The illustrator has used pencil as a medium for illustration. Ask students to select one or two drawings each, and comment on the illustrator's use of fine detail, tone and shadows to develop the artwork. Next, ask them to draw their own creature using the same style of illustration they have just analysed.
2. The majority of the illustrations are either presented from the author's point of view, or that of Megan and Li (by illustrating what they are seeing). Choose one illustration that represents what Megan and/or Li are seeing (e.g., those on pp. 35, 44 or 62) and imagine if the scene was redrawn from the author's point of view. How and why might adding the characters of Megan and Li add further meaning to the image?
3. Look closely at the image of *The Glow* on pages 134–5. Use visual literacy terminology to decode the way the illustration has been constructed. Prompt questions might include: What is the most salient part of the image? Where does the reading path direct you? What is the gaze shown in the image? Where is the monster positioned and why? How have lighting and shadows been used?
4. Challenge students to create a collage of *The Glow*. What materials might you use? How might you represent the swirling mass and the eyes?
5. Scan in one of the illustrations of a creature from the text and then support students to digitally add layers of colour to it. What colours would they choose and why (think about colour and its relationship to mood)? How does the addition of colour change the image?
6. Compare and contrast Marc McBride's images in *The Glow* with those from the *Deltora Quest* series that he also illustrated. Are the illustrations similar or different? How would you describe his illustrative style?

ASSESSMENT:

- Choose one illustration and use visual literacy terminology and the language of visual art processes and materials to describe how the illustration has been created and what it communicates to the viewer.
- On p. 130, the author narrates how Megan develops her pictures, using a combination of natural materials, feelings and the themes behind Li's stories. Read the passage closely, then prompt students to create an artwork of a creature that uses the same combination of influences e.g. natural materials, a feeling and a key theme (e.g. adventure, challenge, fears). They should write an explanatory paragraph detailing the influences they chose and describing how and why their work represents these influences.

SCIENCE – Years 5 & 6

Science Understanding (Year 5: AC9S5U01; Year 6: SC9S6U01, AC9S6U02, AC9SU6U03)

1. Chapter One refers to the girls' developing description of the Watrox, including its physical features, habitat and adapted behaviours. Start by studying the ways in which real-life animals have developed structural, behavioural and physiological adaptations to be able to thrive in a particular habitat. Next, challenge students to create their own imaginary creature and describe the habitat it lives in. Draw a scientific diagram of the creature, pointing out the structural and physiological adaptations that enable it to live in its habitat. Next, write a paragraph about the behavioural adaptations that have enabled it to thrive in this habitat.
2. The novel hints that The Glow is an alien, and evidence suggests that it can survive in an Earth-like environment. Support students to identify the features of Earth that enable it to support life (e.g. oxygen levels and gas composition of the atmosphere, gravity levels, presence of fresh water, lack of radiation, temperature ranges). Explore the composition of our solar system, discussing whether or not any of these planets could support human life. What other planets, outside of our solar system, might support human life? Therefore, which planets might The Glow have come from?
3. Select a planet in our solar system and model how to research and identify its oxygen levels and gas composition in the air, gravity levels, presence of fresh water, lack of radiation, temperature ranges. Next, prompt students to choose their own planet and list its features. They should then 'design' a creature that is adapted to live in this environment.
4. The girls become particularly frightened when they realise that the electrical items are still glowing, even without access to power. Explore why this is impossible by creating electrical circuits and interrupting the power supply or breaking the circuit. Can students create a circuit that will emit a blue glow? What other circuits can they create?

ASSESSMENT:

- Write a paragraph to describe the adaptations that the Watrox must have made to be able to survive in an Earth environment.
- Draw a diagram of a basic electrical circuit that will light up a small lamp. Label the components and explain what would happen if the circuit was broken or interrupted.

HEALTH & PHYSICAL EDUCATION – Years 5 & 6

Personal, Social & Community Health (Years 5 & 6: AC9HP6P01, AC9HP6P04, AC9HP6P06, AC9HP6P10)

1. As the story unfolds, we begin to understand that Megan and Li are 'different' to others. In what ways are they portrayed as different? What characteristics make them seem different? In the end of the novel, how and why is their difference portrayed as a strength?
2. One of the underlying messages in the novel is about the healthy choices that young people make about screen time. In what ways might too much screen time be unhealthy? How can we learn to self-regulate screen time to ensure we achieve a healthy balance?
3. At times, Megan does not demonstrate that she has a positive self-identity. Support students to find examples of this in the text, then pretend they are Li and provide counter arguments to Megan's opinions.
4. Megan and Li have a healthy friendship, supported by mutual respect and empathy. Find examples from the text to illustrate this, discussing how and why their interactions are supportive and positive.
5. Imagination and creativity are what 'save' Megan and Li from being hypnotised by The Glow. Write a list of reasons to explain why using your imagination and being creative can be positive influences, organising ideas into the following categories: identify, self-worth, resilience, friendships, balance.
6. There are moments in the story where Megan feels unsure. What does Li do in these situations to help support her to be positive? What advice would you give to someone who is feeling like they can't do something?

ASSESSMENT:

- Create a 'Healthy Screen Time' poster. How would you encourage older children and teenagers to limit their screen time? What could you suggest that they do instead? What would be the benefits?
- Write a 'Recipe for a Healthy Friendship'. What ingredients would you need (e.g., respect, polite language, humour)? How would you combine these ingredients within the context of one activity (e.g., a game of sport, drawing together)?

ABOUT THE AUTHOR

Sofie Laguna's many books for young people have been published in the US, the UK and in translation throughout Europe and Asia. She has been shortlisted for the Queensland Premier's Award, and twice been awarded Honour Book by the Children's Book Council of Australia (CBCA). She is also a highly acclaimed author for adults. Sofie lives in Melbourne with her husband, Marc McBride, and their two young sons.

Marc McBride is the illustrator of Emily Rodda's *New York Times* bestselling Deltora Quest series, which has sold over 18 million copies worldwide and has become an anime TV show. He has illustrated more than 200 book covers and 10 picture books, including writing and illustrating *World of Monsters*. Marc has exhibited with the New York Society of Illustrators, been shortlisted for the CBCA Awards and Aurealis Awards, and has won the Aurealis Awards twice.

ABOUT THE WRITER OF THE NOTES

Sophie Honeybourne is a teacher with a passion for children's literature. After studying English Literature at university in the UK, dabbling in a diverse series of jobs and engaging in some globe-trotting, she finally settled upon a career in teaching, completing a Master of Teaching at Sydney University. She held Primary teaching and leadership positions at schools across Sydney before moving to the Sunshine Coast in Queensland, where she has recently diverted career paths to become a Secondary English teacher.

Sophie has written numerous educational literature units for the Primary English Teaching Association of Australia, as well as producing materials for Educational Services Australia and the NSW School Magazine.

In her spare time, Sophie loves to spend time with her two children and long-suffering husband, read and drink cocktails with her book club, sail, ocean-swim, travel, cook, garden and sleep.

CORRESPONDING LITERATURE

(In alphabetical order of authors)

Diary of a Wimpy Kid series by Jeff Kinney

Tom Gates series by Liz Pichon

Deltora Quest series by Emily Rodda, ill. By Marc McBride

Harry Potter series by JK Rowling

Wings of Fire series by Tui T Sutherland

ONLINE LINKS

(In alphabetical order of authors)

Picture Consequences: <https://ourtime.org.uk/resource/consequences-a-hilarious-game-for-everyone/>

Cinquain poetry form: <https://poetryteatime.com/blog/writing-a-cinquain-poem>

PEEL Paragraph structure: <https://www.twinkl.com.au/teaching-wiki/peel-writing>

Ethos, Pathos and Logos video: <https://www.youtube.com/watch?v=rkUB-ef6Oa4>