Fabulous Five

poem by Robert Schechter | illustrated by Christopher Nielsen

Worksheet: **Homophones**

Understanding
ACELA1490 | EN2-8B

Identify the structural features of the poem.
Discuss – how do we know it is a poem? (It has a rhyming pattern and rhythm.) Do all poems need to have this structure? Why not?

Highlight the rhyming words on their copies of the magazine or in a table in their workbooks, placing underlines on syllables to mark the beat. (The first two stanzas have been completed for you. This could also be done as a whole group activity on the white board or IWB.)

Fabulous Five	Meter (underlined shows beats per line)	Rhyme Scheme (in bold)
Let's hear it for the **ear**!	3	A
Its every word is **sound**.	3	B
To know what's coming always keep		
your ear against the **ground**.	7	B
Let's honk it for the **nose**!	3	A
It sniffs at common **scents**.	3	B
It learns before the eye when skunks		
have slipped inside the **fence**.	7	B

Follow the rhythmic structure of the poem, it reads like a chant from a cheer squad at a football game! The overall structure of the poem has such a strong rhythm which lends itself to clapping and cheering. 'Let's hear it for' – is an idiom which encourages an audience to clap someone or something.

Analyse and Discuss language features.
What do you notice about this poem? Are there any poetic devices or deliberate word play?
See the list below, which can be used to analyse poetry at this stage of learning.
- Spoonerisms – intentional 'slip of the tongue'
- Neologisms – newly created words to suit the authors purpose
- Puns
- Imagery
- Metaphors
- Similes
- Alliteration
- Onomatopoeia

Engaging Critically.
ACELT1603 | ACELY1690 | EN2-8B

Discussion.

One of the main literary devices for Fabulous Five is the use of Idioms. Idioms are constructed using colloquial language and often do not make sense literally. The author has deliberately selected informal words and phrases that are relatable to an Australian audience. Imagine reading this poem to a person from another culture who may not have the same background understanding as the person writing the text. Perhaps they are bilingual or multilingual, English is a second (or third) language for them.

It is easy to see how meanings could be misconstrued or 'lost in translation' if a person does not have the same background experience. Language can also differ between social groups.

Brainstorm. What are some words that you and your friends use that grownups may not use? This idea illustrates how we need to be aware of our audience when writing texts and to be careful not to judge people when in fact we have not made ourselves clear.

Experimenting
ACELY1694 | EN2-7B

Complete the table of idioms and meanings below. Use a dictionary to find these expressions, being aware that there may be several and they need to select the correct one for this purpose. The first one is done for you. As a fun extension activity, students can draw the literal definition of the idiom.

Idiom	Meaning	Drawing
Out of sight	Adjective. Slang. Fantastic; great; marvellous: 'an out-of-sight guitarist.' Beyond reason; exceedingly high: out-of-sight hospital bills.	
Ear against the ground		
Tongue wagging		
Twist for the tongue (tongue twisters)		
Good taste		
Common touch		

Write a diary entry from Fabulous Five's point of view. Why did he need to be cheered on in the first place? What if he was actually tired of people cheering him on to use his five senses all the time? Use this Diary entry template to assist with planning. Consider using idioms in your diary.

Write a letter from Fabulous Five to the cheer squad pointing out the impact of their actions upon him, and the consequences if they continue, using a Persuasive letter template

Focus on developing relevant vocabulary, you could use the opinions words and phrases sheet to focus on the language needed to formulate an opinion or an argument.

Homophones

A homophone is a word that sounds the same as another word, but may have a different spelling. 'Hair' and 'hare' are homophones.

PART A

Read the poem 'Fabulous Five'. Now find homophones for each of the words below. Underline the word in the text then write it on the lines below.

here	_____	site	_____	knot	_____
no	_____	knight	_____	knows	_____
I	_____	ewe	_____	cents	_____
waist	_____	wood	_____		

PART B

Select the correct homophone to complete each of the sentences below.

1. Your or you're?

   _____going to get lost! You need a map.

   Is that _____compass?

2. Hear or here?

   _____ is your dinner.

   What's that noise I can_____ ?

3. Their or there?

   Last time we were_____ the sun was shining.

   My friends said I could borrow _____ball for the soccer game.

4. No or know?

   I do not _____ how long the game will go for.

   _____ ,you can't start the game until 11 am.

Maestro Mouse

story by Marian McGuinness| illustrated by Tohby Riddle

Worksheet: **Plan your comic strip**

Understanding
ACELA1490 | EN2-8B

The purpose of a narrative is to entertain, amuse or instruct. It is a fictional tale that has characters, a setting, orientation, problem and a resolution to the problem. A narrative can have many forms and can communicate ideas on many levels, particularly if it is a multimodal text.

View the title and the overall layout of the story, including the illustrations, without reading the written text. This will activate students' prior knowledge of symbols, colour and codes of visual elements in the story.

Discuss using the question prompts below.

- What is the purpose of this image? What are the most salient (important) parts of the image?

- What is the overall mood of the image? What techniques contribute to this mood?

- How do the visual elements make you feel? How do we crack the 'codes' - the meaning imbedded in elements such as the colours, textures, lines, postures and facial expressions of the characters, the style of the images? and point of view? How have the elements been arranged?

- Are any ideas in this image reflected in other parts of the written text? Is the meaning changed when the images are compared to the written text?

Write students responses to the classroom discussion in their work books.

Identify the beginning, middle and end of the story by using a Story Map.

This is a traditional narrative and follows a defined structure with a beginning, middle and end with the following components -

Orientation: the setting and time of the story are established in the opening paragraph - BENEATH THE STAGE at the Opera House, there lived a family of mice.

Complication or problem: This involves the main character – smallest Mouse Five, and mirrors complications that happen for students in real life.

Resolution: In this story, the ending is happy and has a double benefit for mouse five. What is that benefit?

Create character profiles using a character map to structure ideas.
Direct students to include dialogue thought bubbles to show what they could be thinking.

Teacher's Note about characterisation: attributing human emotions to animals, inanimate objects or natural phenomena is called anthropomorphism and is used in many texts in The School Magazine.

Locate 3 asterisks - ***, on pages 16 and 17.
Question prompt - Why is this section of the text separated from the rest of the text in this way? What does this signify? (Look at the starter sentences which indicate a setting or time change.)
Students write the answers in their workbooks.

Discuss the use of colour, the style and the layout of the illustrations and shot angles such as closeups, long shots, mid or low shots.

Prompt students to make predictions on the text from the images alone. This is important, as the illustrator often adds elements that can give the reader additional clues as to what is really going on.
Can you tell how the characters are feeling from the images? Can you read emotions from the eyes? If not, is there another way you can read the emotions by looking at facial expressions or gestures and postures of the mice?

Identify Narrative Language features

The table below shows some of the narrative language features in Maestro Mouse. Some are completed for teachers' information.

Complete this table in student journals.

Narrative Language features	Explanation	Examples in this text
Dialogue.	Paragraphs without dialogue are easy to identify, as they are just indented. In areas of dialogue, it can be hard to work out who is speaking. Follow these rules for paragraphs and dialogue.	
Descriptive Language	a dreamy look on her furry face	
Past Tense	Were, did, bravest	
Action verbs	flicked, scurried	
Personal pronouns	He, she, they, them	
Linking words to do with time	there lived later that night	
Literary devices – Rule of Three - a technique that suggests that a group of three adjectives or examples is always stronger and more memorable than one.	gasped, whooped and whistled R.O.T can also be three events- violinist swatted drummer flicked trumpeter blasted	
Similes A figure of speech that directly compares two things	Drums thundered like a storm	
Alliteration	wild, whiskery fanged fingers	
Point of view	Third person from the narrator's point of view.	

Text to Self

Discuss. In the following comment (from the contents page,) Jools says sometimes we have to step out of our comfort zones. What does this mean and what does it mean to you personally? Have you ever been in a situation where you had to do something that was out of your comfort zone to achieve your goals?

Text to Text

Connect with the word of the month 'unexpected' and Jools' comment on the contents page.

> This month we find some animals in the most unexpected places: a mouse in frrrrrront of an orchestra, a horse on public transport, a tigerrrrrr visiting a place he wouldn't normally visit if he knew what 's good for him! Sometimes we have to step out of our comfort zones, don't we? Rrrrrrrrrr! —Jools

Use the different stories or serials below to guide this discussion.

Narrative	Form	Similarities, differences
Mudkin: A Tale of Tails	comic serial	
Max's Mission	two-part story	
Maestro Mouse	story	
Royal feast	story	
Secret Santa: New Years Thieves	comic serial	

Engaging Personally
ACELT1603 | EN2-11D

Many people go through life not truly understanding themselves or listening to the inner critic that stops us from trying new things. Maestro Mouse's mother asks the most important question we can ever ask ourselves, - What is it you plan to do with your life?

The underlying theme of Maestro Mouse is about the importance of going on a quest to 'find oneself', to 'follow that dream.' The main character is on a metaphorical

journey, as opposed to the supposed real journey intended by the other sibling mice. It is an internal journey which relies on Maestro Mouse to draw on his determination, inventiveness and resilience to overcome the obstacles in his path to achieve his dream. As a quest, it also shows you don't have to leave home to be transformed.

Question Prompts.

- Maestro Mouse was the smallest mouse and even though he is a boy mouse, he had the pinkest ears. With this description, would you think that he would be the bravest mouse of all? Why is he a bit different from the rest of the mice and why did the author choose to describe the character in that way?

- What if Maestro Mouse was a girl mouse? Would the journey be different?

- Everyone laughed at Maestro Mouse when he shared his life's goal. Locate in the text, the paragraph where Mother Mouse stands up for him, even though she considered most of her other children's goals as physically dangerous. Why did she encourage Maestro Mouse to follow his dream?

- Think about the character traits of Maestro Mouse. What do you think would happen if he didn't succeed on the first try to achieve his dream? What character traits do you think you could develop to achieve your dream?

Complete the same character map that was used to analyse other characters in Maestro Mouse, only this time, you are creating a character map about yourself.

Include your own personal values, goals and beliefs.

Organise the Sequence of events in the story showing the steps that Maestro Mouse took to reach his dream. Why was it important for him to make a conductor's suit? This was hard work. Why didn't he just give up? His brothers and sisters laughed at him when he spoke about a goal that was virtually impossible for a mouse. It is possible to have a dream that is too big? Should we laugh at people with impossibly big dreams? What is it like to have people laugh at you when you share your hopes and dreams? Would you let it stop you?

At the end of the story, what was the thing that Maestro Mouse loved the most? Why? This was not part of his goal at the beginning. Do you have a goal that you want to achieve? How would you start moving towards it? What are some of the steps you can take?

Create your own personal short and long term goals.

Vern makes a final comment at the end of the story.
Locate it and discuss why it is relevant to the story about Maestro Mouse.
A Double Entry Journal will assist students to find ideas in the text and make their own connections about them.

Experimenting
ACELT1794 | EN2-2A | ACELT1607 | EN2-10C

Create a PowerPoint entitled - What I Want to Be When I Grow Up. (You can rephrase this to suit). Think about the following which can be used as additional headings for each slide:

- What is your goal?
- What are your strengths?
- What do you need to practise to achieve that goal?
- How are you going to break down a complicated goal into smaller, more manageable tasks?
- What are you going to go if things that are out of your control, (and they most likely will if it is a long-term goal) go wrong?
- Use strong, persuasive language such as these opinions words and phrases to craft your Power Point.

Write a sequel to the story.
Create a 'What if' question for students. For example –

What happened to the other mice when they went out on their separate journeys into the big, wide world? Do they get into trouble? Perhaps Maestro Mouse can save them using his magical super music powers!

Plan your comic strip

Identify the key characters in the scene you are turning into a comic strip and write their names in the boxes. Then read through the story 'Maestro Mouse' and record any descriptive details mentioned about them in the columns below.

Character name	Descriptive details
Mouse Number Four	A bandaged tail

Separate the excerpt from the story into key scenes, each of which will become a frame in your comic strip. Make a note of characters that need to be included and any actions that need to be portrayed.

Scene	Characters in scene	Dialogue or actions for characters

How many scenes have you identified? This is the number of frames you will need to draw for your comic. Mark next to each scene whether you will need a s(mall), m(edium) or l(arge) frame for your drawing. Grab some paper and start creating your comic!

Mudkin: A Tale of Tails

comic serial by **Stephen Axelsen**

Worksheet: **A Mudkin Review**

Understanding
ACELA1490 | EN2-8B

View the two pages of the comic on pages 2 and 35.
Prompt students to make predictions on the text from the images alone. This is important, as the illustrator always adds elements that can give the reader additional clues as to what is really going on.

- What do the illustrations tell you about the text and the characters? Look at the clothing, gestures, the actions and facial expressions?
- Look at lines, shapes, colours, texture and the use of space. Is the text fun? Horror? Sci-fi?
- Who are the main characters? How do you know?

Scaffolds: Sentence beginning for this investigation – I wonder why…I can see that….I think he is worried because…

Complete the table below to analyse Mudkin: A Tale of Tails. There are some prompt questions in the right column to activate prior knowledge.

Mudkin – Comic text structure	
Comic Feature	**Question prompts**
Panels Comics are divided into panels which help to give a sense of time, space and movement. Panels can vary in size and shape, and may be torn, broken, blank, heavily outlined etc depending on the communication the illustrator needs to convey. Even position on the page communicates some element of the story. It is important to remember that every element of a comic has been thought about deeply by the illustrator, every mark and line– and to ask – Why did the illustrator do this? Does it work? Is there another way this message could have been communicated?	Page 2 How many panels are there? Does this make a busy or a quiet layout? How is the page read (top to bottom? Left to right? Organic? Why is the sequence important?) Page 35. Is the overall page laid out differently to page 2? What else is different? (Colour. Why?)

Camera (or shot) Angle and distance We call it this although there is no actual camera involved. Camera angle and distance is important as it shows how the characters/scene is viewed. It affects point of view and the power relationships in the text.	Page 2 and Page 35. Look at the shot angles. They are mostly mid shot. The panels dropping into the jungle are long shots from above. Can you see their facial expressions? What emotions does this portray? How do you relate to the character? Are they powerful or powerless?
Gutters Reader actively 'fills in the gaps' by making assumptions about what happens between frames or panels. This space between panels is known as the 'gutter'. If we follow the design principle of 'what is left out is as important as what is included', then the gutter plays a key role in constructing meaning. The gutter involves the reader because the reader must guess what happens between panels.	Page 2 and page 35. Why have separate panels /borders between each picture? Why are they square? Could they be a different shape?
Speech Bubbles The dialogue in comics are in speech bubble. There are not attributes (he said/she said) so the bubble points to the person who is speaking. The shape of the bubble often conveys emotions, through the way the character is speaking – yelling, crying or thinking. Thought bubbles are often depicted with cloud-like bubbles. The writer does not have much space, for long prose in comics. The illustrations will say what the words do not. Depending on the context, speech bubbles could be jagged to show surprise, shouting or shock, or fractured to convey sadness, self-introspection or wonder.	Page 2. There is no dialogue on the first 4 panels. Why? Page 35. There is a lot of dialogue on this page. Squint at both pages to see this difference. Why is there more dialogue on page 35? Why is there a dotted line around Estee's dialogue in the last panel? Why are there a zig zag patterns around the sounds?

Emanata These lines do not exist in the real world. Emanata are little lines coming out of objects that indicate action and movement and are typical of comics. Question marks above a character's head, tear drops flying from eyes or straight lines trailing behind running characters are all examples of emanata. It is important to read these as a text as well; they will often infer emotions and actions not directly stated in a written text.	Page 2. Where is the emanata on this page? What is happening to the airships? Page 35. The only emanata on this page in around Lord Lorder's man. What does it tell you? Why is there no other emanata on this page? Is this somehow related to the fact that there is more dialogue on this page?
Symbols Cartoons and comics often include symbols to convey meaning effectively and succinctly.	Page 2. What do the statues around the gate mean? Why are they there? How do they make you feel? Page 35. What story does the relief (sculptured panels that Mudkin and Estee find) mean? Why did people carve these images? Are they important to the story? How?
Narrative boxes Voice-over, a term often used in film, can also be used in comics with narrator's words appearing above or below the panel. This is a device that helps to explain additional elements of the story such as time shifts, backstory, hints at what is to come, and can be in the second person, where the narrator speaks directly to the reader.	Page 2. There are two. What do they say and why are they there? Page 35. There is one. What does it say? What is the function of this panel in particular?
Language devices Onomatopoeia, Alliteration, Play on words	Page 35 has instances of Onomatopoeia or alliteration? What are they? What about the title of the comic series? Or Lord Lorder's name?

Create a worksheet based on the table for students to complete independently when they are more confident. This supports the Gradual Release Model of learning. I do - we do - you do.

Complete the table below to identify the language features for Mudkin: A Tail of Tails. Some have been completed to assist.

Language features of Mudkin		
Dialogue.	Which actor/narrator is speaking?	**Examples in the text** Next month
Character's voice	Differences between each. Why? Are they high born or low born? How do you know? What words do they use?	Mudkin's voice uses words such as 'dis' instead of 'this' Princess Estee's voice … Lord Lorder's voice …
Past Tense or present tense	Was, jumping, did/is, jumps, does	
Linking words to do with time	Next month…	
Descriptive Language	a most wondrous place	
Action verbs	Ran, yelled, cried	
Personal pronouns	He, she, they	
Literary devices and figurative language.	Alliteration, onomatopoeia etc.	accursed absconders
Extending vocabulary	word and meaning	absconders
Neologism (made up words)	sniffs-find	smell

Reliefs are sculptures common throughout the world on the walls of buildings and a variety of smaller settings, and a sequence of several panels or sections of relief may represent an extended narrative. This is certainly the case in Mudkin: A Tale of Tails – the relief itself shows the story of the people above, and Mudkin literally has a piece of the puzzle – the tail, which he inserts into the relief.

In the past, reliefs around the world were used to show important stories of the wealthy and high born. The events depicted are of great interest historically as they can tell us of daily life in past eras, where paper or papyrus would not survive the passage of time. A relief is a symbol of a record of something significant that happened in the past. They also take a considerable amount of time to be chiseled out by hand and would be very expensive to make. The connotation here is that if a person's image is on a relief, they are very important, wealthy or worthwhile letting future generations know what they've done!

Write about the meaning of the phrase 'written in stone' using the background information above.

Question Prompt.

- Why did the comic creator, Stephen Axelsen include the section about the discovery of the carving on the relief, particularly noting the tail as part of the puzzle?

- Why is it important that Mudkin discovers the tail Meep found fits exactly into the recess of the carving of the princess?

- What is his purpose? What important messages do we get from this discovery?

- How do you think the story will develop from here?

- With so many unanswered questions, this story is a mystery! Can you solve the puzzle?

Create new words. There are no onomatopoeia in the first four panels, although there could be, because there is a lot of action! Make some onomatopoeia of your own to describe action in these panels and other areas of the comic.
Incorporate these words into a comic of your own. Use a storyboard template to plan your comic.

Select a scene from the comic. Using a greenscreen app, insert yourself into the picture, and write your own dialogue for the scene. You could ask a question, or make a humorous comment!

Create a text with a different modality, such as Audio - sound. (One of the five modes of communication in a multimodal text). First, use a Story Map to outline this episode of the story (if you have not created one from the earlier activity.)

Identify areas of the story that you would meed music to show, rising action, tension, or suspense.
Use software tools such as VoiceThread, Audioboo or the Sound Recorder in Microsoft Windows to create sound effects - make music effects using musical instruments.

Draw a 'relief' like the one in the comic, showing a significant event that you would like to record for future posterity. You may also photograph your drawing and use a greenscreen app to insert yourself into the picture, either dressed as part of the relief drawing, or as an explorer who discovered the relief in a newly discovered temple.

A Mudkin Review

Read part six of 'Mudkin: A Tale of Tails'. Find the answers to the following questions in the comic serial.

1. Describe the challenges that Meep and the Princess face.

_____

_____

2. List the themes of this episode on the lines below.

_____

_____

3. What is the name of the author/illustrator of this comic serial?

_____

_____

Now think about your favourite book. Answer the same questions—this time about your chosen book.

4. What challenge does the main character or main characters face?

_____

_____

5. What are the themes of the book?

_____

_____

6. What are the names of the author and the illustrator of your chosen book?

_____

_____

Will Wonders Never Cease?

Guide Horses

article by Zoë Disher | photo by Alamy

Worksheet: **Explain this ...**

Understanding
ACELA1490 | EN2-8B

Discuss: What is the purpose of the article? (To inform, entertain or persuade, or are there elements of each?) How do you know? Who is the audience for this particular text? Hints - Are there any cartoons? Bright colours? Funny language to add humour or does it use formal language like a news report?

Will Wonders Never Cease? Guide Horses is a multimodal text.

Identify the different modes of text using the information below, remembering that two or more modes makes a text 'multi'modal.

Display these words on a class display/word wall so students can develop the metalanguage for multimodal texts.

- Linguistic: vocabulary, structure, grammar of oral/written language
- Visual: colour, vectors and viewpoint in still and moving images
- Audio: volume, pitch and rhythm of music and sound effects
- Gestural: movement, facial expression and body language
- Spatial: proximity, direction, position of layout, organisation of objects in space.
- Examples of the types of multimodal texts can be found at Getting Creative: making multimodal and digital texts for iPads

Identify text type, structure and features of information texts

The purpose of Informative texts is to provide information without overwhelming the reader/viewer. This means various elements must be delivered in 'bite sized' chunks – for the audience to 'digest' what is going on.

- Use highlighters to isolate various features, e.g. red to highlight titles, subtitles and captions, blue for signal words, yellow for nouns, green for technical vocabulary. (This could be on a photocopy to preserve the magazine).
- Complete the following table to identify various features of this text and as a template for future texts. As a working document, elements can be inserted or removed.

Visual features of text – Guide Horses

Feature	Example	Questions to ask for this text
Illustrations	Drawings, comics	Why is there a rainbow? What does that signify? What does the expressions on the animals faces tell you? Why have a cartoon at all? Does it tell you something about the audience?
Photographs	Shot angle: Mid distance. Focus is on the person and the horse	Do you feel on equal standing? If the shot was from above, who has the power? Why use a photograph instead of an illustration? Is it fact or fiction?

Structural features of written text – Guide Horses

Feature	Example	In this text
Print features	Fun facts different fonts Coloured or bold type	
Organisation	Captions, subtitles, headings. Introduction, body of text, conclusion. Reference list.	

Language features of written text – Guide Horses

Feature	Example	In this text
Nouns/pronouns	Guide Horse/it They/theirs/he/she	
Time linking words	Firstly, secondly; next, then	
Signal words for cause and effect	If/then Because / consequently	
Action verbs	Increasing, changes	
Expert Language	Miniature	
Passive verbs	Are changed	

Precise and factual adjectives	working guide horse	
Usually formal language, depending on the age of the audience (not first person unless persuasive text)	Miniature horses must be able to navigate	
Present tense (unless you are specifically writing about something that occurred in the past.)	Are happens make have	

Connecting

Connecting text to self

Imagine you are in the same position as the person with the guide horse. What do you think it might be like being blind or vision impaired? What would it be like to have a guide horse on public transport?

What are some of the similarities and differences between this article and The Tiger Who Visited the Zoo on pages 20 and 21; and the poem Fabulous Five on page 26? Use a 3 Circles Venn Diagram to help your connections.

Connecting text to world

Do you know of anybody else in your family or a friend who has a disability? What do you think life would be like for them?

Write answers in journals using this connecting organiser.

Engaging Personally
ACELA1488 | EN2-1A | ACELA1489 | EN2-11D

One way to help students understand some of the situations that may present for people with low vision is to involve them in what is usually a 'trust' or 'ice breaking' activity.

Activity: Blindfold Buddy Walk.

Students pair up and take turns with a blindfold, being assisted by their partner through an obstacle created on the oval.

Write down your experiences and feelings as you were guided through the course. Did you use your other senses?

Here are some people that have overcome these challenges.

- Kylie Forth is a champion blind sailor. You can read about her efforts in Kylie's the skipper of her blind sailing dream

- Derek Rabelo is a blind surfer. You can see him surfing in this video Brazilian Man Is Blind Professional Surfer.

These two people are among many who have faced supposedly insurmountable odds but have had a growth mindset and achieved their dreams.

Write an essay about your 'Impossible' Dream.

Experimenting
ACELT1794 | EN2-2A

Write a play or a story about a person who trains guide horses. Some of the problems they may face such as children wanting to pat the horse, the noise of hooves clip clopping through building foyers and what to do with the horse droppings!

Record and present as a BTN news presentation with iMovie or another suitable app.

View this video Wheelchair motorcross and analyse the text structure.

Use these Script guidelines to help with planning your news report.

Write and deliver a persuasive debate on one of the topics below.

- Disability vs Ability. Should we have a word that describes what you can't do?

- Guide horses. Too big and too messy.

Explain this ...

1. Explain what the phrase 'Learning the ropes' means on the lines below.

   _____

   _____

   _____

   _____

2. What's interesting about the sub-heading, 'Helping hooves'?

   _____

   _____

   _____

   _____

3. What are the main tasks a guide horse must be able to perform?

   _____

   _____

   _____

   _____

4. Can you think of any advantages or disadvantages to having a guide horse rather than a guide dog?

   _____

   _____

   _____

   _____

   _____

   _____