

# Introduction

Why do we read? To satisfy curiosity? To develop deeper understandings? To gain specific information - or simply for enjoyment and entertainment?

These teachers' notes are intended to help you to support your students in achieving all of these purposes using the *School Journal*. They provide detailed suggestions for using the Journals in your class reading programme.

The notes should be used alongside *The Essential School Journal*, *Effective Literacy Practice in Years 1 to 4*, *Effective Literacy Practice in Years 5 to 8*, and *Guided Reading: Years 1–4*.

## The Teaching Approaches

A classroom reading programme uses a variety of approaches, including:

•	reading to students
•	reading with students
•	reading by students.

These notes include ideas for using *School Journal* material for all these approaches, with a particular emphasis on guided reading.

For information on deciding which approach to use with a particular Journal item for particular students, see *The Essential School Journal*, pages 12–15, and *Effective Literacy Practice in Years 1 to 4*, pages 91–102.

## Guided Reading

Guided reading is at the heart of the instructional reading programme. In this approach, teachers work with a small group of students to guide them purposefully through a text, supporting the students' use of appropriate reading strategies.

The teacher will have identified the particular needs of the students through ongoing assessment, including discussion and observation during previous reading sessions.

Guided reading involves:

•	selecting a teaching purpose based on the needs of the students
•	selecting a text that has features that link closely to the teaching purpose, appropriate supports and challenges, and content that will interest and engage the students
•	introducing the text and sharing the teaching purpose and learning outcomes with the students
•	reading and responding to the text
•	focusing on the use of particular reading strategies or on particular aspects of the text, according to the purpose of the session
•	discussing the text and, where appropriate, doing follow-up tasks.

These notes include information about:

•	a suggested purpose for the reading
•	features of the text that make it appropriate for teaching particular strategies or language features
•	possible discussion points, learning experiences, and follow-up tasks, where these are appropriate.

Questions for teachers are included as prompts under the main headings. For most texts, a range of teaching purposes could be selected. In most cases, these notes will highlight one teaching purpose (shown in bold type) for each text, but they will also list other possible purposes for which the text could be used.

In concentrating on these specific purposes, it is important not to lose sight of the bigger picture - the

meaning of the text for its readers and their enjoyment of the reading experience.

## Developing Comprehension Strategies

Reading is about constructing meaning from text. Using a guided or shared reading approach provides an ideal context in which to teach comprehension strategies, for example:

•	making connections
•	forming and testing hypotheses about texts
•	asking questions
•	creating mental images or visualising
•	inferring
•	identifying the writer's purpose and point of view
•	identifying the main idea
•	summarising
•	analysing and synthesising
•	evaluating ideas and information.

The notes suggest ways to develop these and other strategies. For updated information about comprehension strategies, see *Effective Literacy Practice in Years 5 to 8*, pages 141–151.

## Introducing the Text

The introduction should be relatively brief. It should:

•	make links with the students' prior knowledge (both of context and of text form) and motivate them to read
•	highlight selected features of the text
•	introduce in conversation any unfamiliar names or potentially difficult concepts
•	share the purpose for the reading with the students.

## Reading and Responding

Some texts can be read straight through; others will need to be broken up with breaks for discussion. While the students are reading the text silently, you can observe their reading behaviour and help any students who are struggling. You could encourage your students to identify (for example, with paper clips or self-adhesive notes) any words that cause difficulty.

## Discussing the Text (after the reading)

This should be brief (a maximum of ten or fifteen minutes) and should not be a simple “question and answer” session. Encourage focused conversations to extend students' comprehension and critical thinking. Use questions and prompts to probe their understandings. Ask the students to justify and clarify their ideas, drawing on evidence from the text.

Be aware that some question forms, especially those that use modal verbs such as “might”, “could”, or “would”, may pose additional challenges for ESOL students.

You can also explore (and enjoy) vocabulary and text features in greater detail or look at words that have caused difficulty for the group. These notes list some words that have challenged students when the material has been trialled. You should not assume, however, that these same words will challenge your own students. Talk about strategies the students could (or did) use, such as chunking longer words and noting similarities to known words (to help them decode) or rerunning text and looking for clues in the surrounding text (to clarify meaning).

This is also a good time to look closely at language features if these are a focus for the lesson. For example, you could discuss such features as alliteration or the use of similes or metaphors, and you could take the opportunity to expand students' own written vocabulary by discussing interesting verbs or

adjectives and synonyms for commonly used words.

Where appropriate, you may decide to select follow-up tasks.

## Selecting Texts: Readability

When you are thinking about using a *School Journal* item for a particular student or group of students, you can use Journal Surf to find its approximate reading level. These levels are calculated using the Elley Noun Frequency Method (Elley and Croft, revised 1989). This method measures the difficulty of vocabulary only and does not take into account other equally important factors affecting readability.

When selecting texts, you should also consider:

•	the students' prior knowledge, interests, and experiences
•	the complexity of the concepts in the item
•	the complexity of the style
•	the complexity and length of the sentences
•	any specialised vocabulary
•	the length of the item
•	the density of the text and its layout
•	the structure of the text
•	the support given by any illustrations and diagrams
•	the demands of the task that the students are being asked to undertake.

It is important to remember that most of these points could constitute either supports or challenges for particular students, and you should consider all of these aspects when selecting the text and the approach to be used.

These notes give further information about some of the potential supports and challenges in particular *School Journal* items. They include information gathered through trialling the items with groups of students.

ISBN:978 0 7903 2363 3

# Billy Jimbob

by M. Ross Davies

From *School Journal*, Part 1, Number 4, 2007

## Overview

Billy Jimbob was a genius - but not genius enough to return to today after travelling to tomorrow in his spaceship.

This humorous science-fiction text can be read at a number of levels. It may generate questions from your students about the pseudo-scientific ideas. You may need to reassure them that science fiction texts may have a very loose association with scientific fact!

## Suggested Teaching Purpose

*Based on the information I have about my students' learning needs, what would be an appropriate teaching purpose for this session?*

Examples of an appropriate teaching purpose are listed below.

- |   |
|---|
| <ul style="list-style-type: none"><li>To support the students in developing the comprehension strategies of making connections, inferring, and <b>evaluating</b>.</li></ul> |
|---|

## Features of the Text to Consider in Context

*What features of this text would make it appropriate for teaching particular strategies or language features?*

- |  |
|--|
| <ul style="list-style-type: none"><li>The features of science fiction, for example, the concepts of travel through time and space, the associated range of settings, and the mix of scientific and pseudo-scientific ideas</li></ul> |
| <ul style="list-style-type: none"><li>The vocabulary associated with space travel, for example, "spaceship", "invention", "cruised", "spacesuits", "speed of light"</li></ul>  |
| <ul style="list-style-type: none"><li>The first-person narrator, who is not explicitly identified and appears to have an unquestioning belief in Billy Jimbob - "My friend William James Roberts was a genius"</li></ul>             |
| <ul style="list-style-type: none"><li>The subtle ironies in the text that suggest a mismatch between the narrator's view of Billy Jimbob and the reader's, and which may also indicate the author's point of view</li></ul>          |
| <ul style="list-style-type: none"><li>The humour in the unlikely events</li></ul>  |
| <ul style="list-style-type: none"><li>Billy Jimbob as an abbreviated form of William James Roberts</li></ul>   |
| <ul style="list-style-type: none"><li>The indicators of time, for example, "As soon as", "By the time", "Before", "But when"</li></ul>   |
| <ul style="list-style-type: none"><li>The famous places mentioned, for example, "the pyramids in Egypt", "the Eiffel Tower in Paris", "the Grand Canyon"</li></ul>   |
| <ul style="list-style-type: none"><li>The unresolved ending.</li></ul>   |

## Readability

Noun frequency level: 8–9 years

*What aspects relating to this text might constitute challenges for my students?*

- |  |
|--|
| <ul style="list-style-type: none"><li>The concept of time travel and of Billy Jimbob being stuck in the past</li></ul>   |
| <ul style="list-style-type: none"><li>Distinguishing between deliberate incongruities in the text and instances where students may have a difficulty with meaning that they need to fix</li></ul>  |
| <ul style="list-style-type: none"><li>Particular words and concepts, including "genius", "redesigned", "appliance", "lawnmower", "power saw", "gleaming", "on command", "pyramids in Egypt and the Eiffel Tower in Paris", "near miss", "ruckus", "spacesuits", "speed of light", "terrific speed", "streaks".</li></ul> |

*What prior knowledge would support my students in reading this text?*

- |  |
|--|
| <ul style="list-style-type: none"><li>Their general knowledge of scientific concepts</li></ul> |
|--|

- |   |   |
|---|---|
| • | Their familiarity with the science fiction genre, especially ideas about time travel    |
| • | Their experience with texts (including jokes) that have more than one level of meaning. |

## Sharing Learning Outcomes with Your Students (select one or two)

I will be able to:

- |   |   |
|---|---|
| • | use what I know about the world and about science fiction to help me decide what could be true and what couldn't be true in this story; |
| • | read between the lines and look for clues to help me understand the events and characters in this story;                                |
| • | give my opinion of the ideas and characters in the story.   |

## A Framework for the Lesson

*How will I help my students to achieve the learning outcome(s)?*

In the sections below, particular comprehension strategies have been identified in brackets. Many of these relate directly to the highlighted teaching purpose, but other strategies have also been identified where appropriate.

### Before reading

- |   |   |
|---|---|
| • | Tell the students that you have a humorous science fiction story for them to read and find out what they know about the characteristics of science fiction. Prompt them to draw on their knowledge of films and TV (especially cartoons) as well as books. Draw out the idea that science fiction expands on scientific ideas in imaginative ways. Together brainstorm some of the common features of science fiction, for example, it often features an eccentric inventor or a “mad scientist” and a fantasy setting in the future and/or in outer space. Draw out the idea that the imaginary setting means that the usual rules about real life may not apply. (Making connections) |
| • | Clarify the learning outcome(s) with the students.  |

### During reading

- |   |   |
|---|---|
| • | <p>Read the title and the first sentence to the students. “There’s a lot you can infer from even this small amount of text. What have you noticed?” Prompt the students as necessary to draw out these points:</p> <ul style="list-style-type: none"> <li>- the link between the names “Billy Jimbob” and “William James Roberts”;</li> <li>- the narrator’s use of “was” rather than “is”;</li> <li>- the narrator’s statement that Billy Jimbob was a “genius”.</li> </ul> <p>If necessary, clarify what a “genius” is. Depending on how much scaffolding your students need, you could ask: “What does this suggest to you about the story or the characters?” “What questions does it raise in your mind?”</p> <p>Alternatively, you could provide a much higher level of support by modelling some of your own thinking about the text: “Billy Jimbob is a child’s name, and the narrator uses ‘was’, so I’m thinking that the narrator is or was a boy - and the illustration on page 3 seems to confirm that. And if he’s a boy, then it may not be true that Billy Jimbob was a genius. It might be that his friend just thinks he was ...” (Inferring; asking questions)</p> |
| • | Encourage the students to offer their opinions. Then have them read to the end of page 2 to find out if there’s anything further to suggest why (or if) Billy was a genius. (Asking questions; summarising)   |
| • | Encourage the students to think critically. “I wonder if running a lawnmower on water and potato peelings is possible.” Have the students think, pair, and share what they’re noticing about Billy Jimbob’s inventions. (Evaluating; forming hypotheses)  |

•	Have the students read page 3. “The author doesn’t tell us exactly how they got the spaceship out of the shed, so what strategy did you use to work it out?” (Inferring)
•	Note whether the students notice the irony of the boy genius overlooking the problem of getting the spaceship out of the shed! (Evaluating)
•	Review the students’ opinion of the story so far. “Does this sound convincing to you?” “Could this be true?” (Evaluating)
•	Continue reading to the end of page 5. If necessary, support them with the place names but encourage them to use the strong context clues to work out the meaning of “ruckus”. (Inferring)
•	Briefly discuss why it might have felt “quite freaky looking back at the Earth”. Draw out the idea that the Moon is relatively close to Earth so that if you were on the Moon, the Earth would look a lot bigger (and closer) than it does in many photographs taken of the Earth from further out in space. (Inferring; visualising)
•	Encourage the students to predict what Billy Jimbob’s idea might be about flying around the Sun. (Forming hypotheses)
•	Ask the students to read page 6. “Mmm ... I’m not at all sure about this. Do you think this will work?” Encourage the students to draw on what they’ve learnt about Billy Jimbob so far (noting that two of his experiments have already encountered big problems) and on what they know about narrative structure to predict if this latest idea will be successful. (Evaluating; forming hypotheses)
•	Have the students read to the end of the text and review their predictions. Reassure them that they don’t need to understand the details of time travel but check that they’ve got the main idea of Billy Jimbob being stuck in time. (Testing hypotheses; identifying the main idea)
•	Discuss the students’ opinions of the ending. “Is it satisfying? Why or why not?” (Evaluating)

## After reading

•	Revisit the first sentence. “Do you agree that Billy Jimbob was a genius?” Encourage the students to use evidence from the text to support their opinions. (Evaluating)
•	Have the students review the story and identify what they think is realistic information (what could happen in the real world) and what they think is pure fantasy (what couldn’t happen). Discuss how science fiction blends these two types of information and how it relies on us believing in the world of the story (or “suspending our disbelief”). (Evaluating; analysing and synthesising)
•	Encourage the students to speculate about the narrator and the other characters. “Why didn’t the narrator go with Billy Jimbob on his time travels? I wonder if he thought something might go wrong ...” “What about Billy’s parents? I wonder why they didn’t investigate what was happening in the shed? Perhaps they were geniuses too ...” (Inferring; evaluating)
•	You could discuss why authors might choose to write science fiction, for example, to stretch their own imaginations, to entertain others, or to suggest a main idea. Encourage the students to debate the author’s purpose for writing this text. “Do you think the author might have a message about what it means to be a ‘genius’?” (Inferring; evaluating; identifying the author’s purpose)
•	Reflect with the students on how well the learning outcome(s) have been achieved and note any teaching points for future sessions.

## Revisiting the Text

*What follow-up tasks will help my students to consolidate their new learning?*

•	Have the students write an alternative ending to the story. (Evaluating)
•	Have the students read other examples of humorous science fiction, for example, “Fridge-Rex 3000” in SJ 2.3.05 or “Stepping Out” in SJ 2.3.06.

# Kūmara Treats

by Genevieve McGough

From *School Journal*, Part 1, Number 4, 2007

## Overview

This text combines a report about the history of kūmara in New Zealand with a recipe for healthy kūmara chips.

## Suggested Teaching Purpose

*Based on the information I have about my students' learning needs, what would be an appropriate teaching purpose for this session?*

Examples of an appropriate teaching purpose are listed below.

- |   |
|---|
| <ul style="list-style-type: none"><li>To support the students in developing the comprehension strategies of making connections, summarising, and <b>analysing and synthesising</b>.</li></ul> |
|---|

## Features of the Text to Consider in Context

*What features of this text would make it appropriate for teaching particular strategies or language features?*

- |   |
|---|
| <ul style="list-style-type: none"><li>The combination of a report and a recipe</li></ul>  |
| <ul style="list-style-type: none"><li>The question at the start, which invites the reader to respond</li></ul>  |
| <ul style="list-style-type: none"><li>The historical information about kūmara</li></ul>   |
| <ul style="list-style-type: none"><li>The language that conveys the writer's opinion about kūmara, for example, "tastes yummy", "extra-special treat"</li></ul>   |
| <ul style="list-style-type: none"><li>The use of macrons to denote the long vowels in "kūmara", "Māori", and "Pakeha"</li></ul>   |
| <ul style="list-style-type: none"><li>The regions mentioned in the report - "Central America", "Pacific Islands"</li></ul>  |
| <ul style="list-style-type: none"><li>The use of parentheses (brackets) to signal added information</li></ul>   |
| <ul style="list-style-type: none"><li>The use of the hyphen in the compound adjectives - "black-backed seagulls", "extra-special treat", "honey-roasted chips"</li></ul>  |
| <ul style="list-style-type: none"><li>The conventions of recipes, including:<ul style="list-style-type: none"><li>- <i>The list of ingredients</i></li><li>- <i>The measurements, including symbols</i><ul style="list-style-type: none"><li>- "1 kg", "1-2 tablespoons", "200C", "15 minutes"</li></ul></li><li>- <i>The step-by-step bullet points</i></li><li>- <i>The imperative verbs for the instructions, for example, "Heat", "Peel", "Ask"</i></li><li>- <i>The abbreviated sentences (the absence of the definite article "the")</i></li><li>- <i>The subject-specific language, for example, "pinch of salt", "canola", "soya bean", "slice", "lengthways", "Toss", "roasting dish", "roast", "tablespoon", "coats".</i></li></ul></li></ul> |
|   |

## Readability

Noun frequency level: 10-12 years

*What aspects relating to this text might constitute challenges for my students?*

- |   |
|---|
| <ul style="list-style-type: none"><li>The measurements and associated symbols included within the recipe</li></ul>  |
| <ul style="list-style-type: none"><li>The need to visualise the recipe to understand it, particularly if the students are not going to carry it out</li></ul> |

- Particular words and concepts, including “originally”, “According to”, “black-backed”, “crop”, “sweet potatoes” (to mean kūmara), “optional”, “lengthways”.

*What prior knowledge would support my students in reading this text?*

- Their familiarity with recipes
- Their knowledge of and familiarity with kūmara.

## Sharing Learning Outcomes with Your Students (select one or two)

I will be able to:

- make links between the text and what I know about kūmara and cooking to help me understand this text;
- identify the main points about kūmara;
- compare the language and structure of a recipe with that of a report;
- read and discuss new words and terms related to cooking.

## A Framework for the Lesson

*How will I help my students to achieve the learning outcome(s)?*

In the sections below, particular comprehension strategies have been identified in brackets. Many of these relate directly to the highlighted teaching purpose, but other strategies have also been identified where appropriate.

### Before reading

- Ask your students “What’s purple, orange, or gold and tastes yummy?” Have them share their ideas, then give them extra clues to guide them if required (for example, “It’s a vegetable”). Then show them a kūmara or the photographs of kūmara on pages 8–9. “Is that what you expected?” (Making connections; forming hypotheses)
- Have your students think, pair, and share what they know about kūmara. (Making connections)
- Explain that this text has a recipe as well as information about kūmara. Review the conventions of a recipe and record them quickly on a chart. (Making connections)
- Clarify the learning outcome(s) with the students.

### During reading

#### Report

- Have the students read to the end of page 8. Encourage them to look for clues to the meanings of unfamiliar words (for example, “originally” and “crop”) and clarify the meanings if necessary. (Making connections)
- “What are the main points that the writer makes on this page?” Provide support as necessary. Guide them towards the ideas that:
  - New Zealand kūmara came from the Pacific islands and, before that, from Central America. (Research suggests that, before coming to New Zealand, Polynesians explored as far as South America and brought the kūmara back with them);
  - kūmara was an important food for Māori. (Summarising)
- Ask the students to read to the end of page 9. “What is the main point that the writer is trying to make here?” Guide your students towards the idea that the kūmara has changed and developed over time. You could briefly discuss other foods the students know about that have changed over time. (Summarising; making connections)
- Have the students read to the end of the historical section. “Why is purple kūmara the best type for roasting?” (Summarising)

#### Recipe



As you work through the recipe, prompt the students to refer back to the chart and tick off (or add) the conventions as they identify them.

•	Read and discuss the list of ingredients with the students. If necessary, support them with working out “kg” by reminding them about the use of abbreviations in recipes and clarify that canola and soya bean are types of vegetable oil. Encourage them to infer what “a pinch” of salt would look like. (Making connections; inferring)
•	You may need to clarify the meaning of the word “optional” and the use of brackets. (Analysing and synthesising)
•	Write “200°C” on the board and read the first instruction to the class, using the words “200 degrees Celsius”. Support them in matching up the spoken text with the symbols. (Analysing and synthesising; making connections)
•	Read through the next five bullet points one at a time with the students, identifying the key (imperative) verbs. Reread the list of bullet points together as a verbal summary (i.e. peel it, slice it), to reinforce this point. (Summarising; analysing and synthesising)
•	Draw the students’ attention to the word “or” in bullet point six. “Is it always necessary to roast the kūmara on each side for 15 minutes?” Draw out the idea that the important thing is for the kūmara to be soft. (Analysing and synthesising)
•	Have the students read page 11. Clarify where this alternative fits in with the earlier part of the recipe. (It begins after turning the kūmara over with a spoon but before cooking for another 15 minutes.) (Analysing and synthesising)

### After reading

•	“What does the writer think of kūmara? What makes you say that?” Explore the use of persuasive language to convey enthusiasm, for example, “Kūmara Treats” (the title), “tastes yummy”, “Kūmara, of course!” (including the exclamation mark), and “extra-special treat”. You could discuss how the writer uses a question to open the text. “What do you think she wants to achieve with this question?” (Identifying the author’s purpose and point of view; analysing and synthesising)
•	Briefly discuss any words or phrases that the students found difficult and the strategies they used (or could have used) to work them out.
•	Create a chart on the board and compare the report with the recipe in their use of language. You could explore the sentence structures (full versus abbreviated), the information structures (paragraphs versus step-by-step bullet points), the tenses (past versus imperative), and the purposes of the sections (to inform versus to teach how to do something). (Analysing and synthesising)
•	Reflect with the students on how well the learning outcome(s) have been achieved and note any teaching points for future sessions.

### Revisiting the Text

*What follow-up tasks will help my students to consolidate their new learning?*

•	If your class hasn’t already done so, make the kūmara treats!
•	The students could research more about kūmara and present their findings as a report. (Making connections)
•	Compare this recipe with other recipes from the <i>School Journal</i> or elsewhere. (Making connections)
•	Have the students talk with their families about ways they like eating kūmara or other favourite vegetables. They could write the recipes (following the conventions they have learned), illustrate them, and make them into a cookbook. (Making connections)

# Back in My Day

by Kanaeda Tipene

From *School Journal*, Part 1, Number 4, 2007

## Overview

This humorous story explores differences between life today and in the past - according to one dad at least. Allow plenty of time for your students to discuss the comparisons with their own lives.

## Suggested Teaching Purpose

*Based on the information I have about my students' learning needs, what would be an appropriate teaching purpose for this session?*

Examples of an appropriate teaching purpose are listed below.

- |  |
|--|
| <ul style="list-style-type: none"><li>To support the students in developing the comprehension strategies of making connections, <b>evaluating</b>, identifying points of view*, and visualising.</li></ul> |
|--|

\* This is an adaptation of the strategy of identifying the author's point of view. In this text, the author's point of view isn't obvious, but there are rich opportunities for discussing the points of view of the two main characters.

## Features of the Text to Consider in Context

*What features of this text would make it appropriate for teaching particular strategies or language features?*

- |   |
|---|
| <ul style="list-style-type: none"><li>The comparisons between the past and the present</li></ul>  |
| <ul style="list-style-type: none"><li>The focus on Dad's point of view and the information (and possible misinformation) about his life as a child</li></ul>                            |
| <ul style="list-style-type: none"><li>Dad's use of exaggeration</li></ul>   |
| <ul style="list-style-type: none"><li>The warm, humorous tone</li></ul>   |
| <ul style="list-style-type: none"><li>The subtle clues to the narrator's point of view conveyed through the use of repetition ("Whenever we ask him") and the humorous ending</li></ul> |
| <ul style="list-style-type: none"><li>The repetitive structure and the repeated phrases "Whenever we ask him" and "Back in my day"</li></ul>  |
| <ul style="list-style-type: none"><li>The use of direct speech to convey most of the ideas in the text.</li></ul>   |

## Readability

Noun frequency level: 7.5–8.5 years

*What aspects relating to this text might constitute challenges for my students?*

- |  |
|--|
| <ul style="list-style-type: none"><li>The rural setting, which may be unfamiliar to some students</li></ul>                                      |
| <ul style="list-style-type: none"><li>Particular words and concepts, including "installed", "cow patties", "secretly", "tub", "comfy".</li></ul> |

*What prior knowledge would support my students in reading this text?*

- |  |
|--|
| <ul style="list-style-type: none"><li>Their experiences of talking with family members and others about the past</li></ul> |
| <ul style="list-style-type: none"><li>Their familiarity with the concept of tall tales and exaggeration.</li></ul>         |

## Sharing Learning Outcomes with Your Students (select one or two)

I will be able to:

- |   |
|---|
| <ul style="list-style-type: none"><li>use what I know about life in the past to help me decide how much of Dad's information might be true;</li></ul>   |
| <ul style="list-style-type: none"><li>use the information in the text that I believe to be true to help me imagine how my life would have been different if I had been alive about forty years ago;</li></ul> |

- think about the different points of view in the story and give my opinion about them.

## A Framework for the Lesson

*How will I help my students to achieve the learning outcome(s)?*

In the sections below, particular comprehension strategies have been identified in brackets. Many of these relate directly to the highlighted teaching purpose, but other strategies have also been identified where appropriate.

### Before reading

- “Have you ever heard the expression ‘Back in my day’?” “Who says this?” Ask the students to share their experiences of conversations they’ve had with their parents, grandparents, or other older people about life in the past. Encourage the students to also make connections to information about the past in books (and *School Journals*) they’ve read or in television programmes they’ve seen. Discuss some of the ways life was different about forty years ago. Then tell your students you have a text for them to read about a dad’s tales of life in the past. (Making connections)
- Clarify the learning outcome(s) with the students.

### During reading

- Have them read page 12 and discuss their inferences about the text so far, for example, that Dad grew up in a rural setting, that the narrator is one of his children, and that Dad and the narrator seem to have different points of view. (Inferring)
- Discuss the tasks that Dad describes. “Would you be able to do all these chores before going to school?” “What do you do before school?” Record the students’ responses in a chart with two columns: Dad’s Life and Our Lives. “What is Dad implying about his life when he was a child?” Add to the chart as you read on. (Visualising; making connections)
- Ask your students to read page 13. “What do you think of Dad’s story about the toilet? Do you think he really went to the house all the time to watch the toilet flush?” “What are you noticing about Dad?” Draw out the idea that Dad may be prone to exaggeration. Add your students’ experiences to the chart alongside Dad’s. (Evaluating; making connections; inferring)
- Have the students read to the end of page 15 and discuss what they believe to be true and not true. (You may need to confirm the use of cowpats for warming up cold feet!) Have the students add to the comparison chart. (Summarising; evaluating; making connections)
- Monitor whether the students have recognised the pattern of the text by reading them the first part of the opening sentence on page 16 (“Whenever we ask him if we can play on the computer...”) and asking them to predict what Dad’s going to say. Have them read the first paragraph on page 16 and review their hypotheses. (Forming and testing hypotheses)
- Have the students think, pair, and share what they think an adventure is today and what adventures they have. Add the students’ ideas to the chart. “Do you think life is less adventurous now than it was in the past? Why or why not?” (Making connections; evaluating)
- Ask the students to read to the end of the text. Encourage them to visualise bathing in a tub or the river and to compare that with their own experiences. (Making connections; visualising)
- Have the students review what Dad’s message seems to be in this story (that life was harder then than it is now). “So, what does that message mean for the narrator? For example, on page 12, when the narrator asks Dad for five more minutes in bed, what do you think happened after Dad finished talking?” Encourage the students to speculate whether Dad might then have let the children stay in bed, made them get up, or talked so much that the children withdrew their request to make him stop talking! (Forming hypotheses; analysing and synthesising)

### After reading

•	Review the comparison chart. “Do you think life is easier now? Why or why not?” Identify things that people might not have had in the past (for example, cars, electricity, and televisions) and discuss whether these things necessarily make life easier. “Are some things harder now than they were in the past?” For example, you could refer to things like work hours and stress, and how modern cars and other modern machines cost a lot of money and break down. (Evaluating)
•	Discuss the accuracy of the picture Dad describes. Encourage the students to draw on their existing knowledge and to consider Dad’s use of exaggeration (the frequent use of the word “never”, the long list of tasks on page 12, visiting the neighbours “all the time” to see the toilet flush). Draw out the idea that everything he says is true to some extent but that he also uses effective storytelling techniques. (Analysing and synthesising; evaluating)
•	Probe the characters’ points of view. “We agree that Dad thinks life was harder in his day, but what does the narrator think about Dad?” “Do you think the narrator enjoys hearing the stories, or does he or she get a little bored with them?” The clues to the narrator’s point of view are subtle - the humorous tone, the repeated phrases, and the reference to Dad’s “comfy chair” at the end suggest that he or she finds Dad’s speeches amusing and expects others to think so too. (Analysing and synthesising; identifying points of view)
•	You could extend more able students by prompting them to consider whether there is a difference between the narrator’s point of view and the writer’s. Have them work in pairs to consider why the writer has chosen to create these characters and present the text in this way. (You could link this to discussion of the writer’s purpose and point of view in Billy Jimbob.) (Analysing and synthesising; identifying points of view)
•	Reflect with the students on how well the learning outcome(s) have been achieved and note any teaching points for future sessions.

## Revisiting the Text

*What follow-up tasks will help my students to consolidate their new learning?*

•	Your students could prepare a counterargument to Dad’s position, arguing that life is more difficult today than it was in the past. Alternatively, they could debate this as a class. (Evaluating)
•	Ask your students to interview their own parents, grandparents, or caregivers about what life was like “in their day” and to present their findings in the form of a story or report. (Making connections)
•	Have your students research aspects of the past raised in the text, for example, the introduction of gas or electric heating or television. (Making connections)
•	Read other humorous stories that feature dads who tend to exaggerate, for example, “The Best Camping Place in the World” in SJ 1.2.05 or “Watch for Edge Slumps” in SJ 3.1.04. (Making connections; analysing and synthesising)

ISBN:978 0 7903 2363 3

# Waiting

by John Malone

From *School Journal*, Part 1, Number 4, 2007

## Overview

This evocative, single-sentence poem uses an extended simile to compare seagulls waiting for a catch with diners waiting to be served in a restaurant. With its vivid and recognisable images, the poem is likely to appeal to many students.

## Suggested Teaching Purpose

*Based on the information I have about my students' learning needs, what would be an appropriate teaching purpose for this session?*

Examples of an appropriate teaching purpose are listed below.

- |   |
|---|
| <ul style="list-style-type: none"><li>To support the students in developing the comprehension strategies of making connections, visualising, and <b>analysing and synthesising</b>.</li></ul> |
|---|

## Features of the Text to Consider in Context

*What features of this text would make it appropriate for teaching particular strategies or language features?*

- |   |
|---|
| <ul style="list-style-type: none"><li>The extended “diners” simile that stretches through the entire poem</li></ul>   |
| <ul style="list-style-type: none"><li>The vivid metaphors within the extended simile, for example, “liquid blue seats”, “their waiter - the switching tide”</li></ul>                     |
| <ul style="list-style-type: none"><li>The free-verse format of the poem, with ideas and images that straddle stanzas, and the fact that it consists of only one sentence</li></ul>        |
| <ul style="list-style-type: none"><li>The use of commas to support phrasing</li></ul>   |
| <ul style="list-style-type: none"><li>The use of dashes to link ideas</li></ul>   |
| <ul style="list-style-type: none"><li>The use of assonance (for example, “like”, “diners”, “fine”, “white”) and alliteration (for example, “seagulls squat”, “fish fresh from”)</li></ul> |
| <ul style="list-style-type: none"><li>The flowing, wave-like rhythm of the poem, which is reflected in its visual layout.</li></ul>   |

## Readability

*What aspects relating to this text might constitute challenges for my students?*

- |   |
|---|
| <ul style="list-style-type: none"><li>The use of an extended simile</li></ul>   |
| <ul style="list-style-type: none"><li>Particular words and concepts, including “diners”, “white-coated”, “squat”, “liquid”, “waiter”, “switching tide”.</li></ul> |

*What prior knowledge would support my students in reading this text?*

- |  |
|--|
| <ul style="list-style-type: none"><li>Their experiences of restaurants and being waited upon</li></ul> |
| <ul style="list-style-type: none"><li>Their experiences of the beach and sea</li></ul>                 |
| <ul style="list-style-type: none"><li>Their familiarity with poetic imagery and structure.</li></ul>   |

## Sharing Learning Outcomes with Your Students (select one or two)

I will be able to:

- |  |
|--|
| <ul style="list-style-type: none"><li>make connections with my own experiences to help me understand the poem;</li></ul>                   |
| <ul style="list-style-type: none"><li>create pictures in my mind to help me understand the comparison that the writer is making;</li></ul> |
| <ul style="list-style-type: none"><li>explore how the writer uses words to convey images, sounds, and ideas.</li></ul>                     |

## A Framework for the Lesson

*How will I help my students to achieve the learning outcome(s)?*

In the sections below, particular comprehension strategies have been identified in brackets. Many of these relate directly to the highlighted teaching purpose, but other strategies have also been identified where appropriate.

### Before reading

•	Briefly discuss the students' experiences of seagulls at the beach. (Making connections)
•	"In this poem, the writer compares seagulls at the beach with another quite different scene. I'm going to read the poem to you. Close your eyes and, as you listen, see if you can imagine what the writer sees and what it makes him think of." (Visualising)
•	Clarify the learning outcome(s) with the students.

### During reading

•	Read the poem aloud to your students. Then ask them to open their eyes. Hand out the Journals and ask the students to follow the text while you read it again. Remind them to visualise as you read. (Visualising)
•	Have the students read through the poem a section at a time. Rather than stopping at the end of each stanza, stop for meaning, as indicated below. Create a two-column chart on the board or in the group reading book, with "Seagulls" and "Diners" heading the columns. Use this to record the students' ideas about the comparison in the poem. (Analysing and synthesising)
•	Read to "white-coated seagulls". "What might diners wear at a restaurant?" Draw out the idea of wearing formal clothing to a restaurant. "Can you see a link with the seagulls?" Record the students' responses on the chart. Check that everyone understands the words "diners" and "white-coated". (Making connections; analysing and synthesising)
•	Read to "liquid blue seats". Have your students share ideas about what this might refer to at the beach and in a restaurant. "What word here does not apply to a restaurant?" (Making connections; visualising)
•	Read to "switching tide". "What does the writer compare the tide to here?" "Why the 'switching' tide?" "What does 'eyes on their waiter' suggest?" Draw out the idea that both the seagulls and the diners are waiting for food. (Analysing and synthesising)
•	Read to the end. "Who is the fresh fish for?" Discuss what the seagulls and the diners are waiting for and how this piece of text helps to draw the images together fully at the end. Also draw out the idea that the writer might be suggesting that the seagulls are lucky - fresh fish is desirable. (Analysing and synthesising)

### After reading

•	Refer back to your chart and review the similarities that tie the beach and restaurant scenes together. Your students could convert this information into a Venn diagram, with the overlapping area showing aspects that the seagulls and diners have in common. (Analysing and synthesising)
•	Explore the poem's structure, including the way in which the components of its single sentence continue across more than one stanza. "What do you notice about the shape of the poem?" "Why might the writer have placed the text like this?" Notice the way each stanza bulges in the middle and then contracts - perhaps suggesting the movement of waves. (Analysing and synthesising)
•	Have the students focus on the sounds in the poem. Consider the alliteration of the "s" in stanza 2 and the "f" in stanza 4. "Let's see if we can make these words sound like waves swishing." (Analysing and synthesising)
•	Reflect with the students on how well the learning outcome(s) have been achieved and note any teaching points for future sessions.

### Revisiting the Text

*What follow-up tasks will help my students to consolidate their new learning?*

- |   |   |
|---|---|
| • | Read other poems that are built around an extended simile or metaphor, for example, “Snowfall” (SJ 2.2.06) or “Journey through the Stars” (SJ 4.2.04). (Making connections) |
| • | Have your students experiment with changing the layout and line breaks of the poem to see how this affects its rhythm and flow.   |

ISBN:978 0 7903 2363 3

# White Sunday

by Karen Phelps

From *School Journal*, Part 1, Number 4, 2007

## Overview

Vaiola Tauti shares how her family celebrates Lotu Tamaiti, or White Sunday. Students of various cultural backgrounds will readily relate to the topic of community celebrations and to Vaiola's nervousness at having to perform in front of her parents, relatives, and friends.

## Suggested Teaching Purpose

*Based on the information I have about my students' learning needs, what would be an appropriate teaching purpose for this session?*

Examples of an appropriate teaching purpose are listed below.

- |  |
|--|
| <ul style="list-style-type: none"><li>To support the students in developing the comprehension strategies of <b>making connections</b>, asking questions, and analysing and synthesising.</li></ul> |
|--|

## Features of the Text to Consider in Context

*What features of this text would make it appropriate for teaching particular strategies or language features?*

- |   |
|---|
| <ul style="list-style-type: none"><li>The Sāmoan context, concepts, and language</li></ul>  |
| <ul style="list-style-type: none"><li>The introduction, which shows the relationship between the author and the narrator</li></ul>  |
| <ul style="list-style-type: none"><li>The first-person narrator</li></ul>   |
| <ul style="list-style-type: none"><li>The mixed text form, which has features of a report (general information about Lotu Tamaiti) and a recount</li></ul>  |
| <ul style="list-style-type: none"><li>The indicators of time, for example, "Today", "In the morning", "By now", "just in time", "Soon", "Then", "Now", "After"</li></ul>  |
| <ul style="list-style-type: none"><li>The ways in which Vaiola's nervousness is conveyed, for example, through the question ("What if I forget what I have to say?"), the adjectives "excited" and "nervous", and the short sentences</li></ul> |
| <ul style="list-style-type: none"><li>The vocabulary specific to churchgoing - "service", "Sunday school", "Bible verses"</li></ul>   |
| <ul style="list-style-type: none"><li>The use of macrons to denote the long vowels in "Ōtara", "Sāmoa", and "lāvalava"</li></ul>  |
| <ul style="list-style-type: none"><li>The light-hearted ending, including the use of a dash for effect</li></ul>  |
| <ul style="list-style-type: none"><li>The text box containing extra information.</li></ul>  |

## Readability

Noun frequency level: 7.5–8.5 years

*What aspects relating to this text might constitute challenges for my students?*

- |   |
|---|
| <ul style="list-style-type: none"><li>The Sāmoan context, concepts, and language</li></ul>                  |
| <ul style="list-style-type: none"><li>The references to, and vocabulary specific to, churchgoing.</li></ul> |

*What prior knowledge would support my students in reading this text?*

- |  |
|--|
| <ul style="list-style-type: none"><li>Their experiences of special days in their own cultures</li></ul>                            |
| <ul style="list-style-type: none"><li>Their knowledge of the Sāmoan culture</li></ul>  |
| <ul style="list-style-type: none"><li>Their experiences of being nervous, especially when performing in front of others.</li></ul> |

## Sharing Learning Outcomes with Your Students (select one or two)

I will be able to:



•	use my experiences of community celebrations and performances to help me understand the text and Vaiola’s feelings;
•	ask questions about Lotu Tamaiti (White Sunday) before reading the text and look for answers as I read;
•	discuss the ways in which the writer shows Vaiola’s feelings.

## A Framework for the Lesson

*How will I help my students to achieve the learning outcome(s)?*

In the sections below, particular comprehension strategies have been identified in brackets. Many of these relate directly to the highlighted teaching purpose, but other strategies have also been identified where appropriate.

### Before reading

•	“What do you know about Lotu Tamaiti, or White Sunday?” (The students may be familiar with the Ready to Read title <i>White Sunday in Sāmoa</i> .) Encourage the students to share their experiences but be aware that not all Sāmoan students, or students of other Pasifika backgrounds, celebrate this day. Draw out the idea that Lotu Tamaiti is a children’s day. (Making connections)
•	Start a KWL chart. Record what your children already know about Lotu Tamaiti or similar celebrations under K (what we Know). Model questions to find out more information: “I wonder why White Sunday is so special. What happens during the celebrations?” Encourage your students to use W (what we Want to know) questions to express other things they would like to know about the day. Record these under W. “Let’s see if we can find some answers in the text.” (Asking questions)
•	Clarify the learning outcome(s) with the students.

### During reading

•	Read page 20 to the students and clarify that Vaiola is talking to the writer, who has written down her ideas.
•	Have your students read pages 21 and 22. “What have you found out about Lotu Tamaiti?” Record the students’ responses under L (what we Learned) on the chart. “Do you have any new questions?” (Asking questions)
•	“What do you think a person with a pure heart is like?” (Making connections; forming hypotheses)
•	Encourage the students to compare the list of actions on page 20 with their own experiences. (Making connections)
•	Have the students read page 23. Encourage them to share their experiences of being excited and getting up early. “What else might Vaiola be feeling?” (Making connections; hypothesising)
•	Ask the students to read page 24. Draw attention to the question “What if I forget what I have to say?” and ask the students to comment on the effects of this question. Draw out the idea that it increases the feeling of tension. You could also discuss what could happen if Vaiola forgot what to say. (Analysing and synthesising; making connections)
•	Review whether the students have found answers to any of their questions about Lotu Tamaiti. “Do you have any new questions?” Record your students’ responses on the chart. (Asking questions)
•	Have the students read page 25. Ask the students to suggest why the children sit with their teachers. (Inferring; making connections)
•	Ask the students to read page 26 and think, pair, and share about how they think Vaiola is feeling and how they might feel. “What encouragement did Vaiola and her class get?” You could refer to the teacher’s help and the way Vaiola’s parents smile at her. “How important do you think this support is?” (Making connections; evaluating)

- |   |  |
|---|--|
| • | Have your students read to the end, including the text box. “How does Vaiola feel now?” “Do you often have special meals for celebrations?” (Making connections) |
| • | Discuss the text box and its purpose. (Making connections)   |

## After reading

- |   |   |
|---|---|
| • | As a class, complete the KWL chart with any further answers (or questions) about Lotu Tamaiti. Review whether the questions helped the students to understand and think about the text and discuss ways to find the answers to any remaining questions. (Asking questions)  |
| • | Refer to the first sentence (after the introduction), especially “today is a special day”. “What things make Lotu Tamaiti special?” (Analysing and synthesising; identifying the main idea)   |
| • | Using a photocopy of the text, have the students (in pairs) identify and highlight general information about White Sunday and information that is personal to Vaiola. Discuss how the students decided which was which. (Analysing and synthesising)  |
| • | “Vaiola wears a special puletasi on Lotu Tamaiti.” Have students think, pair, and share about what celebrations they take part in and the clothes that they wear. (Making connections)  |
| • | “What words tell us about Vaiola’s feelings?” Explore specific references to those feelings (for example, “I’m a bit nervous”). Also look at Vaiola’s question (page 24) discussed earlier, phrases like “I run and take my place”, and the short sentences at the most tense moments: “It’s my turn last. I can see my parents watching me. I hope I can get it right.” You could also discuss the writer’s use of the present tense and how it helps readers to feel as if they are sharing Vaiola’s experiences, and the light-hearted final line that reflects the release of tension. (Analysing and synthesising) |
| • | Reflect with the students on how well the learning outcome(s) have been achieved and note any teaching points for future sessions.  |

## Revisiting the Text

*What follow-up tasks will help my students to consolidate their new learning?*

- |   |   |
|---|---|
| • | Compare the events in the text with those of <i>White Sunday in Sāmoa</i> in the Ready to Read series. (Making connections)   |
| • | Have the students write about a day that is special to them or a time they felt nervous about something. Alternatively, they could identify similarities and differences between their special day and Lotu Tamaiti. (Making connections) |
| • | Have your students research their remaining questions. They could interview people who celebrate Lotu Tamaiti or do an Internet search. (Asking questions)  |
| • | Ask your students to learn a short poem or song to present to others. Talk afterwards about the process of preparing for the performance and how they felt about it. (Making connections)   |
| • | If you have students who speak Pasifika languages, provide them with Tupu versions of <i>White Sunday in Sāmoa</i> to take home. (Making connections)   |
| • | Other texts focused on celebrations and festivals are <i>Diwali</i> (Ready to Read), “Rangoli” (SJ 2.4.05), “A Palace in Time” (SJ 4.2.04), and “What a Feast!” (SJ 1.2.97). Others can be found by accessing Journal Surf.               |

ISBN:978 0 7903 2363 3

# Full Stop

by Trish Puharich

From *School Journal*, Part 1, Number 4, 2007

## Overview

This humorous play uses the context of a job interview to explore the functions of various punctuation marks.

## Suggested Teaching Purpose

*Based on the information I have about my students' learning needs, what would be an appropriate teaching purpose for this session?*

Examples of an appropriate teaching purpose are listed below.

•	To support the students in developing the comprehension strategies of making connections, <b>analysing and synthesising</b> , and identifying the author's purpose.
•	To explore language (puns and other plays on words).

## Features of the Text to Consider in Context

*What features of this text would make it appropriate for teaching particular strategies or language features?*

•	The humour
•	The personification of the punctuation marks according to their functions
•	The puns and other plays on words, for example, "all-round kind of person"
•	The punctuation marks used to punctuate the text - full stops, commas, exclamation marks, question marks, en dashes, and ellipses
•	The clever ending
•	The conventions of a play, for example, characters' names in capital letters and stage directions in italics.

## Readability

Noun frequency level: 8.5–9.5 years

*What aspects relating to this text might constitute challenges for my students?*

•	The double meanings within the dialogue.
---	--

*What prior knowledge would support my students in reading this text?*

•	Their knowledge of punctuation marks and their functions
•	Their experiences of having fun with language (metalinguistic awareness).

## Sharing Learning Outcomes with Your Students (select one or two)

I will be able to:

•	make links between what I know about punctuation marks and the ways in which they are used in the text;
•	identify how the writer plays with language to create humour;
•	say why I think the writer wrote the play.

## A Framework for the Lesson

*How will I help my students to achieve the learning outcome(s)?*

In the sections below, particular comprehension strategies have been identified in brackets. Many of these

relate directly to the highlighted teaching purpose, but other strategies have also been identified where appropriate.

## Before reading

•	Show the students the title page (page 28). “What do you notice about the characters in this play?” Briefly review what your students know about the purposes of full stops, exclamation marks, question marks, and commas. (Making connections)
•	If necessary, review the conventions of plays. (Making connections)
•	Clarify the learning outcome(s) with the students.

## During reading

•	You may have some students who latch on to the ideas and humour in this play very quickly and just want to get on and read it, and you may have others who need a high level of support to get the jokes. Use your monitoring of your students as a guide to how much support to provide.
•	Have the students read the scene directions. Discuss the purpose of a job interview and the sorts of questions the interviewer might ask. (This might be all the discussion that some students need before they read.) (Making connections)
•	Have the students read page 29. “What are you noticing about Dot?” Enjoy the students’ discoveries about the jokes in the text. If necessary, support them to uncover the double meanings. You could model your thinking: “When I read ‘I’m an all-round kind of person’, it makes me think about an all-round person - someone who’s good at everything - but this person is also a full stop, and full stops are round.” (Analysing and synthesising)
•	Encourage them to predict what they might find as they read about the other characters and then have them read the rest of the play silently. Note their responses to the humour in the text. (Analysing and synthesising; forming and testing hypotheses)
•	Briefly discuss the students’ response to the play, then have them read it again using sticky notes to identify some parts that they found particularly funny or clever. (Evaluating; analysing and synthesising)
•	Have the students discuss these examples with a partner, explaining the reasons for their choices. Listen in to the conversations and join in or provide support, for example, with prompts or questions, as necessary. For example, “What have you noticed about how Question Mark is speaking?” (Evaluating; analysing and synthesising; making connections)
•	Discuss the ending. “What does the interviewer mean by ‘I couldn’t finish this without you’? Why do they need Dot?” Draw out the idea that “finish” can refer to the interview as well as the play. “Could one of the other punctuation marks finish the play? How might that change the ending?” You could make links with “Billy Jimbob” by pointing out how that text leaves things open at the end (with a question mark), whereas this one wraps things up tidily. (Analysing and synthesising; making connections)

## After reading

•	Focus on the humour in the play’s stage directions. Have the students read extracts together in an appropriate way, using the adverbs in the stage directions. (Analysing and synthesising)
•	Have students practise the play and perform it to the class. (Analysing and synthesising)
•	Discuss the author’s purpose. “What is she trying to do here?” Draw out the idea of having fun with aspects of language. (Identifying the author’s purpose; evaluating)
•	Reflect with the students on how well the learning outcome(s) have been achieved and note any teaching points for future sessions.

## Revisiting the Text

*What follow-up tasks will help my students to consolidate their new learning?*

- |   |  |
|---|--|
| • | During shared or guided writing, experiment with developing interview scenarios with other punctuation marks, such as ellipses, brackets, dashes, apostrophes, and quotation marks. (Analysing and synthesising; links to writing) |
| • | Read other texts that feature fun with language, for example, the plays “Words” (SJ 2.2.02) and “Missing” (SJ 2.2.06). (Analysing and synthesising; making connections)  |

ISBN:978 0 7903 2363 3