

Gilbert Goes to Hollywood

story by John Malone | illustrated by Christopher Nielsen

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

Compose a script for the character Gilbert to perform in the audition, featuring ferocious lizards on a rampage.

Read the story, clarifying terms such as 'audition' (to try out for a role in a production) and 'casting director' (the person responsible for selecting who will play each of the roles in a production). Discuss events in the story, ensuring students note key elements such as:

- Gilbert longs to be an actor
- He receives a script from the movie people that he needs to learn
- He heads to Hollywood to audition (to try out for a role in the movie)
- He impresses the casting directory and is offered a role in the movie

Discuss details in the story about the script that Gilbert performs in the audition.

- It is called Attack of the Killer Lizards!
- The role requires a 'ferocious growl'
- The script includes the role of the leader of the pack of Killer Lizards
- Gilbert impressed the casting director by puffing himself up as far as a dragon could and looking his most ferocious

Emphasise that the script focuses on ferocious lizards going on a rampage.

View the article [Giant Monitor Lizard Filmed on Rampage in Shop as Panicked Shoppers Scream](#), from the newspaper 'Metro'. Emphasise that the lizard's arrival surprises shoppers, discussing how students might react if they were in that situation.

Instruct students to imagine a pack of lizards have entered the school. Tell them that this will form the beginning of a story that they will be composing with a partner. Discuss other characters who might be present at the school, providing examples such as teachers and students.

Role-play how a teacher might react if a giant lizard entered the classroom, for example, ushering the students out of the way, screaming and calling for help. Place students in pairs and instruct them to role-play how they might react to the lizards arrival. Discuss any differences between the reactions, emphasising that some students may be fearful while others could be excited.

Skim over the play 'Growling Koalas and Sneaky Pumas at Gulgurn Manja,' found on page 26 of this issue of Blast Off. Discuss the structure, ensuring students note the following:

- The names of the characters who are speaking are placed on the left of the page
- Capital letters for the character names followed by a colon
- The dialogue for each character features after their name
- Information about how the characters should act is included as stage directions (their body language, movement and tone of voice)

Place students in small groups. Tell them to write a brief script, similar to the one Gilbert performed in the audition, about a pack of lizards entering the school. Inform them that they should include lines for the leader of the pack of lizards and to include the reactions of the other characters.

Allow time for students to draft their scripts. Instruct students to perform the lines, in character as the actors, telling one student to act as Gilbert, performing the lines of the leader of the pack of lizards.

Will Wonders Never Cease? The Lone Charger

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

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

Compose a presentation, detailing research into animals used during the First World War.

After reading the article write the heading, 'animals during the war' on the board. Discuss some of students thoughts around this topic, using the accompanying worksheet to record responses. Leave the third column blank for now. Sample responses are provided below:

Know	Want to know	Learnt
Animals were killed in the war	What kind of roles did animals undertake?	
Animals performed important tasks in the war	What type of animals were used?	

Place students in pairs and instruct them to add their own ideas to the chart.

Discuss some of the students questions. Focus particularly on questions that centre around other animals that may have been utilized during the war.

Provide access to a range of sites to enable students to research answers to the questions they have generated. These can be accessed digitally, or printed. Suggested sources include:

- A reading of the book, [Lofty's Mission](#), on YouTube.
- [15 Animals That Went To War](#), from [iwm.org.uk](#), the Imperial War Museum in London's site
- [World War 1 Facts for Kids](#), on the National Geographic Kids site (scroll down to the heading 'Animals During World War 1')
- [War Horses: WW1 Primary Resource](#), on the National Geographic Kids site

Instruct students to note interesting facts they discover in the third column on the KWL chart.

Conduct a brief text analysis of the article, using the second half of Worksheet 1. Discuss how the information in the article is arranged (according to the subject matter). Draw students attention to the subheadings and the fact that they provide clues about the types of information included in each section.

Model scanning the text under the first heading, and use thinking aloud to reflect on the information included in this section. Sample answers are provided below. Instruct students to work with their partner, repeating this process with remaining two subheadings.

Empty saddles	The Light Horse	A solemn remembrance
Introducing the subject matter	More detailed information such as:	Outlining modern alternatives to using horses, such as trucks
The reason the horse is paraded	the number of soldiers and their horses who served in the war an explanation of a charge horses are particularly famous for, when they swept towards the town of Beersheba	When horses can still be seen, riding solemnly in the ANZAC Day parade

Instruct students to consider the information they gathered through research. Tell them they will be preparing a brief presentation about what they have learnt. Instruct students to group the information in the following paragraphs:

- Paragraph 1: an overview of the topic
- Paragraph 2: more detailed information, for example why the animal was used, how many were used in the war and any notable or interesting facts they have discovered

- Paragraph 3: any changes of developments they have noticed (this third paragraph is optional, depending on the information students collect from their own research)

Students can share their presentation with another group

The Nose of a Horse

poem by Stephen Whiteside | illustrated by Michel Streich

[EN2-UARL-01](#) | [AC9E4LE04](#)

Compose a stanza from the point of view of wind, entering the lungs of an animal, to be included in the poem.

Analyse the subject matter and style of the poem, by completing the following steps:

Discuss the topic and point of view of the poem. Ensure students conclude that it is about a small puff of wind that is breathed into the noses of animals and that it is written from the point of view of the wind. Inform students that writing from the point of view of wind is an example of personification (attributing lifelike characteristics to inanimate objects). Identify the wind's preferred animal to be breathed into the nose of (the horse).

Discuss the style of the poem, focusing on both rhyme and syllables. Check students are clear the poem features rhyming couplets, with pairs of lines which rhyme. Discuss the number of syllables, highlighting that the number of syllables per line varies, from 10 to 12 syllables.

Inform students that to follow a syllable pattern often means it is necessary to conduct multiple edits. Discuss one of the creative ways the poet has stuck to the syllable limit (abbreviating words such 'ev'ryone' to reduce the number of syllables in the word).

Share the article, [Our Favourite Facts About Animal Lungs](#), found on Lung.org. Discuss which of these facts about animals' lungs students find most interesting. For example:

The diving bell spider is able to breathe oxygen underwater by keeping air bubbles attached to its body with tiny, hydrophobic hairs.

Jointly construct the first draft of a stanza that could be added to the poem, The Nose of a Horse, based on the chosen animal. Tell students they will need to follow the style (using rhyming couplets and writing from the point of view of wind) and the syllable pattern (ranging from 10 to 12 syllables per line) identified earlier. Inform them that first you will focus on composing rhyming couplets, and in your second draft you will go back to edit for syllables. Students may like to use a rhyming dictionary, such as [RhymeZone](#) to assist with identifying rhyming words. A sample response is included below:

To be breathed by the diving bell spider, is a real adventure,
To dive in an air bubble is a total joint venture,

Will Wonders Never Cease? The Lone Charger

EN2-OLC-01 | AC9E4LY02

Consider the use of animals in war. Complete the KWL chart below, describing what you know already and any questions you have. The final column is for you to add the information you collect from your research. An example has been provided for you.

Know	Want to know	Learnt
Animals were killed in the war	What kind of roles did animals undertake?	

Conduct a text analysis of the information included in the article, under each of the subheadings. An example has been included for you.

Empty saddles	The Light Horse	A solemn remembrance
Introducing the subject matter The reason the horse is paraded		

Attached to its hairy body, with tiny hairs,
Deep underwater you will forget all about your cares.

Model checking each line for the number of syllables, before editing to ensure each line ranges from 10 to 12 syllables. An edited version is provided below:

Life with the diving bell spider's an adventure,
To dive in a bubble is a joint venture,
Attached to its body, with tiny hairs,
Deep underwater you forget all your cares.

Inform students they can choose to work individually or with a partner. Instruct them to select a fact about animals' lungs and compose a stanza from the point of view of the wind, following the rhyming and syllable pattern of the poem.

Hope

story by Richard Brookton | illustrated by [Anna Bron](#)

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

Compose a brief sequel to the story, considering the impact of alternate decisions made by characters.

Model the process of cause and effect within a narrative. Discuss key decisions Hope makes in the story, and the impact of each. Responses can be recorded in a table. Sample responses have been included below.

Discuss alternative decisions Hope could make for each of the examples above. Add these to the third column of the chart.

Discuss the potential impact of each of these alternate decisions. List these in the fourth column of the table.

Decision in the story	Impact	Alternate decision	Potential impact
Hope, nervous about being compared to her brother, decides against making jokes or taking a drawing for Mr. Martin, despite her mum's encouragement.	Hope feels nervous and uneasy in her new class	she might take in an artwork to share with Mr. Martin on the first day	sharing an artwork on the first day may help Hope to settle more quickly making jokes in the style of Henry may

		she may try to be more like Henry, making jokes	make Hope feel inauthentic
Hope decides to draw a picture to encourage others to attend the fete	Hope receives praise and notoriety for her artwork and her confidence increases	she might decide not to draw a picture for the fete due to nerves	deciding not to make a poster for the fete may mean Hope feels unsettled and undervalued for a longer period

Discuss possible plot ideas based on these alternate decisions. For example:

- Hope settles quickly and can stand up to Karlo Gerster when he laughs at her on the first day (for the decision to take a picture on the first day to give to Mr. Martin).
- Karlo Gerster laughs at Hope when the joke she attempts sounds inauthentic (if she decides to make jokes in the style of Henry).

Once students have considered the decisions Hope made and compared them to other options she could have taken, turn their attention to Karlo Gerster.

Discuss the decisions Karlo Gerster made (picking on Hope last year, telling the class that Hope likes drawing and making fun of her). Place students in pairs and instruct them to discuss alternate decisions Karlo could make. Examples include deciding to change his ways, telling others not to laugh at Hope, deciding to try drawing himself.

Instruct students to discuss with their partner the potential impact of Karlo making each of these alternate decisions. Sample answers include telling others not to laugh at Hope may result in a new friendship forming between them or trying to draw himself may lead to Karlo discovering a hidden talent.

Model composing a brief sequel to the story, told from Karlo Gerster's point of view, and detailing the alternate decision he makes and its impact. A sample response is provided below:

Karlo sat there, feeling foolish, watching Hope sketch away. He had always wanted to be able to draw, ever since he was a little boy. If only he could just pluck up the courage to try it. When no one was looking, he picked up a pencil and began to sketch. Engrossed in his drawing, he lost track of time. He had never felt so free. He was just finishing off the background, when Mr Martin stopped by his desk.

"Great work Karlo, that's a really detailed drawing," Mr Martin said.

A wide smile spread across Karlo's face.

Instruct students to work with their partner, composing a brief sequel to the story, detailing an alternate decision made by Karlo and the impact of this choice.

Sing it Out

article by David Hill | illustrated by [Marjorie Crosby-Fairall](#)

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

Compose statements of fact and opinion, based on two texts written by Andrew Barton Paterson.

Show students a range of objects, such as a leaf, a book, a pencil, a flower. Display a range of sentences, some including factual information, others featuring opinions. Ensure the sentences are jumbled up when displayed, so that students can sort them later. Sample ideas are provided below:

examples of factual statements:

- The leaf is green.
- The book is A4 size.
- The flower has many petals.

examples of opinions:

- I think it looks messy when leaves are scattered on the floor.
- I believe the book is boring.
- I think the flower is stinky.

Remind students of the meaning of 'fact' (a provable truth) and opinion (a view or judgement about a topic, not necessarily based on fact). Collaboratively sort some of these sentences into factual statements and opinions, using a [think aloud](#) to model how the vocabulary provides clues. Emphasise verbs such as 'is' for factual statements, and 'think' and 'believe' for statements of opinion. Place students in pairs and instruct them to discuss how they would sort the remaining sentences, using the language as clues. There is no need for students to write anything at this stage.

Read the first page of the article, on page 14 of the magazine. Discuss examples of factual statements in the article. There are plenty to choose from. Sample responses include:

Paterson was already famous for his poem 'The Man from Snowy River', about a stockman who chases wild horses down a steep mountain side.

The poem tells the story of a valuable horse which escapes, and the princely sum offered by its owner for its safe return.

You can see Paterson, the stockman, and some words from the poem on the Australian \$10 note.

Instruct students to work with their partner, identifying further examples of factual statements in the rest of the article.

Discuss responses to what students have read, informing students the goal is to share their opinions. Provide the following sentence starters, to encourage students to share their opinions on the article:

- I think this article is interesting because...
- I feel the poem is an important/not important part of Australian history because...

View the page, [The Man from Snowy River](#), on the site, Cultural Atlas of Australia, about the poem of the same name, by Andrew Barton Paterson.

Allow time for students to briefly discuss examples of statements of fact on the webpage, with their partner.

Sample responses include:

The Man from Snowy River is one of Australia's most famous poems written by one of Australia's most famous poets, Andrew Barton (Banjo) Paterson.

Instruct students to read both poems, *Waltzing Matilda* and [The Man from Snowy River](#). Inform students that while *Waltzing Matilda* is known as a song, Paterson wrote it as a bush ballad, an Australian style of poetry and folk music. *Waltzing Matilda* can be found on page 17 of this magazine.

Model sharing which you prefer, *Waltzing Matilda* or *The Man from Snowy River*, using sentences that feature language of opinion. For example:

- I prefer *Waltzing Matilda* as it is much jollier.
- I believe the subject matter in *The Man from Snowy River* is more interesting.

Instruct students to discuss with their partner which of the two poems they prefer and the reasons for their choice. They do not need to write anything down for now.

Model sharing a statement of fact about the texts. Again, emphasise the difference in language, for example using 'were' rather than 'I believe.' Sample responses include:

- Both texts were written by Andrew Barton Paterson.
- Both texts are set in Australia.

Allow time for students to discuss statements of fact about both poems.

Instruct students to compose brief sentences, based on their earlier discussions with their partner, featuring statements of facts and statements of opinion. Tell them to jot these down. Once complete, place each pair of students with another pair and instruct them to

share their sentences. Whichever pair is not sharing at that time, should focus on sorting the statements into those that are factual and those that are opinions.

Waltzing Matilda

song lyrics by AB (Banjo) Patterson | illustrated by Fifi Colston

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

Compose song lyrics, featuring modern day slang.

Ensure students know that the term 'slang' refers informal language commonly used by a particular group of people. View the article [10 English slang terms you need to know in 2022](#), from the website EF.com for examples of slang. Discuss which of the examples from the article students are familiar with and encourage students to share examples of slang they use. Jot students' examples students on the board.

Read the lyrics for Waltzing Matilda and tell students it includes slang from when the song was written. View the article [The History Of Waltzing Matilda](#), on the site Culture Trip, to identify the meanings of slang used in the song. These include:

- waltzing, meaning travelling on foot
- Matilda, a blanket roll carried on one's back
- swagman - itinerant worker

Discuss the structure of the song, ensuring students identify that the second and fourth lines in each verse rhyme and that the song features a chorus, that repeats after every verse. Emphasise that the second and the fourth line of the chorus are the same ('You'll come a-waltzing Matilda with me').

Discuss the subject matter of the song, ensuring students conclude it is about a man travelling around looking for work. More information can be found from the article [Waltzing Matilda Facts for Kids](#), on Kiddle.

Discuss journeys students have taken. These may include their trip to school or a holiday they have been on. Identify objects students took with them on the journey, such as their lunch bag or water bottle. Discuss any challenges students encountered on the way, for example searching to find public bathrooms.

Place students in small groups and instruct them to select a journey to feature in lyrics for a song. Tell them to compose lyrics about the journey, featuring where they were going, what they took with them and any challenges they encountered. Instruct students to feature modern language and slang. Tell students to include rhyming words and a chorus, that can be repeated throughout.

Dog In, Cat Out

story by [Sue Murray](#) | illustrated by [David Legge](#)

[EN2-UARL-01](#) | [AC9E4LA10](#)

Create an image, using framing to communicate that one character is more threatening than the other.

Sketch two rectangles on the board. Inside the first, draw a stick figure of a person, filling most of the frame. In the second, sketch a stick figure of a person, much smaller than the first, filling only a tiny section of the frame. Display the following vocabulary, and instruct students to share whether it relates to the first or the second image:

- confidence
- fear/nervousness
- power
- strength
- weakness

Most likely students will connect vocabulary relating to power and strength to the first image, and vocabulary relating to fear and weakness to the second image.

Refer to the magazine. Prior to reading the story, focus students' attention on the first illustration. Ask students which looks larger, the dog or the boy. Most students will conclude that the dog appears bigger. Discuss how the illustrator achieved this, guiding students to recognise that the placement of the dog at the front of the frame gives this impression. Discuss the impact this has on viewers (it makes the dog appear more powerful and threatening than the boy). Discuss the angle that the boy and the dog are shown from, ensuring students identify that they are shown from behind, with the dog appearing to be in pursuit of the boy. Emphasise that this adds to the impression that the dog is threatening.

Instruct students to work in pairs, analysing the second illustration, using the following questions to guide discussion:

- Where is the dog placed within the frame? (in the centre)
- Where is the dog placed in relation to the boy? (next to the boy, shown as a similar size to the boy)
- Does the dog appear more or less threatening than it did in the first illustration? (less threatening, due to it being an equal size to the boy, rather than larger)

- Are there any other elements in the illustration that provide insight into the dog's character? (The dog appears to be hugging the boy, and has a neutral facial expression, adding to the impression it is not behaving in a threatening manner)

Those with a digital subscription can complete the online activity now. Ensure students conclude that by making both characters equal size it gives the impression of them being equal, with neither more threatening than the other.

Create an image using the position of the characters within a frame to communicate one being more threatening, by following the steps below.

Place students in pairs. Provide students with a range of images. These can be photographs from magazines or printed images. Alternatively, students can work digitally for this task, selecting images from sites such as Google Images and creating an image using software such as Microsoft Paint. A final option could be for students to sketch their images on paper.

Instruct students to select two characters and a background to set a scene. Tell students to discuss with their partner which character they wish to appear more threatening. Tell them to show this by placing their chosen character in the foreground of the frame, in a prominent position. Instruct them to place the other character in a less prominent space within the frame, making them appear smaller and less dominant.

The Campfire

poem by Amy Dunjey | illustrated by Matt Ottley

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

Compose a poem, featuring verb groups to describe nighttime.

Ensure students are aware that **verb groups** are a group of words that contain a verb and either auxiliaries or modal verbs, and that they add more information to a verb. Provide examples, such as, 'She [is working] at home', 'He [will have arrived] by now.'

List a variety of verbs on the board, such as 'running,' 'walking,' 'swimming,' 'eating.' Mime acting these out in different ways, for example, running in slow motion, running quickly, running noisily.

For each example, collaboratively compose a sentence featuring a verb group, to describe how the action is being performed. For example:

- She ran in slow motion.
- She ran hastily, while looking over her shoulder.
- She ran noisily across the classroom.

Ensure students identify the verb groups for each ('ran in slow motion,' 'ran hastily, and while looking over her shoulder,' and 'ran noisily across the classroom').

Examine the illustration that accompanies the poem. Discuss the mood. Sample responses include that it appears cosy, with the characters huddled around a campfire singing songs.

Read the poem and identify verb groups that create this same mood, for example,

beneath the star-filled sky.
Watching red flames dance,
as the night goes drifting by.

Emphasise how the detail provided by the verb groups also creates a warm, cosy atmosphere.

View images of scary scenes shown at nighttime. Create a mind map of vocabulary that students associate with nighttime, either on the board or using digital software such as. Sample responses include party, fun, scary, haunted, bats, moon. Place students in pairs and instruct them to add their own feelings about nighttime to their own mindmap.

Model composing a verb group with one of these examples, using sentence starters such as:

- on Halloween
- when it gets dark

Sample responses include:

- On Halloween I run around my neighborhood collecting lollies.
- When it gets dark, I hide beneath my covers.

Instruct students to work with their partner, using words from their mindmap to compose sentences featuring verb groups, describing their feelings about nighttime.

Model including these verb groups into a brief poem. For example:

Walking round my neighborhood,
I cannot wait to find,
Delicious lollies I can eat,
My parents do not mind.

Instruct students to compose their own poem, featuring the verb groups they composed. Students can choose to make their poem rhyme, following the same pattern as The Campfire, with the second- and fourth-lines rhyming (an ABCB pattern). Alternatively, they may choose not to use rhyme.

Growling Koalas and Sneaky Pumas at Gulgurn Manja

play by Belinda Lees | illustrated by Aśka

EN2-UARL-01 | AC9E4LE04

Compose a brief script, revealing a character's traits through their actions.

Display a variety of descriptions and traits about characters in the play, without revealing the character they describe. Sample ideas include nervous, positive, hopeful, enraptured by their surroundings, and defending others.

Read the first two pages of the play, pages 26 and 27. Model thinking aloud to match some of the descriptions to their corresponding characters. Sample responses include Bernard: enraptured by his surroundings, Miguel defends others, Andy: nervous. Model writing these descriptions on post-it-notes and attaching these to the script, next to the appropriate person's name. Emphasise that these characters' traits were not explicitly stated and instead they became evident through the character's actions (Bernard looking around in wonder and Miguel jumping in to defend him when Juliet appears to mock Bernard).

Place students in pairs and instruct them to read the remainder of the play. Tell them to compose further descriptions for the remaining characters, writing these on post-it-notes and attaching them next to the person's name in the script. Share responses, encouraging students to describe the evidence that enabled them to draw conclusions.

Discuss further examples of character traits, that may not have been demonstrated by characters in the script. For example, 'kind,' 'jealous,' 'thoughtless of others,' 'empathetic.'

Select one of these character traits, for example kindness. Discuss ways to reveal some of these traits, without explicitly stating them, such as through the character's actions, or by the way other characters talk about them. Provide examples such as: someone sharing their last remaining piece of food with a person who is hungry, or others talking about a person who always offers to help. Model composing a brief play script, featuring this character trait, using the steps below:

1. Identify the trait
2. Think of an action that demonstrates this trait
3. Think about how you would describe / what you would say about someone who has this trait

A sample response is provided:

Mary: Gosh, I am so hungry, I forgot to bring some snacks on our expedition into the bush.

Sanjay: That is OK, you can share some of my sandwiches.

Mary: But Sanjay, that is all the food you have.

Sanjay: I do not mind.

Blake: Sanjay always offers to help.

Instruct students to work with their partner, identifying ways of revealing a character trait through a character's actions and composing a brief script featuring their idea.

The Possums of Pittwater

poem by Anne Bell | illustrated by [Marjorie Crosby-Fairall](#)

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

Invent clues that enable others to make inferences about their feelings surrounding different animals.

Ensure students know the meaning of the word 'inference.' If students require more information on what the term inference means, view the video [Exploring inference](#) on the NSW Department of Education Vimeo account. Discuss elements in texts that allow readers to make inferences, such as:

- Clues (text evidence)
- Prior knowledge

Read the first stanza, telling students to save the second stanza for later. Discuss the subject matter of the poem (the noise possums make).

Discuss what the poet is describing the possums doing (dancing).

Discuss the inferences students make surrounding the poet's views about possums, using the inference equation: what I read ('The possums are holding a ball on the roof,' and 'and just for the lark, the gum-tree fandango') plus what I know ('ball' and 'lark' infer fun and celebration) equals what I infer (that the poet admires the possums for having fun and celebrating).

Tell students to read the second stanza. Discuss inferences students make about the poet's views of possums. Ensure students note the final 4 lines,

But sometimes I wish, in the midst of their romp
(Boogie, quadrille, rock-and-roll and saltbush stomp)
they'd pack up their boots in a brown cardboard box
and dance for a while in their sneakers and socks.

Again use the inference equation to draw conclusions about the poet's opinion of the possums: what I read ('But sometimes I wish, in the midst of their romp,' and 'they'd pack up their boots in a brown cardboard box, and dance for a while in their sneakers and socks') plus what I know (dancing in sneakers and socks would be quieter) equals what I infer (that the poet wishes they would cease making so much noise).

Make a list of creatures' students both like and dislike, for example, dogs, cats, spiders, snakes. Discuss ways to imply student's feelings about the animals, while avoiding explicitly stating them. Provide examples, such as facial expressions, physical reactions including a pounding heart, or emotional reactions, such as a desire to run and hide from the creature.

Tell students that they will be creating a card game, where they will write the name of the creature on one side and describe their reaction to the animal on the other side. Tell students their reactions will be based on how they might feel were they to meet the creature. Inform students that the clues will be textual, based on what is written on the card, and that students will be using their prior knowledge to identify whether this reaction means their peer likes or dislikes the animal.

Provide examples, such as:

- Dog – a wide smile spread across my lips, and I stretched my arms out wide.
- Snake – my heart began to race, and my legs trembled and twitched with the urge to run.

Place students in pairs and provide them with small pieces of paper or cardboard for them to create their creature inference cards. Allow time for students to create a few cards before collecting them. Shuffle the cards and distribute them evenly amongst the students. Instruct students to read the reactions on the cards before sorting them into piles of creatures the writer likes, and creatures the writer dislikes. Once students have sorted the cards, share responses, inviting the writer of the card to reveal themselves and to confirm whether the cards were sorted into the correct pile.