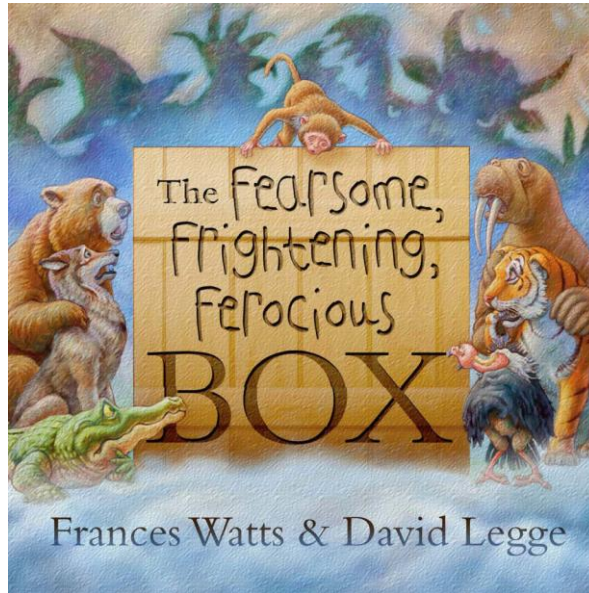


The Fearsome, Frightening, Ferocious Box

Written By Frances Watts, Illustrated by David Legge

TEACHERS' NOTES



ISBN: 9780733328916

Notes by: Sophie Honeybourne

Book summary

*At first your eyes will not believe,
Such terrors they can scarce conceive,
But come, look closely; you will see
Horrid creatures just like me.
Open the box, if you dare,
But danger lies within: Beware!*

From the award-winning duo who brought you *Kisses For Daddy* and *Captain Crablaws' Crew* comes a fearsome, frightening, ferocious tale for the very brave of heart ...

Cross-curricular themes and topics

- Place, space and environment (animals and habitats)
- Biological sciences (living things)
- Anticipation, suspense & fear
- Humour

Features

- Picture book
- Narrative text
- Hybrid text (a combination of fact and fiction)
- Multimodality (the intersection of words and images to build meaning)

- Illustration & design
- Use of narrative voice

Key learning areas

Subjects: English, Science, Geography (currently covered by SOSE/HSIE), Visual Arts

Australian curriculum cross-curriculum priority links: Sustainability

Australian curriculum general capability links: Literacy, ICT, Critical and creative thinking

Ages / Grades

Ages: 7-10

Grades/years: 2-5

Contents

- Introduction
- About the author/illustrator
- Author/illustrator inspiration
- Classroom ideas
 - Before reading
 - Text prediction
 - Vocabulary
 - Content introduction
 - Exploring the text (Language, Literature and Literacy)
 - Exploring the context of the text
 - Responding to the text
 - Examining the text
 - Examining text structure and organisation
 - Examining the grammar of the text
 - Exploring the visual literacy of the text
 - Creating your own texts
 - Exploring cross-curricular themes and topics
 - Geography/SOSE/HSIE: Place, space and environment (animals and habitats)
 - Science: Biological sciences (living things)
 - Creative Arts: Visual Art, Drama and Music

Introduction

*“Open the box, if you dare,
But danger lies within: Beware!”*

So taunts the mysterious and frightening voice from within a large wooden box, which we see tumble off the back of a truck, but don't know what creature it contains.

The box presents a curious mystery and challenge to both the reader and to a variety of animals that approach it, tempted to find out what is inside.

As each animal nears the box, the voice inside provides a written clue as to its identity. Each written clue is accompanied by an illustration of an animal's habitat, into which visual clues are carefully woven. Each habitat 'scene' contains the same message on its frame *“But which creature am I? Your eyes will play tricks. In each scene you search, I could be one of six.”* Thus the reader needs to combine the written clue from the box with the visual clues contained in the habitat (and the creatures concealed within), in order to guess the animal that might be in the box. However, the animal revealed by the clues is actually the next animal to approach the box, and so on until the fearsome, frightening and ferocious creature contained within the box is finally revealed with an endearing twist!

About the author/illustrator

Frances Watts

Frances Watts spent nearly ten years working with some of Australia's most talented children's authors and illustrators as an editor before writing a book of her own. Her bestselling picture book *Kisses for Daddy* (illustrated by David Legge), was named an Honour Book in the Early Childhood category of the 2006 Children's Book Council of Australia Book of the Year Awards, and has sold over 100,000 copies worldwide in many different languages. Her second picture book with David Legge, *Parsley Rabbit's Book about Books*, won the Eve Pownall Award for Information Books in the 2008 CBCA Book of the Year awards. *Captain Crabclaw's Crew* is the third book by this successful team. More recently, *Goodnight, Mice!* a collaboration with the very talented Judy Watson, won the 2012 Prime Minister's Literary Awards for Children's Fiction. As well as continuing to write picture books, Frances also writes children's fiction including the Gerander series and stories about Marvellous Maud and Extraordinary Ernie, a crime-fighting duo where one of them is a sheep.

Frances lives in Sydney's inner west, and divides her time between writing and editing.

David Legge

David Legge is the illustrator of many innovative picture books, including the award-winning *Bamboozled*, *Baby Boomsticks*, *Kisses for Daddy* and *Parsley Rabbit's Book about Books*.

David lives in Sydney's south.

Author/illustrator inspiration

Frances says:

The Fearsome, Frightening, Ferocious Box was inspired by a trip to Kununurra in Western Australia. David Legge and I travelled there together as part of the Books Alive (now Get Reading) campaign in 2008, and spent a wonderful couple of days sharing our books with some lively, cheeky kids. In one session, David was showing them the principles of illustration, and asked them to suggest things for him to draw. One kid called out 'A crocodile!' David, who had never attempted a crocodile before, began to draw—and the kids started calling out constructive criticism: 'That doesn't look like a crocodile! That looks like a duck!' Of course, I thought this was hilarious, and over the next couple of years it became a running joke between us. I'd say: 'Our next book should be about a crocodile,' and David would say, 'Only if the crocodile is in a box'—and *The Fearsome, Frightening, Ferocious Box* was born...

Although the book may have its origins in a joke about David's lack of prowess (at drawing crocodiles), I am in fact a huge admirer of his work. From his first book, *Bamboozled*, there has always been more to his illustrations than first meets the eye. They invite the reader to linger on the page, to pore over details, and this book celebrates his talent. (And now he's very, very good at drawing crocodiles!)

To match the book's strong visual component, I wanted an equally strong focus on language. I really enjoy experimenting with expressive language, how words sound together and how they can be used to create an atmosphere, and *The Fearsome, Frightening, Ferocious Box* was a great opportunity to do just that!

Classroom ideas for *The Fearsome, Frightening, Ferocious Box*:

Before reading

Text prediction:

- Look closely at the front cover and discuss:
 - The size of the box and the way it is tied up. What does this hint about the box's contents?
 - The colours and content of the foreground and background, and the mood these create.
 - The presence of the box on a truck and what this might reveal about the story. [ACELY1680](#)
- Write the adjectives 'fearsome', 'frightening' and 'ferocious' separately on the board and brainstorm students' responses to each, discussing the feelings and images the words prompt. [ACELY1669](#)
- Ask students to draw a picture of what they think the box might contain based purely on the front cover. Provide them with the opportunity to explain, either orally or in writing, why they drew their image and what clues they used. [ACELY1670](#)

Vocabulary:

- Ask students to explain what the following words mean: **creature, habitat, predator, prey**. (Although not all these words occur in the text, it is important students are familiar with the terms in order to engage with the content). [ACELY1691](#)

Content introduction:

- Write up the following habitats on the board or IWB: **swamp, polar regions, desert, alpine river, jungle, woodlands**. If students require support to imagine what each looks like, refer to the habitats section of the [BBC Nature website](#) or the habitats section of the [National Geographic website](#), or alternatively type each of the habitats into Google Images. [ACELY1692](#)
- Ask students to suggest a list of animals that can be found in each habitat. Record this list for later reference. [ACELY1680](#)

Exploring the text (Language, Literature and Literacy)

Exploring the context of the text:

(The Australian Curriculum: English defines context as: *"the environment in which a text is responded to or created. Context can include the general social, historical and cultural conditions in which a text is responded to and created (the context of culture) or the specific features of its immediate environment (context of situation). The term is also used to refer to the wording surrounding an unfamiliar word that a reader or listener uses to understand its meaning."*)

- Researching habitats: The habitats depicted in the scenes, and the animals that live in them, are from a variety of countries around the world. Divide students into groups and assign each group a different habitat the text (for example alpine rivers and forests from the USA). Groups should research and write notes on their habitat in order to produce a visual and written information display for the classroom wall. Using worksheet 1, each group should locate their habitat on a map, explain its main geographic features and describe its native animals (both predator and prey) and their relationships. How does knowing about the habitats in the story help the reader to better understand the text and predict the animals they might see? [ACELT1608](#)
- Reimagining the text with Australian habitats: Imagine if all the animals and habitats were Australian. How would this change the way the way the reader relates to and interprets the text if the reader was from a) Australia, or b) another country? Divide students into groups and assign each group a particular Australian habitat (for example alpine Victoria, the central deserts, southern coastal regions, the Daintree rainforest or the Great Barrier Reef). Using worksheet 2, groups should research their habitat,

focusing on its geographic features and the animals that live in it then draw an image of their habitat with the animal in it. [ACELT1594](#)

Responding to the text:

- Connecting to other stories: Ask students to connect the story to other texts they might have read which have similar storylines and/or themes. They might make connections to stories such as *The Gruffalo* or *The Terrible Plop*, or to information texts about habitats. What are the relationships between this text and the others and how do other texts help you to better understand this one? [ACELT1603](#)
- Connecting with personal travel experiences: Using a world map, ask students to identify the countries they have been to (or may be from). An online example is the [National Geographic interactive map](#), where you can highlight climate zones to help indicate the different habitats. Ask students if they visited any similar habitats to those found in the text in the countries they have visited. For students who have only stayed in Australia, you can discuss the different habitats in different areas of the country. Ask students who have visited different habitats to describe them in sensory terms (what they sound like, smell like and feel like). How do their personal experiences help them to understand the text? [ACELT1596](#)
- Responding to ideas: What clever ideas did the author and illustrator used in the text? How and why do you think these ideas are clever? How do these ideas engage the reader? [ACELT1795](#)
- Responding to characters: Read the sections where the box speaks. Put a picture of a similar box up the on board or IWB and ask students to brainstorm descriptions of the character contained within. How has the author created the character using only words? Why is the visual reveal of the character so funny when we think about how he has been characterised through language? [ACELT1604](#)

Examining the text:

- Exploring character viewpoints: The text includes lots of different characters and consequently a number of different viewpoints. Create a table on the board or IWB which lists the characters (including the narrator and the box) in one column, and then ask students to create three further columns to analyse; the viewpoint the character has about the box (this may change!), the viewpoint the character has about itself, and the viewpoint the character has about the other characters. Use this table to discuss how the author has cleverly interwoven lots of different perspectives into the text, but also how these perspectives converge in relation to each other and the box. [ACELT1610](#)
- Exploring the settings surrounding the box: Look at the pages which show the box and its visitors. The illustrator has made a conscious decision not to include a setting or background into these pages. Why do you think this is? What effect does it have on feelings and reactions towards the box? [ACELT1599](#)
- Exploring settings surrounding the animals: How has the author used texture and colour to create a setting for each animal's reaction to the box? Why do you think there is no detail behind the animals? How do these settings influence the mood of the story? Choose ONE animal and either scan it and project it onto an IWB with the background erased, or photocopy it and cut it out. Ask students to create new backgrounds for the animals which will change the reader's interpretation and understanding of the animal and what is to come next in the story. [ACELT1605](#)

Examining text structure and organisation:

- Analysing hybrid texts: Although the text is a narrative, it also includes poetry in the sections where the box speaks and a great deal of information in both the riddles and the images. Ask students to identify the different text types included, then ask them why they think the author has combined various text types and purposes within the narrative. What effect do these choices have on the reader? How do these choices make the text richer and more engaging? [ACELA1490](#)
- Exploring riddles: The sections where the box speaks in the form of poetry could also arguably be called poetic riddles. Ask students to explain what they think riddles are, then write down some riddles they might know on the board and try to guess the answers as a class. Re-read each riddle in the story closely and create a list of the main riddle features (such as clues which describe the animal and its habitat, its main behaviours or its actions). As a class complete the online interactive through [Read](#)

[Write Think](#) about how to make up your own riddle poem. Complete the activity as a class about an animal that is not included in the book. [ACELA1478](#)

- **Examining text layout and organisation:** Ask students to identify the three sections that repeat throughout the text (the discussions between the animals, the approach of each new animal to the box and the box's 'speeches' in the form of poetic riddles). How has the illustrator visually identified each section (for example use of differing fonts, different ways of framing or use of backgrounds)? Why does visually differentiating each section help the reader to navigate the text and help them to understand what is happening? [ACELA1797](#)
- **Examining dialogue:** The author and illustrator have used two different ways of signalling dialogue; speech marks and a different font choice (in the sections where the box speaks). Examine the sections with direct speech, using them as an opportunity to teach the rules of punctuating direct speech. Then model to students how to turn the poetic riddle sections into direct speech, using the saying verb from the page before to finish off the poem. For example, when the vulture approaches the box it "*began to roar*". Therefore to turn the box's next poetic riddle into direct speech, students would place quotation marks at the beginning and end of the speech "*Where you see a river racing But danger lies within: beware!*" then add the words, 'roared the box'. [ACELA1492](#)

Examining the grammar of the text:

- **Identifying verbs and adjectives:** The sections where the box speaks are an excellent opportunity to teach types of verbs (saying and action verbs) and to study adjectives, all of which are indicated by a change in font. Firstly identify all the verbs that are highlighted in the different font, both to describe the how the box speaks (e.g. moan, groan, croak) and the actions the box relates (e.g. run, pacing, scramble). Then move on to identify the adjectives (e.g. beady, bloodthirsty, twisting). Talk about the differing purpose of each type of grammar, and then discuss how they both operate in different ways to add build description of the contents of the box. [ACELA1482](#)
- **Exploring and expanding noun groups:** the text contains frequent examples of describing adjectives, which describe what the noun is like, e.g. beady, haunting, hideous, frightening. Jointly find examples of these and write them on the board or IWB. Explore how to expand the noun group by adding other types of adjectives (for example *quantifiers* which indicate how many (e.g. *two* rotting logs) and *classifiers* which indicate what type (e.g. *jungle* vines or *desert* air)) For further information on this topic please refer to *A New Grammar Companion for Teachers* by Beverly Derewianka. An expanded noun group could therefore read like this: *many rotting fallen logs* or *a tasty meat snack*. [ACELA1508](#)
- **Building word banks of technical vocabulary:** although the text is a narrative, some of vocabulary linked to the animals' habitats in the sections where the box speaks is quite technical in nature. Revise the definition of technical vocabulary then identify examples of it in one of the poetic riddles. For example the section with the bear contains the words: *river, mountainside, torrent, stones* and *cave*, all of which describe the habitat of a bear. Divide students into groups and assign each group a habitat, and ask them to identify the technical vocabulary. Students could even extend the activity by adding further vocabulary referenced only in the illustrations (e.g. fir trees, snow, scrub, or rocks). [ACELA1484](#)
- **Using word clouds to analyse text:** Type up one of the riddles and then copy and paste the text into a word cloud generator such as [Wordle](#). Use the resulting word cloud (after you have edited it to eliminate common words such as 'and' and 'the') to visually analyse the vocabulary used in the text, discussing how the word group provides clues to the reader as to the identity of the creature. [ACELA1498](#)

Exploring the visual literacy of the text:

- **Visual characterisation:** The illustrations of each animal clearly demonstrate the changes that occur in their attitudes before and after hearing the box speak. Examine this series of three images for each character (you can use worksheet 3 to model the activity to students); when the animal scornfully approaches the animal before it, when the animal reacts to the initial sound from the box and after the box has spoken and the next animal has approached. Direct students' attention toward the character's initial body language (thinking especially about the animal's gaze and positioning in relation to the other animals in the before and after images), the way in which the illustrator uses close-up shots for

emphasis and the facial expressions the illustrator has developed. How do these images help to characterise the animals? [ACELA1469](#)

- Engaging the reader's imagination: Examine the habitat scenes where the six 'creatures' are carefully hidden. Why do you think the author and illustrator chose to do this? What effect does it have on you as a reader, and how does it help you to engage with the story? [ACELA1483](#)
- Exploring an image's reading path and vectors: In visual literacy, a *reading path* is the direction and sequence in which the viewer moves through an image, from the most *salient* (or obvious) part to the least. *Vectors* are the ways in which the image guides your attention from one element to another (for example by following a character's gaze or where it is pointing). Demonstrate to the whole class how reading paths and vectors operate in the first habitat scene using worksheet 4, then assign pairs or groups of students different habitat scenes from the text and ask them to do the same. You might like to overlay the images with tracing paper so students can draw arrows and circle relevant sections of the image. How has the illustrator used vectors to hint at the hidden animals? [ACELA1496](#)
- Analysing font use as a visual tool: The text clearly switches fonts between sections. Look closely at the font chosen both to highlight the saying verb coming from the box and selected words in the riddle scenes. How is this font visually different to the other fonts? What are its characteristics and how do these affect the way you read and interpret the words? Students might like to create their own font which they think might suit one of the animals using a website such as [YourFonts](#), and then explain why it would work in the context of the text. [ACELA1483](#)

Creating your own texts:

- Creating a new character for the text: Brainstorm a list of habitats which have not been covered in the text, and a list of animals which live in each. Allow students to choose one habitat and corresponding animal and set them the task of researching the appearance and characteristics of the animals and finding and copying/saving an image of the animal. Then ask them to research the habitat the animal lives in and find and copy/save an image of the habitat. Ask students to brainstorm descriptive words and phrases around both the animal and the habitat. [ACELT1794](#)
- Creating a new riddle to match a new character: Once students have a comprehensive set of notes and descriptive phrases, model (by jointly constructing an example on the board) how students can use the structure of the riddle to create their own riddle. Remind them that the structure of the first and second verses both have the same rhyming scheme, where the final words in the first & third, and second & fourth, lines rhyme. Individually, or in pairs or groups (depending on the level of support students need) provide students with time to create their own riddles, then ask them to perform them to the class. [ACELT1798](#)
- Adapting the story into a digital text: There are a number of online web 2.0 digital storytelling tools ([Voicethread](#) or [Yodio](#)) or software students can use (such as PhotoStory) to adapt the text into a multimodal, digital format, that includes both sound and vision. Ask students to practice performing a dramatic reading of one of the riddles, then ask them to find a series of images from the internet which might complement each line. Using a digital storytelling tool students can then record their performance and overlay it with the images they have selected. [ACELY1697](#)
- Adapting the text into an information format: Select one of the animals and write down a list of facts that can be derived from the text and images. Using these facts, and further research as required, model how to create an information text about the animal using the sub-headings: location, appearance, diet and habitat. Students can draft their information texts then present them either as a hard copy poster or a digital, interactive poster using the web 2.0 tool [Glogster](#). How does adapting the purpose of the text from entertainment to information change its tone, content and layout? [ACELY1682](#)

Exploring cross-curricular themes and topics

Geography: Place, space and environment (animals and habitats)

(please note that the new Australian Geography curriculum is not yet released at time of publication of these teachers notes, therefore it is not possible to link the following activities to relevant content descriptors. Teachers should refer to their state SOSE / HSIE syllabi to link to content/outcomes).

- Global location of environments: Using a world map or globe, locate the North and South Poles, the Tropic of Cancer, the Tropic of Capricorn and the Equator. Using worksheet 5, ask students to draw and label these locations on their own map. Divide the class into groups and assign each group one of these locations to research. Ask each group to research a few of the countries this location crosses (they can label them on their worksheet), then find out the main climate and the environments that are found across this location. Can you match any of the environments in the story to one of the locations you have identified? Each group should create a factual poster or wall display to present their research, linking it (where possible) to the habitats from the text.
- National parks: The habitats presented in the images from the text are represented as pristine. Many environments are globally protected through a system of national parks and the UNESCO world heritage program. If possible, display the [UNESCO world heritage map](#) on an IWB and ask students use the 'Natural property' map key to try to guess which place might match the habitats covered in the text. The majority of these locations are also national parks, which students might like to independently research according to their interests. Students could present a PowerPoint (or [Prezi](#)) slideshow about the park, focusing on its natural features and how and why humans have decided to protect it.
- Caring for our habitats: Jointly brainstorm a list of reasons as to why it is important to protect specific habitats so that they appear as pristine as presented in the story. Research endangered animals and their habitats in Australia, focusing on how and why they are threatened and what humans are doing to protect them. Suggestions might include the bilby and its desert environment, the cassowary and its jungle environment or the numbat and its forest environment.
- Designing artificial habitats: some of the animals featured in the story are threatened, vulnerable or endangered. In groups or individually, research what these terms mean then find out how zoos are trying to protect and save one of these animals. Design a zoo enclosure that will mimic the habitat the animal lives in, labelling its main features then writing an explanatory paragraph about why the designed habitat will nurture and support the animal.

Science: Biological sciences (living things)

- Life cycles: Choose one of the animals from the text and research its life cycle. Students could present their life cycle as a hard-copy poster or as an interactive poster or flip book using web 2.0 tools such as [Glogster](#) or [Flipsnack](#). [ACSSU072](#)
- Food webs: Choose one of the animals from the text and research its main prey and predators. Expand this concept by finding out the prey and predators of these secondary prey and predators. Draw or print an image for each prey and predator and label it with the animal's name. Create a huge food web, either on the wall or on an IWB, using string or lines to connect the prey and predators and create a food web. Discuss what would happen if the main animal you started with (the one chosen from the text) was removed from the food web because its habitat was threatened. [ACSSU073](#)
- Adaptations: Divide students into groups and assign each group one of the animals from the text and its corresponding habitat. Inform students that these animals have survived and thrived in their habitats because they have adapted their physical characteristics and behaviours to suit the environment. Ask groups to research how their animal is adapted to its environment and then present their findings to the class. [ACSSU043](#)

Creative Arts (Visual Arts, Drama and Music)

(please note that the new Australian Creative Arts curriculum is not yet released at time of publication of these teachers notes, therefore it is not possible to link the following activities to relevant content descriptors. Teachers should refer to their state Creative Arts syllabi to link to content/outcomes).

Visual Art

- Links to other artworks: Show students images of surrealist artworks by artists such as Salvador Dali and Max Ernst (the book *Surrealism for Kids* by the Queensland Art Gallery is an excellent starting point and includes activities students can carry out). Discuss how these artists turned everyday objects into other things and make connections between this artistic concept and the text.
- Creating artworks: Although it might be challenging for students to draw or paint their own versions of scenes from the text, it is worth providing them with the opportunity to have a go! Alternatively students could use multimedia or art software to superimpose images of animals onto habitat images to try to 'mask' or 'hide' them.

Drama

- Freeze frames: A [freeze frame](#) is a frozen dramatic representation of a moment in story presented by one or more students. Ask students to present freeze frames based around the animals interacting with the box. Use a digital camera or camera phone to take images of students' freeze frames then jointly analyse using an IWB.
- Conscience alley: A [conscience alley](#) is a way of analysing key decisions taken by characters in a text. Line up students in two equal rows, facing each other. Walk down the row, asking students from each side to present arguments for and against as to why (and why not!) the animals should open the box.
- Bringing characters to life: Ask students to animate the animals in the text by moving around the room in different ways to present their natural behaviours. Then ask students to represent the animal before and after it approaches the box in order to draw attention to how its feelings and attitudes change. You might like to ask students to freeze at certain points then tap individuals on the shoulder to explain, in character, what they are thinking and feeling.

Music

- Soundscapes: Each animal scene presents the possibility for a series of different sounds. Ask students to imagine what sounds they might hear in each, and then, in groups, ask them to use percussion instruments, their voices and body percussion to create a soundscape to represent what is happening in the image. After performing their soundscape to the class, ask the groups to explain why they think their soundscape matches the image.

Bibliography

Books

- Derewianka, Beverly *A New Grammar Companion for Teachers*, PETAA, 2011
- Donaldson, Julia & ill. Scheffler, Axel *The Gruffalo*, Macmillan, 1999
- Dubosarsky, Ursula & ill. Joyner, Andrew *The Terrible Plop*, Viking (Penguin), 2009
- Queensland Art Gallery, *Surrealism for Kids*, Queensland Art Gallery Children's Art Centre, 2012

Websites

- Australian Curriculum version 4.1: <http://www.australiancurriculum.edu.au/>
- BBC Nature / Habitats: <http://www.bbc.co.uk/nature/habitats>
- National Geographic / Habitats: <http://environment.nationalgeographic.com.au/environment/habitats/>
- National Geographic / Interactive Map:
http://education.nationalgeographic.com.au/education/mapping/interactive-map/?ar_a=1
- Read Write Think / Riddles:
<http://www.readwritethink.org/files/resources/interactives/riddle/index.html>
- Wordle: <http://www.wordle.net>
- Your Fonts: <http://www.yourfonts.com>
- Voicethread: <http://voicethread.com/>
- Yodio: <http://yodio.com/>
- Glogster: <http://edu.glogster.com/>
- UNESCO World Heritage / Map of sites 2012:
<http://whc.unesco.org/uploads/activities/documents/activity-554-31.pdf>
- Prezi: <http://prezi.com/>
- Flipsnack: <http://www.flipsnack.com/>
- Drama Resources: <http://dramaresource.com/strategies/still-images-a-freeze-frames> &
<http://dramaresource.com/strategies/conscience-alley>

Worksheet 1

Researching animal habitats

Use the table below to write notes about your chosen habitat. The headings will help you to organise your research and your notes.

<i>My habitat is:</i>	
Location (think about the continent and countries your habitat is found in)	
Geographical features:	
Climate (for example very hot, lots of rain, very cold)	
Physical features (for example ice caps, mountains, rivers, swamps)	
Plants (for example deciduous trees, vines, moss)	
Native animals: (draw lines between predators and prey to show who eats who!)	
Predators	
Prey	

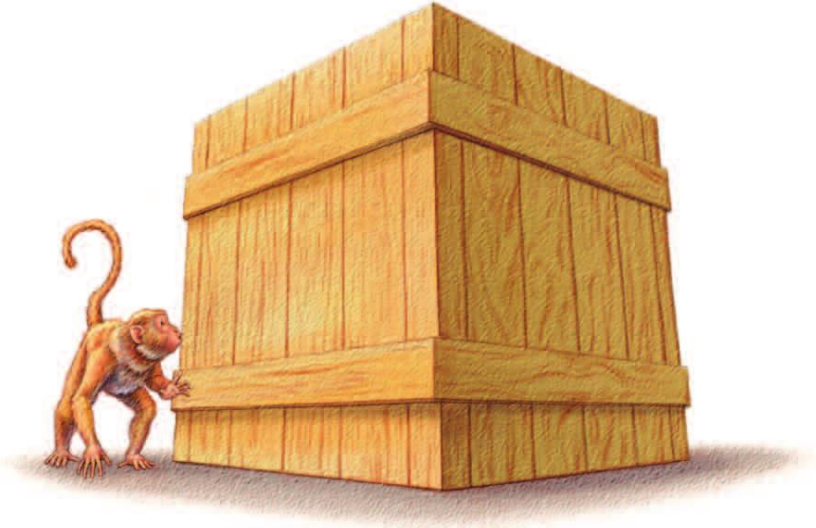
Worksheet 2

Researching Australian habitats

Use the table below to write notes about one Australian habitat. The headings will help you to organise your research and your notes.

<i>My habitat is:</i>	
Location (think about the state and your habitat is found in and if it is near any Australian cities)	
Geographical features:	
Climate (for example very hot, lots of rain, very cold)	
Physical features (for example desert, mountains, rivers, bush, coral reef)	
Plants (for example scrub, jungle vines, trees)	
Native animals:	

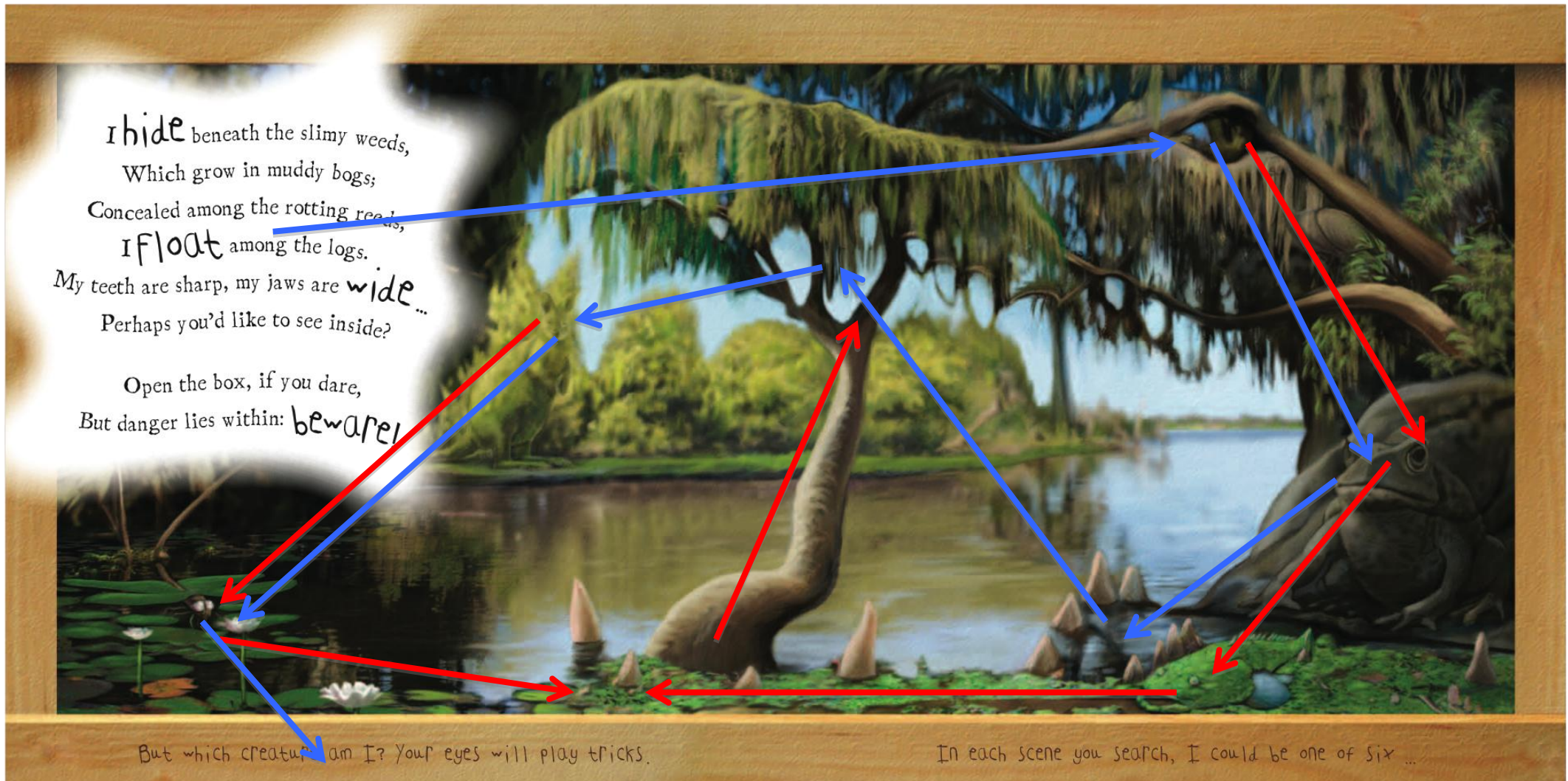
Visual characterisation



Worksheet 4

Exploring an image's reading path and vectors

This is one example of the vectors in the image (shown in red), and the reading path (shown in blue) the viewer might follow. The reading path is subjective and may differ from viewer to viewer.



Global location of environments

