

Something I Can Live With (Interactive)

story by Jessica Nelson-Tyers | illustrated by [Tobby Riddle](#)

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

Creates poses to communicate feelings and plot points portrayed in illustrations.

At the outset of the lesson, do not allow students to view the story or the accompanying illustrations in the magazine.

Pose in the same position as the character in the first illustration that accompanies the story (standing with your back against the door, arms splayed wide, mouth turned down at the side). Instruct the students to stand in a semi-circle around you to examine the pose. Relax the pose and discuss what students interpret from the body language. Sample ideas include:

- The stance, with the back against the door and the splayed arms and legs imply the teacher is trying to block someone or something from entering the room
- The downturned mouth implies fear/discomfort/worry

Discuss other ways students could communicate the same feeling or plot point using different poses. Sample responses include:

- Facing the door with hands pushing against it while looking back over their shoulder
- Slumped on the floor with their back against the wall, knees bent and appearing to be pushing back on the door

Inform students that often viewers make similar inferences when viewing images. Tell them that this is because of the fact that there are many visual codes we are familiar with in society. For more on visual codes, show students the slide show, [An Introduction to Visual Codes](#), found on SlideShare.

Place students in groups.

Those with a digital subscription can collaboratively complete the interactive activity now, collaboratively examining the second illustration.

Provide each group with one of the remaining illustrations from the magazine. Do not allow the students to see the images allocated to other groups.

Instruct students to discuss with their group the feeling or plot point the image might be representing. Once they have done this, tell them to discuss different ways they might

communicate the same idea. After discussion, tell students to adopt one of the poses they identified. It is fine for multiple students in the group to adopt the same pose but encourage them to strive to include a few ideas of poses representing the same feeling or plot point amongst the students in the group.

Once students have had time to practise their poses, match groups with those that were allocated different images. Instruct students to take turns sharing their poses. While they do so the remaining students can rotate around viewing the poses and discuss their ideas about what feeling or plot point the pose communicates.

Discuss students ideas. Draw students' attention to any common ideas they shared discussing whether visual codes assisted them to make their inferences. After discussing the poses, read the story. Discuss similarities between the students' inferences and the information in the story.

Extension

Instruct students to photograph the poses that differ from the ones in the illustration. Compile these as part of a class visual story to represent the narrative Something I Can Live With.

The Glorious Glossa

article by M Gim | illustrated by Michel Streich | photos by Alamy

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

Analyses key words to make predictions on the subject matter of the remainder of a paragraph.

Read the introduction to the article up to the first subheading 'speech' to orient students to the subject matter. Do not allow students to read any of the remaining article just yet. Ensure students identify that the article is about the human tongue.

Display the first line of the paragraph under the sub-heading 'Speech', without revealing the rest of the paragraph.

If the tongue were an athlete, it would be a gymnast.

Discuss why a comparison has been used (to provide insight into some of the special features of the human tongue). Identify the key words in the statement ('athlete' and 'gymnast'). Use [Dictionary.com](https://www.dictionary.com) or another source to look up the meaning of the key words and to identify synonyms. For example:

- athlete: a person gifted or trained in physical exploits (synonyms: competitor, player, sportsperson)
- gymnast: a person who is skilled in gymnastics (synonyms: acrobat, tumbler)

Use the dictionary definition of the key words, the synonyms and students' own knowledge to identify the meaning of the statement. Use **think-aloud** to share your thought process. For example:

Athlete means a professional sportsperson and gymnast means someone skilled in gymnastics so the statement in the article must mean that tongues are very active.

Read the remainder of the text to check if the predictions were correct. Emphasise that the comparison is used to provide an insight into the special feature explained in the remainder of the paragraph.

Place students in groups and provide them with the opening lines of each of the other sections. Sentences provided below:

If the tongue were a colour, it would be a vibrant rainbow!

If the tongue were a household appliance, it would be a washing machine.

If the tongue were an animal, it would be a donkey.

If the tongue were a vehicle, it would be a streetsweeper.

Emphasise that each statement uses comparison and that readers can infer this has been used to provide deeper insight into the special feature of the human tongue that will be included in the remainder of the paragraph.

Instruct students to work with their group, following the same process as before (selecting the key words in each of the comparisons listed above and searching for their meanings and synonyms) to identify the special feature of the human tongue that the remainder of the paragraph will explain.

Once students have discussed their predications for each comparison, read the remainder of the article to ascertain if their predictions were correct.

Woof!

story by Wendy Cheek | illustrated by Amy Golbach

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

Composes dialogue between two cats featuring a cat's point of view.

Identify the insight the character of Toby obtains when Tyler blows the whistle in his ear (he can communicate with dogs and can understand what they are saying to each other through their woofing). Discuss some of the things Toby can hear the dogs saying, such as:

- When Toby misses the bus the Labrador explains that the next bus will be along in eight minutes.
- He can hear the Labrador saying good morning to Fred, the terrier.
- The Labrador explains that dogs could always talk, it's just that humans don't listen.
- He overhears Charlie, the Beagle, arranging a playdate with Max, the German Shepherd, and asking if he is going to the park that afternoon.
- He hears a bulldog and a white poodle complaining about their collars.

Ensure students note the fact that the humans are oblivious to the dogs' discussions.

Discuss the ending ensuring students correctly identify that while Toby no longer can hear what dogs are saying he can now hear what cats are saying.

Discuss some of the interactions and habits between humans and cats and list these on the board. Sample ideas include:

- Feeding cats tuna
- Stroking them under their chin
- Cuddling them
- Cats wandering outside alone, away from their owners

For each example, discuss possible opinions cats may hold on the subject, focusing especially on any that might differ from the opinions of humans. For example: that cats actually cannot stand tuna, or that they only let humans stroke them under the chin so that they can get the best spot on the couch.

Discuss how you might include these ideas in a short piece of dialogue between two cats, that the character of Toby might overhear. A sample response is provided below:

- Tabby cat: Blugh, tuna for dinner again. Have they no creativity!
- Striped cat: I know, they don't put much effort in to what they make for our dinner.
- Tabby cat: Tuna makes me bloated anyway. I'd far rather their dinner. Is that chicken and vegetables?

- Striped cat: Looks like. Shall we try and steal some?
- Tabby cat: Yes, let's do it. I'll rub against their legs and distract them while you steal some.
- Striped cat: That's a great plan.

Place students in pairs. Instruct them to write a brief dialogue between two cats that reveals an unexpected point of view on a habit or interaction common between humans and cats. Instruct them to structure it as a play using the same structure as above. Refer students to the play *The Hare and the Tortoise...* and *the Turtle* (pages 24 to 27 of this issue of Blast Off) for an example of how to present a play script.

Scarecrow

poem by Jenny Erlanger | illustrated by [David Legge](#)

[EN2-REFLU-01](#) | [AC9E4LY04](#)

Worksheet: 1

Analyse the poem selecting key words to emphasise before reading aloud with fluency and expression.

Read the poem aloud to students, using a monotone voice and with minimal expression or rhythm. Discuss the following questions:

- Did you find listening to the poem engaging? Why/why not? (e.g. it wasn't very engaging as the reader's voice remained in the same tone)
- What would have made listening to that poem engaging? (e.g. if the reader had used more expression)

Listen to a reading of [The Great Escape Artist](#) on The School Magazine YouTube channel. Discuss how the reader emphasises key words. Ensure students identify that the reader stretches some words and makes them longer using pauses and their tone of voice to create emphasis. Use the first section of the accompanying worksheet to collaboratively mark-up which words are emphasized in the reading by underlining them.

Discuss students' responses.

Re-read the first stanza of *Scarecrow* again. Discuss which words are most important in the stanza (e.g. 'wonder,' 'brand-new,' 'fatal' and 'scratch'). Inform students that choosing which are the key words can be subjective and opinions on which words are most important may

Scarecrow

poem by Jenny Erlanger | illustrated by [David Legge](#)

[EN2-REFLU-01](#) | [AC9E4LY04](#)

Listen to the reading of the reading of The Greatest Escape Artist on The School Magazine YouTube channel. Underline the words the actor emphasises by varying the sound of their voice or the speed at which they say the word.

The Greatest Escape Artist

I dare you
I double-dare you
To find:
a cage,
or strap,
or lock,
or chain
that can restrain
Me

I am every second
Breaking free,
Invisible as air...

I am Time,
The Greatest Escape-Artist
In the World.

Credit: 'The Greatest Escape Artist' by Beverly McLoughland Illustration by Althea Aseoche
Published in The School Magazine Orbit 10, 2020

Underline the words you wish to emphasise when reading the poem Scarecrow aloud.

Scarecrow

My scarecrow worked a wonder
in our brand-new garden patch
but I made a fatal blunder
and must start again from scratch.

I'd made him really scary
'cause his mission night and day
was to make the birdlife wary
and keep all the pests away.

His hair was wild and woolly
and his eyes were cold and hard.
He stood, a fearsome bully,
in a corner of our yard.

His face was truly ghastly
with its horrid, evil smirk.
He looked so mean and nasty
as he carried out his work.

I've reassured my mother
that I'll get the next one right.
I *have* to build another
'cause the plants all died of fright!

Worksheet answers

Scarecrow

poem by Jenny Erlanger | illustrated by [David Legge](#)

[EN2-REFLU-01](#) | [AC9E4LY04](#)

Listen to the reading of this poem on The School Magazine YouTube channel. Underline the words the actor emphasises by varying the sound of their voice or the speed at which they say the word.

- Sample answers have been provided. Student responses may vary.

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differ. Tell students that the words they have identified will be the ones they should emphasise when reading aloud.

Refer students to the second section of the worksheet. Mark up the words identified, underlining them on the copy of the poem.

Re-read the stanza emphasising the key words by stretching them or pausing directly before or after these words.

Allow time for students to practise reading this stanza with a partner putting emphasis on the words identified.

Place students in pairs. Instruct them to work through the remainder of the poem, marking up on their worksheet which words to emphasise. Instruct students to rehearse reading the poem, emphasising the words they have selected.

Match pairs together and instruct students to perform the poem to the peers, placing emphasis on the words they have selected.

Discuss responses drawing students' attention to examples where students may have chosen to place the emphasis on different words.

I'm Not Afraid

story by [Kathryn England](#) | illustrated by [Christopher Nielsen](#)

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

Creates a role-play where students pretend not to be scared but their actions reveal their true feelings.

Display a photo of a spider and role-play acting as if you are afraid of spiders while saying you are not. For example, keep glancing back at the photo while biting your nails and slowly edging away saying, "No, no, I'm not scared of spiders at all."

Discuss inferences students make about your role-play, ensuring they conclude that while you were saying that you are not afraid of spiders it is clear that you are. Discuss potential reasons why you may have done this. Sample answers include: because you were embarrassed to be afraid of spiders or that you didn't want to admit to fear to yourself.

Tell students that often characters act in a way that reveals more about them than the words they say. Inform students that looking for the 'hidden' meaning behind what characters say is called 'subtext'. Display the article [Subtext Facts for Kids](#) on Kiddle for more information on subtext.

Read the text. Discuss things the character, Tom, says he is not afraid of. Draw students attention to lines such as:

I'm not afraid of the dark. No way. Not me. Ghostly ghouls, spooky spirits and menacing monsters don't bother me.

Zombies? Am I afraid of zombies? You've got to be kidding.

I saw a vampire the other night. I was giving Rex his dinner on the back porch. Was I scared? Not even a little bit.

Discuss Tom's actions, emphasising how they differ from what he says. Draw students' attention to lines such as:

So on nights when there's a full moon, I stay inside. Simple as that. Not that I'm scared, mind you. Anyway, I'm not allowed out after dark.

I could go and have a look tonight. If I saw one, I would just push him right back into his grave and bury him before he could climb out again. No problem. But like I said, I'm not allowed out after dark.

Emphasise how Tom uses the excuse of not being allowed out at night to explain why he doesn't confront zombies and vampires.

Remind students of the role-play reacting to a spider from earlier. Collaboratively compose sentences to describe what was acted in the role-play. Tell students you'll be including actions and behaviours that reveal the subtext behind what is said. A sample answer is provided below:

I'm not afraid of spiders, no way. If I see one or even a photo of one I wouldn't want to stand next to it. I might even back away a little. But that's just because I don't like being too close to photos. And did I mention that I bite my nails? Sometimes it happens when I see spiders but that doesn't mean I'm scared.

Discuss students' fears. Instruct them to compose a brief role-play where their actions differ from what they say. Tell students to take turns role-playing each other's fears. Display a list of fears students may like to use if they prefer not to share something personal. For example:

- dogs
- snakes
- heights

Once students have role-played each other's fears instruct them to write a brief paragraph outlining what is explicitly said and actions and behaviour that reveals subtext from their role-play.

With the Sun on my Face

poem by Stephen Whiteside | illustrated by Gabriel Evans

EN2-VOCAB-01 | AC9E4LA02

Composes a poem featuring their opinions of what is best to do on a sunny day as statements of fact.

Share with students your favourite thing to do on sunny days. For example, buying ice-cream and eating it on a park bench or going swimming in a lake. Construct sentences, discussing examples of thinking verbs you might use, such as 'I think' or 'I believe'.

Sample ideas include:

- I think swimming at the lake is the best way to cool down on a sunny day.
- I believe the best way to spend sunny days is relaxing on a bench in the park eating strawberry ice-cream.

Encourage students to share their own examples.

Read the poem. After reading the poem, discuss whether it includes statements of opinion or statements of fact. Ensure students conclude that it features the poet's opinion on what is their favourite thing to do. Discuss the vocabulary used ensuring students note that relating verbs such as 'it's' have been used as opposed to thinking verbs. Highlight that these give the impression the statements reveal assertions of fact rather than personal opinions.

Discuss how the sentences composed earlier could be adapted to create statements of facts by changing the verbs. For example:

Swimming at the lake is the best way to cool down on a sunny day.

The absolute best way to spend sunny days is relaxing on a bench in the park eating strawberry ice-cream.

Examine the structure of the poem, ensuring students note the following:

- the poet has featured ideas of things that are nice to do on sunny days in the first two lines of each stanza, using the sentence starter 'it's lovely to...'
- the third and fourth lines introduce the idea that there is something even better
- the final line describes the poet's favourite thing to do, described as a statement of fact
- the second and fifth lines rhyme

- the third and fourth lines rhyme

Collaboratively construct a brief poem, following a similar structure to the poem (describing ideas of things that are nice to do on sunny days before explaining the writer's favourite thing to do at the end of the stanza. Remind students to express their opinions using vocabulary to express them as statements of fact. A sample response has been provided below:

It's lovely to swim,

It's lovely to dance,

But there is nothing that can beat,

Not to sit on a seat,

But to be in a lake for a swim and prance.

Place students in groups. Tell them to list ideas of their favourite things to do on sunny days. Instruct them to write these as statements of facts and as statements of opinion as modelled earlier.

Once they have done this, instruct them to compose a poem featuring the statements. Support students may prefer to focus on the ideas rather than the rhyming structure of the poem. Students may choose to follow the rhyming structure of *With the Sun on my Face* if they wish.

The Hare and the Tortoise... and the Turtle

play by [Sue Murray](#) | illustrated by [Cheryl Orsini](#)

EN2-CWT-01 | AC9E4LE05

Create a piece of drama based on the script.

Conduct a brief read through of the script. Draw students' attention to stage directions (featured in the script in italic font).

Emphasise that some stage directions are specific, such as:

(winking to audience)

While others are more general, such as:

Some animals might be fishing, or swimming. Others are sharing picnic food or playing games.

Discuss how students might perform the second instruction, inviting students to perform their ideas. Emphasise that the playwright has deliberately left these instructions vague to allow for the individual creativity of actors and directors.

Place students in small groups of ideally five to six. Instruct them to each assume the role of one of the characters. Tell them to discuss how they might perform each of the stage directions. Provide examples such as: moving across the stage, miming doing breaststroke to show they are swimming or sitting on the floor and miming eating food if acting as if at a picnic.

Once students have decided how they might perform the actions, instruct them to rehearse acting in the play they have planned while reading the lines.

After allowing time to rehearse, match the groups with another and instruct students to perform their version of the play to the other group.

Discuss performances, highlighting any differences between the way students have chosen to perform the actions.

Winter's Grey

poem by [Janeen Brian](#) | illustrated by [Peter Sheehan](#)

[EN2-OLC-01](#) | [AC9E4LA01](#)

Composes a presentation that features formal language, outlining which of two poems they most connect with.

View the scene out the classroom window, commenting on features including the following:

- What the leaves on the trees and the plants look like
- The color of the sky/the weather
- The clothing people wear (e.g., warm jumpers or short-sleeved T-shirts)
- How students feel about the weather (e.g., are they feeling happy and hopeful in the sunshine or cold and looking forward to getting cosy under a blanket when they get home on a rainy day)

Read both *Winter's Grey* and *With the Sun on my Face*. Discuss the mood of each poem. Ensure students note the difference between the mood of each. Draw students' attention to the following lines from *With the Sun on my Face*, that inspire hope:

To lie on the grass with the sun on my face

It is lovely to dive in the water with grace

To take in the world at a leisurely pace

Contrast these with lines from Winter's Grey, that infer a sense of sadness and melancholy, such as:

Our eyes are dulled

It sucks the colours

Dampens smiles

till hearts beat sad

Discuss the sense of hope that is introduced at the end of Winter's Grey, due to the onset of spring.

Share which poem best represents the way you personally are currently feeling. Suggestions for comments to share include:

- I feel With the Sun on my Face best matches my mood because despite the cooler weather I still enjoy feeling the sun on my face.
- Winter's Grey is most like how I'm feeling because it is so cold and I just want it to be spring.

Place students in groups. Instruct students to share their ideas with their group. Encourage them to take part in a lively interaction commenting on each other's ideas. While students are discussing their ideas the teacher should rotate around the groups highlighting examples of informal language such as:

- Nah, I don't agree
- What the heck? How can you prefer winter?

Share your observations about the informal speech you heard while listening in on the groups discussions. Encourage students to share further examples of informal speech they used during the time they spent interacting with their group.

Inform students that they will be composing a brief formal presentation based on their opinions about which poem best represents their current mood.

View the article [30 useful phrases for presentations in English](#) from LondonSchool.com Scroll down until you find the formal phrases that are suggested to be used in presentations.

Good morning/afternoon everyone and welcome to my presentation. First of all, let me thank you all for coming here today.

Let me start by saying a few words about my own background.

My talk is particularly relevant to those of you who....

Instruct students to compose a brief one-minute presentation on which of the poems best represents their current mood. Students can work with a partner or independently on this task. Remind students to include formal language in their presentations.

Will Wonders Never Cease? Ned in the Movies

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

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

Creates a soundless film clip to demonstrate their opinion of Ned Kelly.

Prior to reading the article, view a snippet of the Ned Kelly movie mentioned in the text, shown in the video World's first feature film, [The Story of the Kelly Gang \(1906\) - Ned is Captured](#), on YouTube. Note, this video does contain shooting scenes so consider if there are any students that may find this unsuitable before showing the video. Inform students that this is just a selection of clips of what is considered the first feature film.

Discuss students' opinions of how Ned Kelly is portrayed in the movie by asking them the following:

- Who do you think is/are the hero/es in the movie? Why?
- Who do you think is/are the villain/s in the movie? Why?

Discuss how the story is revealed. Ensure students note that the film does not have dialogue and that the story is all portrayed through action.

Read the article. Discuss the opinions about the movie held by people at the time of its release that are mentioned in the text (it was considered controversial as it showed him as a hero while authorities considered him a villain).

Direct students to sites to further research Ned Kelly, such as:

[Ned Kelly Facts for Kids](#), on Kiddle

[Ned Kelly](#), on BritannicaKids.com

Discuss whether students believe Ned Kelly is a hero or a villain. Place students in groups based on their opinion, matching students with others based on them holding the same view.

Once students have been matched into groups, instruct them to plan a short soundless clip that could be included in a movie that portrays their opinion of Ned Kelly and his status as a villain or a hero. Students may record their clips using video recording software.

Sample ideas for how to show Ned Kelly as either a villain or a hero have been provided below:

- To show Ned Kelly as a villain students may like to show him attacking a civilian
- To show Ned Kelly as a hero students may like to show him getting civilians out of the way when a gun fight ensues between him and the law enforcement officers

Just for Him

story by David Hill | illustrated by [Anna Bron](#)

[EN2-CWT-01](#) | [AC9E4LA12](#)

Composes dialogue using descriptions of actions to direct readers to who is speaking.

Draw students' attention to the first two lines of dialogue in the text, between the father and the mother. Identify speaking verbs that have been used to identify who is talking ('says' and 'asks'). Continue reading and instruct students to search for further examples of speaking verbs. Note how the next two lines do not include speaking verbs and instead describe the action, with the quoted speech featured directly after, as with the following:

Her husband shakes his head.

His wife smiles.

Inform students that as this is a dialogue between two characters speaking verbs do not need to be included with each line. Instead it is clear who is speaking as the conversation flows back and forth between the two, with a new paragraph being used to show the person speaking has changed. Tell students that authors will often do this to avoid repeating speaking verbs throughout a story.

Instruct students to work with a partner identifying further instances where speaking verbs have been replaced by actions, such as:

The father holds up the gift.

The mother laughs.

Note these on the board for students to refer to later.

Emphasise that only when the son joins the conversation is another speaking verb required. Discuss gifts students have received and the person that gave them to them. Share examples, such as, a time when you were given a special gift by a family member. Discuss how students felt when they received the gifts (e.g. excited, overwhelmed, happy).

Collaboratively compose a brief dialogue including an example of someone being given a gift and their reaction to it. Inform students that once you have used speaking verbs for each of the two people involved in the interaction they should strive to use actions instead to orientate readers to who is speaking. A sample answer is provided below:

"Here, open this," Grandma says.

"Is that for me?" I cried.

Grandma smiled. "Oh yes, it sure is."

My hand flew to my face. "I don't believe it."

Grandma handed me the gift. "Open it."

I tore into the wrapping. "Oh Grandma, a watch. Just what I've always wanted."

View the video [Punctuation: Introduction to Speech Marks](#) on YouTube to ensure students are familiar with the following:

- Speech marks are used around what characters say, known as quoted or direct speech
- Two speech marks are used at the beginning and end of the words the character says
- A capital letter is used to start quoted/direct speech
- Punctuation goes inside the speech marks
- A comma separates what is said from the rest of the sentence



Instruct students to compose a brief piece of dialogue, using actions to identify which person is speaking. Refer students to the list of actions identified from Just for Him, if they need ideas of actions to include.