

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.

When considering the needs of ESOL students, you should especially think about:

•	any culture-specific assumptions about the types of prior knowledge and experience that readers will bring to the texts
•	any colloquial language in the text which may be familiar to English-speaking students but not to ESOL students
•	any large amounts of dialogue in the text that make it difficult to determine the context and/or speakers
•	the use of ellipsis (for example, "the man [who was] lying under the tree")
•	the length and complexity of the sentences, as well as the complexity of and variation in verb phrases and noun phrases.
•	These notes give further information about some of the potential supports and challenges in particular <i>School Journal</i> items. They include information gathered through trialling the items with groups of students.

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The Ngārara

by Melanie Drewery

From *School Journal*, Part 1, Number 5, 2007

Overview

One wet, winter school holiday, the characters in this story find themselves in a tricky situation when they bring a mythical monster to life. This lively fantasy has rich imagery that would allow readers to use their imaginations to form strong mental images before they see the illustrations.

A text-only version of this story is included at the end of these notes.

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.

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|--|
| <ul style="list-style-type: none">To support the students in developing the comprehension strategies of making connections, visualising, analysing and synthesising, or forming and testing hypotheses. |
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Features of the Text to Consider in Context

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

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| <ul style="list-style-type: none">The inclusion of fantasy elements in a realistic story about an ordinary familyThe introduction of a mythical monster as a characterThe unexpected turn of events, including the problem and its solutionThe rich, descriptive language and imagery, which encourage visualisingThe use of alliteration: “splattered, and splashed”, “nastiest ngārara”, “great, grey, greasy scales”, “long, lean, leathery wings”, super-sharp, snappy teeth”, “a glint and a gleam”, “big black back”, “huge, hungry”The use of onomatopoeia for words that describe the sounds of the ngārara’s scales and wingsThe use of colloquial language: “doing up”, “so-o-o-o”, “Boring”, “dumb”, “Wow”, “Oh, boy”, “Hey”, “Uh-oh”The use of contractions: “We’re”, “There’s”, “I’ve”, “don’t”, “we’ll”, “Ours’ll”, “It’s”, “we’d”, “That’s”, “That’ll”The use of hyphenated words: “still-wet”, “Uh-oh”, “super-sharp”The use of humour at the end of the story, suggested through an illustration with speech bubblesThe way the descriptive language adds to the humour and mood of the story. |
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As well as the above features, language focuses for ESOL students could include:

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| <ul style="list-style-type: none">the variation in verb forms (“winter was”, “Mum was doing up”, “You could help”, “What would be”, “what we’d done?”)The vivid alternatives to said: “complained”, “groaned”, “asked”, “wondered”, “gasped”, “whispered”, “boomed”, “shouted”, “grinned”, “wailed”The use of repetition as the ngārara asks who painted each of his features. |
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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">The colloquial expressionsThe pronunciation of “ngārara” |
|---|

•	The concept of “a voice that stretched the windows”
•	Words and concepts that some students may find challenging include: “Ngārara”, “flowery”, “complained”, “ancient”, “scribbled”, “scrawled”, “brushed, splattered, and splashed”, “shimmering”, “nastiest”, “monstrous”, “admire”, “squirm”, “boomed”, “leathery”, “Whoosh”, “glint”, “gleam”, “arched”, “gluey”, “redecorate”.

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

•	Their experiences of being bored during holidays
•	Their experiences of helping with redecorating
•	The concept of recording and uncovering family history
•	Their understanding of mythical creatures, fables, myths, and legends
•	Their experiences of forming mental images from rich descriptive language.

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

I will be able to:

•	use what I know about myths and legends to help me understand the text;
•	use the descriptive language in the text to help me make pictures in my mind as I read;
•	predict what might happen in the story and check these predictions as I am reading.

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 the students if they have ever been bored in the holidays when it’s wet outside. Encourage them to share their experiences. (Making connections)
•	Ask the students if they have ever been involved in redecorating, specifically wallpapering. Discuss the way old wallpaper is pulled off the walls before the walls are repapered or painted. (Making connections)
•	Read the title and predict what a ngārara might be. (Forming and testing hypotheses)
•	Clarify the learning outcome(s) with the students.

During reading

•	You could read aloud or share-read the “text-only” version of the story at the end of these notes. Ask the students to visualise the ngārara as they listen or read along. Have them think, pair, and share their ideas about what the ngārara was like. They could make a quick sketch of their impressions. (Visualising)
•	Ask the students to read to “scribbled drawings and scrawled writing”. Discuss the word “ancient” and talk about its meaning in this context. (Making connections)
•	“What sort of drawings could be behind the wallpaper?” “Who could have put them there?” (Forming hypotheses)
•	Ask the students to read to “One lived here once.” “Do you want to change your prediction of what a ngārara is?” “What words in the text help you to do this?” (Forming and testing hypotheses)
•	Ask the students to read to “How was I to know what we’d done?” Ask: “How big do you think the ngārara is? How do you know?” Have the students justify their ideas with evidence from the text. (Visualising; inferring)
•	Hand out the Journals. “Look at the picture the girls have painted of the ngārara. How does it compare to the picture of the ngārara you had in your head?” (Visualising)

•	“What do you think the narrator meant by her question ‘How was I to know what we’d done?’” (Inferring)
•	Ask the students to read to “He looked very proud.” Ask: “What do <i>you</i> think the children have done?” “Was this what you expected?” (Forming and testing hypotheses)
•	“Look at the illustration of the ngārara on pages 6–7. How does it compare to the picture the girls were painting on the previous page and to the one you had in your head when you listened to the story?” (Visualising)
•	Discuss what is meant by “a voice that stretched the windows”. “How does this phrase add to your picture of the ngārara?” (Analysing and synthesising)
•	Ask the students to read to the end of page 9. Have the students pause to test their hypotheses. “What do you now know about the ngārara?” “Imagine you were in the room, too—what would you be feeling?” (Forming and testing hypotheses; visualising)
•	Discuss the use of alliteration. “I wonder why the author chose to write in this way?” (Analysing and synthesising)
•	The students can read to the end and discuss the outcome. Reintroduce the question posed by the narrator of the story: “How was I to know what we’d done?” Ask: “What <i>had</i> they done?” “What do you think might happen next?” (Analysing and synthesising; forming hypotheses)

After reading

•	Briefly discuss any words or phrases that the students found difficult and the strategies they used (or could have used) to work them out.
•	Discuss the difference between fantasy and reality. “Which parts of the story were most believable?” “Which parts couldn’t have really happened?” (Visualising; inferring)
•	Explore an alternative ending. “What might have happened if the children hadn’t been able to get the monster back on the wall?” (Forming hypotheses)
•	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?

•	Discuss the rich, descriptive language and the effect this has on the text. The students could generate further “monster” descriptions, using the text as a model. (Analysing and synthesising)
•	Discuss various other children’s stories that the students may be familiar with, including Little Red Riding Hood, The Three Little Pigs, and The Three Billy Goats Gruff. Have the students find examples of features that these stories have in common with “The Ngārara”. (Making connections; analysing and synthesising)
•	Ask the students to research a range of mythical monsters. ESOL students could contribute knowledge of mythical monsters from their own countries and cultures. Discuss other mythical monsters that the students have come across in books, films, or oral stories and compare their characteristics using a Venn diagram. (Analysing and synthesising; making connections)
•	The students could role-play the actions and characteristics of the ngārara.
•	The students could draw their own pictures of the ngārara or create their own fictional monster and write a rich description to accompany it.

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Hooked on Hockey

by Asha Patel

From *School Journal*, Part 1, Number 5, 2007

Overview

This report is narrated in the strong, personal voice of a young hockey player. Jayan Parbhu explains why hockey, specifically indoor hockey, is important to him.

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 asking questions, making connections, analysing and synthesising, or identifying the main idea .
•	To help the students understand the features of indoor hockey and identify ways in which it is similar to and different from other sports.

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 features of a report combined with those of a recount, told in the first person and using the present tense
•	The introductory text box
•	The narrative voice of a child, including personal opinions
•	The information about hockey
•	The use of technical terms and topic-specific vocabulary: "season", "grade", "gym", "artificial grass", "cancelled", "score", "goal", "set position", "field", "halfway line", "sticks", "dribble", "sweeping", "practice", "jogging", "stretches", "muscles", "shinpads", "mouth guards", "coach", "positions", "strikers", "defenders", "goalie", "Black Sticks"
•	The use of hyphenated expressions: "five-a-side", "goal-scoring", "half-time", "six-a-side", "eleven-a-side", "full-sized", "sleep-ins".

As well as the above features, language focuses for ESOL students could include:

•	the markers of time and sequence, for example, "On Thursday after school", "On Saturday mornings", "After fifteen minutes", "In the second half", "When the final whistle blows", "Next year"
•	the use of the future tense to indicate hopes or plans for the future
•	the use of the simple present tense to indicate habits, routines, and things that are always the case.

Readability

Noun frequency level: 8.5–9.5 years

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

•	The topic-specific vocabulary
•	Other words and concepts that some students may find challenging include: "artificial", "indoors", "Go, Blue!", and "huddles"

- ESOL students may be challenged by the complex sentences involving relationships between concepts, signalled by conjunctions such as “because” or “so that” or constructions such as “by hitting it”.

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

- Familiarity with a team sport as a player or spectator
- Familiarity with hockey
- Knowledge of New Zealand representative sports teams
- Understanding some of the aspects of fair play
- Understanding the concept of managing oneself to achieve personal goals.

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

I will be able to:

- make connections with my own life and knowledge of sport to help me understand the text;
- ask questions to gain a better understanding of the text;
- identify the main idea of the article.

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

- Discuss the sports that the students play. “Does anyone play hockey?” “What do you know about hockey?” Discuss the different types of hockey: outdoor, indoor, underwater, and ice hockey. “What equipment do hockey players use?” “What is the aim of a hockey game?” Discuss any technical hockey language that the students know. Record this information. (Making connections)
- Introduce the title. Ask the students what this might mean. “From what you know about hockey already, what double meaning could the title have?” (Making connections; forming hypotheses)
- Refer to the information that the students have shared about their knowledge of hockey and ask them what they would like to know about indoor hockey. Record their questions on an OHT or chart, in a Word document via a data-show presentation, or on the board. (Asking questions)
- Start a two-column chart on which you and the students can record hockey terms as they arise during reading. Later, the students can discuss and research the meanings of these terms. (Analysing and synthesising)
- Clarify the learning outcome(s) with the students.

During reading

- Read the introductory paragraph aloud to the students. “Why would the writer want to interview Jayan? What might the writer think you would want to know?” (Identifying the main idea; identifying the writer’s purpose)
- Ask the students to read to “and lots of my friends play it.” Ask: “Have you ever had a sports game cancelled? What happens?” “From what you have read so far, how do you think Jayan feels about hockey? Why did you think that?” (Making connections; identifying the main idea)
- “What would be the advantages and disadvantages of playing hockey indoors on artificial grass?” “Have any of our questions about indoor hockey been answered yet?” (Evaluating; asking questions)

•	Ask the students to read down to “or sweeping it.” Ask for and record any new questions the students might have. “Have any more of our questions been answered?” (Asking questions; identifying the main idea)
•	Ask the students to read down to “other players’ sticks.” Discuss the importance of the right equipment and warm-ups in indoor hockey and other sports. “Does it seem that any of this is a problem for Jayan? Why not?” (Identifying the main idea)
•	Ask the students to read to the end of the text. Discuss Jayan’s hopes for the future. “What has this article told us about one boy’s interest in a sport? What could we learn from his story?” (Identifying the main idea)

After reading

•	Briefly discuss any words or phrases that the students found difficult and the strategies they used (or could have used) to work them out. Add any further words to the chart of hockey terms created earlier.
•	Review the article briefly. “What do you think the main idea of this article was?” If the students suggest that it was to give information about hockey, probe further by pointing to the personal information given and the sense of dedication and pride that comes through. “Why didn’t the author simply write a description of the game?” “What was her purpose in giving us a personal story?” “How does the last sentence link back to the beginning of the article? What is the effect of this?” Draw out that a main idea of the article could be that success in a sport depends on hard work and commitment. (Identifying the main idea)
•	Revisit the students’ questions about indoor hockey. “Have all your questions been answered? Where could you find further answers? Do you have more questions now that you’ve read the whole article?” (Asking questions)
•	Look at the chart of hockey terms you made with the students and discuss words used in the article that can have other meanings, for example, “dribble”, “sweeping”. “How can we use the ordinary meanings of these words to work out what they mean in hockey?” “‘Dribble’ is used in soccer too. How is the meaning in soccer the same or different from its meaning in hockey?” With the students’ help, write definitions next to words as you discuss them. Talk about strategies the students could use to find the meanings of the other words in the chart. (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?

•	The students could research the rules of hockey (six-a-side). During a physical education lesson, the group could teach the game to their peers or a group from another class. (Analysing and synthesising)
•	Ask the students to create a data-show presentation that shows how to play hockey, the gear to use, and the skills involved. The students could use this to promote the sport to an audience. (Summarising)
•	Research answers to any questions that have not been answered in the text. (Analysing and synthesising)
•	ESOL students could use the first two paragraphs on page 13 as a model to write a simple description of their favourite game.

Big Blue Mouth

by John Malone

From *School Journal*, Part 1, Number 5, 2007

Overview

This short poem uses personification and metaphor to help convey a strong visual image. If you want the students to make connections with other texts, you could gather a small collection of other poems that use personification or metaphor. Read some of these aloud to the students before this lesson.

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 visualising , forming and testing hypotheses, analysing and synthesising, or making connections with other texts.
•	To help the students understand the use of personification in a poem.

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 free-verse structure of the poem
•	The use of an extended metaphor: "The sky is a big blue mouth"
•	The personification of the sky as a mouth: "Already it has eaten the daylight moon"
•	The use of alliteration: "big blue", "mere morsel"
•	The use and effect of short sentences
•	The use of questions.

Readability

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

•	The use of personification in the context of an extended metaphor
•	Words and concepts that some students may find challenging include: "daylight moon", "mere morsel"
•	ESOL students may be challenged by the complex verb phrase "Already it has eaten" and the use of the present perfect tense.

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

•	Their familiarity with the way ideas and images can be conveyed through poetry
•	Their observations of the sky, the moon, and runaway balloons.

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

I will be able to:

•	form an image in my head as I read and share the pictures I see;
•	talk about the ways the writer has used words to evoke images and feelings;
•	discuss the comparisons made in the poem;
•	make connections between this poem and other poems I have read.

A Framework for the Lesson

Statues

by Bill Nagelkerke

From *School Journal*, Part 1, Number 5, 2007

Overview

This humorous recount tells of a younger sibling's dislike of party games. He dreads playing "statues" but finds an unlikely ally in a passing bumblebee.

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.

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|--|
| <ul style="list-style-type: none">To support the students in developing the comprehension strategies of making connections, analysing and synthesising, or inferring. |
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Features of the Text to Consider in Context

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

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|--|
| <ul style="list-style-type: none">The features of a fictional recount, told in the first person |
| <ul style="list-style-type: none">The use of the present tense |
| <ul style="list-style-type: none">The repetition of the first sentence at the end of the story |
| <ul style="list-style-type: none">The variety of sentence lengths |
| <ul style="list-style-type: none">The use of colloquial expressions: "That's my big sister for you", "O.U.T-Out", "beeline" |
| <ul style="list-style-type: none">The use of comparisons: "sound like a disease", "as pink as the chrysanthemum" |
| <ul style="list-style-type: none">The use of alliteration ("hum and hover", "big bumblebee makes a beeline"), rhyme ("shivers or quivers"), and vivid descriptive language |
| <ul style="list-style-type: none">The noun and verb forms "practice" and "practising" |
| <ul style="list-style-type: none">The use of capitals for the names of games ("Pass the Parcel", "Statues") |
| <ul style="list-style-type: none">The use of internal monologue (self-talk): "What if I sneeze?"; "Concentrate on the game!" |

As well as the above features, language focuses for ESOL students could include:

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| <ul style="list-style-type: none">The use of complex sentences involving relative clauses ("she gets to choose which games people play") |
| <ul style="list-style-type: none">The use of ellipsis ("the games [that] she likes best are the ones [that] she knows I'm no good at.") |

Readability

Noun frequency level: 8.5–9.5 years

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

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|---|
| <ul style="list-style-type: none">Words and concepts that some students may find challenging include: "Pass the Parcel", "unwrapped", "chrysanthemum", "safety pin", "disease", "forced", "attach", "shivers", "quivers", "lavender", "beeline", "terrified", "transparent", "Concentrate" |
| <ul style="list-style-type: none">ESOL students may be unfamiliar with the concepts of birthday parties and party games |
| <ul style="list-style-type: none">ESOL students may be confused by the use of "have to" and "doesn't have to". They may assume that "doesn't have to" means "mustn't". They may also be challenged by the use of idiomatic and metaphorical phrases, such as "Out of the corner of my eye" and "makes a beeline". |

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

•	Their experiences of relationships between siblings
•	Their knowledge of birthdays and of party games
•	Their experiences of people being afraid of insects.

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

I will be able to:

•	identify and discuss the relationships between the characters in the story using evidence in the text to support my ideas;
•	make connections between the text and my own experiences.

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

•	Discuss the students' experiences of sibling relationships, including both positive and negative aspects. (Making connections)
•	Introduce the title and ask the students to speculate on what the story might be about. Discuss the game of Statues. If the students are unfamiliar with the game, you could play it before reading the story. "When are you most likely to play games like this?" "What happens if you win?" "How important is it to win at party games?" (Making connections)
•	Clarify the learning outcome(s) with the students.

During reading

•	Ask the students to read to "That's my big sister for you" and discuss what they have learned so far. "Why do you think the narrator hates party games?" "How does the writer show us what the narrator feels about his sister?" (For example, the sarcastic tone and the implication that the narrator's sister is deliberately annoying him.) (Inferring; analysing and synthesising)
•	Ask the students to read to "as pink as the chrysanthemum." Briefly clarify the meaning of the word "chrysanthemum". "How would you feel if you'd won it as a prize?" (Making connections)
•	Read aloud the line "You have to wear it, now you've got it". Discuss with the students how they think the sister is saying this. "What tone of voice might she use?" "Why do you think that?" "How do you think the narrator is feeling now?" "What tells you that?" Draw attention to the phrase "sound like a disease". (Inferring; analysing and synthesising)
•	Ask the students to read to "and buzzes close to my face." Discuss the use of the phrase "O.U.T-Out". "How do you think the sister said this?" "What does this tell you about her?" "Is there anything else that confirms this?" (Inferring; analysing and synthesising)
•	Discuss the literal and figurative meanings of the word "beeline". "What does it mean here?" "How could you use it to describe the behaviour of people rather than bees?" (Analysing and synthesising)
•	Ask the students to read to "Thank you, bee" on page 22. Discuss the use of questions in that section and the sentence "Concentrate on the game!" Ask: "Who is the narrator talking to?" "How does this help you understand what the narrator is feeling?" (Inferring; analysing and synthesising)
•	Ask the students to predict what could happen next in the story. Discuss the possibilities, given what they have learned about the characters. (Forming hypotheses)

•	Ask the students to read to the end of the story. “Is this what you expected to happen?” “How is his sister feeling at the end?” “How do you know that?” “Is this a good ending? Why do you think that?” (Testing hypotheses; evaluating ideas and information)
•	Discuss how the narrator is feeling at the end of the story. “Why do you think the story ends with the same sentence as it started with?” (Inferring; analysing and synthesising)

After reading

•	Reflect with the students on how well the learning outcome(s) have been achieved and note any teaching points for future sessions.
•	Discuss why the narrator hates party games, using evidence from the text. (Inferring; analysing and synthesising)
•	Identify the parts of the story where the mood of the main character changes. “How did the writer create this change of mood?” (Analysing)

Revisiting the Text

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

•	Encourage the students to innovate from the story, for example, to tell it from the sister’s point of view, using her personal voice. (Analysing and synthesising)
•	Plot the emotions of the narrator on an emotions graph on the board. Show the different emotions on the Y axis and time on the X axis. Discuss the graph. (Summarising; analysing and synthesising)
•	Discuss the rules of Statues or another common party game. The students could write the rules as steps and then give their written instructions to a group of students to use as they play the game. ESOL students could be given the opportunity to teach a game from their own culture that other students may be unfamiliar with. (Analysing and synthesising)

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