

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.

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Drive-through

by Chris Larsen

From *School Journal*, Part 2, Number 3, 2007

Overview

Dad doesn't want to stop, but the kids in the back of the car are ready to drop. This humorous tale of car journeys, boredom, and fast food will appeal to students of all ages. As a satire, the story encourages students to think about and evaluate their experiences of fast-food advertising.

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, inferring, or evaluating .
•	To identify the author's point of view.

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 satirical writing
•	The use of hyperbole in the opening sentence ("I'm dying.")
•	The use of repetition for effect ("I want ..." in the first paragraph)
•	The short sentence structure of the opening paragraph
•	How the words describing Dad's speech build from "says" to "yells" to "roars" as he gets increasingly angry
•	The circular structure of the text and the repetition of details such as "baking thighs" to show that nothing has changed
•	The repeated deliberate misunderstandings of the speaker
•	The use of first-person, present tense to create impact
•	The use of direct speech
•	The language of fast-food advertising ("upsized", "combo").

Readability

Noun frequency level: 9–10 years

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

•	The fast-paced, repetitive conversation between Dad and the speaker could be confusing for some students.
•	Some students may not engage with the satirical humour at first.
•	Words and concepts that some students may find challenging include: "drive-through", "baking my thighs", "air conditioning", "good time", "digging", "mouth waters", "soft-serve", "glares", "upsized".

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

•	Experiences of long-distance car journeys and the time they take
•	Experiences of fast-food outlets and drive-throughs
•	Understanding of fast-food advertising jargon
•	Experiences of communicating via a speaker and the difficulties this can cause

- Familiarity with family dynamics and relationships.

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

I will be able to:

- make connections with my own experiences to help me understand the text;
- share what I think the author's point of view is and explain my own opinions about the topic.

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 title with the students. "What is a drive-through? What sorts of things can you buy at a drive-through? Do you know of drive-throughs that sell anything besides fast food?" (Making connections)
- Discuss long-distance car journeys. In pairs, have students share their positive and negative experiences. (Making connections)
- Clarify the learning outcome(s) with the students.

During reading

- Read the first paragraph. "What does 'I'm dying' mean? Is the narrator really dying?" "Who could the narrator be, and where are they?" (Making connections; forming hypotheses)
- Discuss the repeated phrase "I want". "What effect does this have on the story?" (Inferring)
- Read to "We could get ice cream," says Charlie." Have students relate this family's interactions to their own personal experiences of conversations. Discuss the concept of "good time" and what is meant by it in this context. (Making connections)
- Read to "Five soft-serves," says Dad." "Where was the picture of the happy family? Who might have put it there?" "I wonder why the other family looked happy?" "Why do you think Dad pulled off the highway?" (Inferring, evaluating)
- Read to "Just five soft-serves." "I wonder why Dad is glaring at the speaker?" Discuss the word "glare" and have the students demonstrate a glare. (Inferring)
- Read to "... without stopping". Discuss what is happening with the speaker. "Could this really happen? Why or why not?" (Evaluating)
- "How angry is Dad? How is this shown in the text?" "How do you think your dad might react in the same situation?" (Making connections)
- Read to the end of the text. Discuss the circular nature of the story. "What effect does this have?" (Analysing and synthesising)
- "Would this be happening if they had got food earlier? Do you think Charlie and Terry really needed to go to the toilet?" "I wonder what might happen next?" "What would you do if you were Dad?" (Inferring; forming hypotheses)
- "What do the children think of their dad?" Have the students find evidence in the text to support this. (Evaluating; inferring)

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 fast-food advertising. "What do you think the author thinks about fast-food advertising? How can you back this up from evidence in the text?" (Identifying the author's point of view; evaluating)

•	Encourage the students to share their personal opinions of fast-food advertising. (Making connections; evaluating)
•	Discuss the tactics used by the children to get what they wanted. “Were they effective? How would you have done it differently?” (Evaluating; making connections)
•	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 collect food (or other) ads from magazines and newspapers in order to look at the language used and the messages they are trying to convey. Ask the students to consider how effective these are. (Evaluating)
•	The students could use a story graph to record the emotional journey of the characters within the text and look at how the author developed this journey. (Analysing and synthesising; identifying the author’s point of view)
•	The students could turn the story into a play. (Visualising)
•	Pairs or groups of students could create a cartoon or storyboard of the text that shows the thoughts and emotions of the characters as they interact. They could share their cartoon or storyboard with the group or class. (Inferring; visualising)

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Anzac Biscuits

by Philippa Werry

From *School Journal*, Part 2, Number 3, 2007

Overview

This report tells the story of the Anzac biscuit and how it came to be part of New Zealand’s military and culinary history. (Included is a recipe for Anzac biscuits.) Note that some of the vocabulary and content may be challenging for younger readers.

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, asking questions , and summarising |
| • | To support the students’ learning about past events and the ways in which they are viewed today. |

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 historical information and its relationship to present-day events |
| • | The summary of why and when we commemorate Anzac Day |
| • | The use of a footnote |
| • | The use of “we”, which implies all New Zealanders |
| • | The explanation of why we have Anzac biscuits and where the name comes from |
| • | The text features of a recipe |
| • | The topic-specific vocabulary (“Gallipoli”, “Turkey”, “World War One”, “trenches”). |

Readability

Noun frequency level: 8.5–9.5 years

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

- | | |
|---|---|
| • | The historical content and concepts in the report |
| • | The language and structure used for the recipe |
| • | The use of the acronym “Anzac” |
| • | The use of a footnote |
| • | Words and concepts that some students may find challenging include: “dawn”, “Gallipoli”, “Turkey”, “commemorate”, “oatcakes”, “emigrated”, “trenches”, “food parcels”, “refrigerator”, “issued”, “grind”, “airtight”. |

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

- | | |
|---|---|
| • | Familiarity with Anzac Day celebrations and commemorations |
| • | Familiarity with Anzac biscuits |
| • | Knowledge of New Zealand’s history |
| • | Experiences of talking to grandparents or great-grandparents about their lives or war stories |
| • | Experiences of using a recipe |
| • | Familiarity with celebrations of local, national, and family events or occasions. |

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

I will be able to:

•	share what I now know and/or have learnt about Anzac Day and what it means to me;
•	ask questions to help me develop my understanding of the text;
•	retell in my own words the origins of the Anzac biscuit.

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' prior knowledge and understanding of Anzac Day and World War One. (Making connections)
•	Clarify for the students the purpose of a footnote. Look at the word Anzac and remind them of other acronyms they may know (some examples used in our everyday language are DOC, scuba, laser, and Aids). (Making connections)
•	Introduce the text to the students. Discuss Anzac biscuits. "What do you know about them?" "Have you ever made them?" "What do they taste like?" (Making connections)
•	Have the students write down any questions about Anzac Day or Anzac biscuits that they would like answered. Create a T-chart on the board with questions to be answered on one side and space for answers on the other. Model using open questions to support the students use of prior knowledge or new learning in their questions, for example, "Why would soldiers need biscuits?" (Asking questions)
•	Clarify the learning outcome(s) with the students.

During reading

As they read through the text, have the students find answers to any questions on the T-chart. Also add any questions that arise from the reading. Prompt the students to ask questions about the text and record these. Explain that asking questions as we read helps us to focus on the important information in the text.

•	Have the students read to "World War One" at bottom of the page. Discuss what "commemorate" means (this could tie in with the use of the centenary <i>School Journals</i>). Ask the students to think of an answer to the question at the end of page 10. (Making connections; forming hypotheses)
•	Have the students read to "tasty and healthy". Discuss food parcels and why they might have been needed. "The mothers, wives, and girlfriends did not go to war. I wonder why this was?" "Is it any different today? Why?" (Making connections; asking questions)
•	"The author mentions refrigeration in the text. What sort of questions could you ask about refrigeration?" As the word "refrigerator" is used in the text, you may need to support students to see the link between these two words. (Asking questions)
•	Read to "crisp and tasty treat". Encourage the students to develop questions from the passage.

Two questions without definite answers in the text that would be useful for follow-up research might be "Why were eggs hard to get in wartime?" and "Who might have renamed the biscuits Anzac biscuits, and why?" (Asking questions)

•	When discussing the recipe, you may choose to also have the students focus on the different units of measurement for time, length, weight, volume, and temperature. Also look at the use of imperative verbs, for example, "Mix", "Put", "Pour", "Grease", and "Bake", and at the structure of a recipe compared with other styles of writing. (Making connections)
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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.
•	Review the questions on the T-chart. “Has the text answered all your questions?” Discuss and record other questions that the text has raised. Review the use of open questions for in-depth research. Select the questions that will give the most or best information. (Asking questions)
•	Have the students summarise the origins of the Anzac biscuit in their own words. (Summarising)
•	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?

•	Assign questions for further research. Discuss the best sources of information and how to determine what information in a piece of text is the most important. Share this back with the group or class. (Asking questions)
•	Make Anzac biscuits using the recipe provided. Discuss the words and concepts in the recipe, such as “grease”, and “low heat”, as you go along. (Making connections)
•	Explore the meaning of the word “commemoration”, especially in relation to the <i>School Journal</i> Centenary. Identify other commemorative events the students know of. (Making connections)
•	You could read other Anzac-related <i>School Journal</i> stories with the students, for example: –“The Anzac Biscuit” by Jack Lasenby 2.2.92 –“War–Who Wants to Remember It?” 4.2.97

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If You Find a Rock

by Sarah Smithies

From *School Journal*, Part 2, Number 3, 2007

Overview

This is an engaging poem that many students will enjoy. The author, a year 6 student, makes use of a simple repeating pattern that helps the reader to engage with the poem. Students could use the poem as a model to write a poem of their own.

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, visualising , and analysing and synthesising |
| • | To support students in exploring poetic language and structure. |

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 overall pattern of the poem, for example:
- the repeated first line of each stanza
- the pattern within the stanzas, with the description and naming of each rock followed by directions on what to do with it
- the way in which the line breaks affect the flow and meaning of the poem |
| • | The use of descriptive language, metaphor, and simile (“marble-shaped”, “flying rock”, “as if it had wings”) |
| • | The use of alliteration (“rock on the riverbed”, “standing straight”, “windowsill. Watch”, “far it can fly”). |

Readability

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

- | | |
|---|---|
| • | The punctuation and how it affects the meaning and flow of the poem |
| • | The lack of rhyme |
| • | Words and concepts that some students may find challenging include: “worry rock”, “base”, “sculpture rock”, “windowsill”, “casting”, “flying rock”, “soar”. |

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

- | | |
|---|--|
| • | Knowledge and experiences of rivers and beaches and of rocks or stones |
| • | Familiarity with poetic language and structure. |

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

I will be able to:

- | | |
|---|--|
| • | make connections with my own experiences of rocks at the river, the beach, or other locations; |
| • | visualise the three different kinds of rocks described in the poem; |
| • | explain how the poet has constructed the poem. |

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 title of the poem. Have the students predict what it might be about. “What do you know about rocks? What can rocks be used for?” (Making connections; forming hypotheses)
•	Discuss the differences between rocks, stones, boulders, pebbles, and gravel. “What can each of these be used for?” (Making connections)
•	Clarify the learning outcome(s) with the students.

During reading

•	Have the students close their eyes and listen as you read the poem aloud. Ask them to imagine what these rocks look like and share their ideas in pairs. (Visualising)
•	Allow the students time to read the poem themselves, either silently or aloud to a partner. (Making connections; visualising)
•	Discuss the structure and language of the poem. Look at how the poet has used a repeated structure in the first line of each stanza. “What effect does this create?” (Analysing and synthesising)
•	Introduce or revisit the poetic devices of alliteration, metaphor, and simile. Encourage the students to find examples within the text. Discuss the ways in which they help to give the poem form and meaning. (Analysing and synthesising)
•	Discuss the way the poem directly addresses the reader. “Why do you think the poet chose to write in this way? What impact does it have on the poem?” (Analysing and synthesising)

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.
•	Using photocopies of the text, have the students highlight the descriptive language used to describe each rock. (Analysing and synthesising)
•	Revisit the structure of each stanza. Have the students share in pairs their ideas about a “skimming rock”. Using the text as a model, create a group stanza for a “skimming rock”. (Analysing and synthesising; visualising)
•	Have the students draw the three rocks described in the poem. Ensure that their drawings take into account the descriptions suggested in the poem. (Visualising)
•	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 create a poem of their own using “If You Find a Rock” as a model. They could choose an object (for example, a leaf or a stick) and develop their ideas about it. Role play would help the students to expand their ideas and develop descriptive language. (Visualising; analysing and synthesising)
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Jack Lasenby

by Norman Bilbrough

From *School Journal*, Part 2, Number 3, 2007

Overview

This article features popular New Zealand children's author (and teller of tall stories) Jack Lasenby. A former editor of the *School Journal*, he talks about his life and how he became a writer and editor.

Note: Gather together some of Jack Lasenby's books and Journal stories and allow students to read them before reading this text. (Search on Journal Surf to locate these items – the *School Journal* published 31 stories by Jack Lasenby between 1978 and 1997.)

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 and asking questions
•	To identify some features of biographical texts.

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 italicised introduction
•	The biographical details included in the text
•	The use of direct speech
•	Opportunities to compare the past with the present
•	The connections with other <i>School Journal</i> stories
•	The references to classic books, such as <i>The Wind in the Willows</i> , <i>The Jungle Book</i> , and the Bible.

Readability

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

Noun frequency level: 9–10 years

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

•	The concept of an editor, including the phrase “a second pair of eyes”
•	References to other texts that the students may not have read
•	Words and concepts that some students may find challenging include: “dozens”, “arithmetic”, “essays”, “dairy factory”, “eeling”, “tall stories”, “read palms”, “befall”, “yeast”, “crackling”, “barley”, “better fed”, “better houses”.

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

•	Reading books or <i>School Journal</i> texts by Jack Lasenby
•	Knowledge of the other texts mentioned in the article (<i>The Wind in the Willows</i> , <i>The Jungle Book</i> , and the Bible)
•	Familiarity with the features of biographies
•	Knowledge of the writing and editing process (especially in relation to their own writing)
•	Familiarity with the <i>School Journal</i>

- Experiences of stories, including tall stories, told by older relatives.

Sharing Learning Outcomes with Your Students

I will be able to:

- make connections between this text and others I have read;
- ask questions to help me understand the differences and similarities between Jack’s childhood and my own life.

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

Before focusing on this text, introduce the students to Jack Lasenby’s stories. Read several of his stories aloud to the students and also gather together a collection of his previous *School Journal* stories for them to read.

- Discuss the *School Journal*. “Who works on and publishes it?” (You could make connections with the *School Journal* centenary issues and with the book *A Nest of Singing Birds: 100 years of the New Zealand School Journal*, which has a foreword by Jack Lasenby.) (Making connections)
- Introduce the term “biography”. “What is a biography, and what information might we expect to see in one?” (For example, important dates and events in a person’s life) (Making connections)
- Introduce Jack Lasenby as a writer. Revisit the stories the students have read by this author. Have the students think, pair, and share any questions they have about Jack Lasenby. Note these down on the board for the students to keep in mind as they read. (Asking questions)
- Have the students identify other New Zealand authors they know of. (Making connections)
- Clarify the learning outcome(s) with the students.

During reading

- Read the introduction and down to “... in my holidays”. Discuss the story’s use of an introduction and of old-fashioned vocabulary (“dozens”, “arithmetic”, “essays”). Have the students make connections between the text and their own lives (mistakes in maths, holiday stories). (Making connections)
- Read to “... fit words together” (page 17). Discuss Jack’s lack of books as a child and his excitement about the arrival of the new *School Journal*. “Why do you think he didn’t have many books? What does he mean by ‘fit words together’?” (Inferring)
- “Why do you think ‘reading the *Journals* made Jack want to write stories himself’?” “Does reading the *School Journal* make you want to be a writer? Why or why not?” (Making connections; inferring)
- “Jack also says that he liked to be read to. Do you like having stories read to you? Why?” (Making connections)
- Continue to read to “None of them ever happened.” If your school is in a city, ask “Have any of you lived in a country town? Can you name any? I wonder how it would be different from living in a city?” (Making connections)
- Discuss any unfamiliar or old-fashioned vocabulary and have the students compare Jack’s early life with their own lives. (Making connections)
- Read to “... into the pot”. Encourage the students to see the connections between Uncle Chris’s tall stories and Uncle Trev’s tales. Discuss where and how writers get their story ideas. (Making connections)

•	Read to the end. Have the students make connections with the writing process and with editing their own writing and that of other students.
•	Discuss the role of the editor. “‘The editor is like a second pair of eyes to help the writer’. Turn to the person next to you and tell them what you think Jack might mean by that phrase. Is that how you would see your role as an editor when working with your own or others’ writing?” (Inferring; making connections)
•	Have the students discuss and compare the two concepts of “better fed” and “better houses”. “What does Jack mean by these concepts? Do you agree?” (Analysing and synthesising; evaluating)

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.
•	Revisit the questions listed on the board. Have the students answer any that they can from the text, showing where they have found the information. “What other questions would you like to ask about Jack?” “How could you find the answers?” (Asking questions)
•	Review the connections made with other texts written by Jack Lasenby, with other texts mentioned in the article, and with the students’ own lives. (Making connections)
•	Discuss the similarities and differences between Jack’s childhood and their own lives. (Making connections)
•	Some of Jack’s stories are known as “tall tales”. Ask the students to consider how they would judge or know which aspects of these stories could be or are true.
•	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?

•	Develop questions as a starting point for writing the biography of a parent, grandparent, or other relative. Model the use of open questions with the students to enable them to create effective research questions. (Asking questions)
•	Choose the books or life of another New Zealand writer (for example, a Journal writer) to compare with those of Jack Lasenby, or compare two of Jack’s stories. The students could do this as a written response, or they could use a Venn diagram to display their data. (Analysing and synthesising; making connections between texts)
•	Role-play an interview using the new questions the students have created about Jack or those intended for the biographical research described above.
•	Read other <i>School Journal</i> articles about New Zealand authors, for example, “Margaret Mahy: Girl Outlaw”, 3.2.07.

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Mousetrap

by Peter Friend and Alicia Ponder
From *School Journal*, Part 2, Number 3, 2007

Overview

Why would Martians need a mousetrap? This play uses the old myth that the Moon is made of cheese to create an entertaining piece of slapstick humour.

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, visualising , analysing and synthesising, and inferring
•	To consider word meanings and identify words for which more than one meaning can be understood.

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 conventions of a play, including a list of characters in upper-case letters, stage directions in italics, directions for specific characters in brackets, and dialogue for each character
•	The science-fiction setting (on Mars) and characters (Martians)
•	The myth that the moon is made of cheese
•	The concept of a talking mouse
•	The double meaning of the word "mousetrap"
•	Punctuation, including the use of dashes, ellipses, and exclamation marks
•	The use of bold type for emphasis

Readability

Noun frequency level: 9.5–10.5 years

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

•	The names of the characters "Skreek", "Nargle", and "Fargle"
•	Words and concepts that some students may find challenging include: "flaming", "rule book", "picnic basket", "Galactic Explorer Regulation", "Aaargh", "smothered", "gooey", "rodents", "cheeeeeese", "distracted", "suspiciously", "rummages".

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

•	Their familiarity with reading and performing plays
•	Their experiences of mice and their behaviour towards cheese
•	Their familiarity with the myth that the Moon is made of cheese
•	Their knowledge of Mars and the fact that it is called "the Red Planet"
•	Their familiarity with some of the foods mentioned.

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

I will be able to:

•	use what I know about plays and humorous stories to work out what might happen in the play;
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•	use what I know about science-fiction stories to help me visualise what the characters and events in the play might look like;
•	identify the methods the author has used to make the play funny;
•	make inferences about the characters' actions and the reasons for these.

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 the students predict from the title, character list, and scene what this play might be about. (Forming hypotheses)
•	Have the students think, pair, and share any facts that they know about Mars. "What is another name for Mars?" (The Red Planet) "Why do you think it is called that?" "What is the similar name for the Earth?" (The Blue Planet) (Making connections)
•	Discuss the features of a play to ensure that all the students are aware of them. (Making connections)
•	Clarify the learning outcome(s) with the students.

During reading

•	Read to "Quick, hide!" "What are they hiding from? Why do you think they are hiding?" (Forming hypotheses)
•	"Nargle and Fargle are Martians. Turn to the person next to you and tell them what you think Nargle and Fargle could look like." There are few clues about their appearance in the text, so ensure that the students understand that the illustrations reflect only one person's view. (Visualising)
•	Read to "A trap would be very useful." Discuss the double meaning of "mousetrap". (Making connections)
•	"What is the Martians' problem with the space mouse? How do you know? Show me the evidence from the text." (Inferring)
•	"What do you think the space mouse looks like?" (For example, size, shape, and colour) (Visualising)
•	Read to "SKREEK runs offstage ..." "I wonder where he has gone?" (Inferring; forming hypotheses)
•	Read to the end of the play. "This is all a complete disaster." "Why do you think the Captain thought that? Would you agree? Why?" (Inferring)

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 humour and the parts of the play that students found amusing. Look at particular parts and what makes them funny, such as "Aaargh! Hideous aliens." "Where?" (page 23) Focus on whether it is the language that is funny or whether the humour needs to be brought out by the actors' performance. (Analysing and synthesising)
•	Discuss the punctuation used in the play (ellipses, exclamation marks, and dashes) and discuss how these can be incorporated into the performance, for example, by pausing for effect. (Analysing and synthesising)
•	Have the students as a group, create questions about Mars for further research. Model the use of open questions to develop research techniques. (Asking questions)

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| • | Have the students, using information from the text and their own imaginations, draw one of the characters from the play. (Visualising) |
| • | 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?

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| • | The students can develop and practise their performance skills and perform the play for the class. |
| • | The students can create a storyboard or cartoon of the text using thought bubbles to show the various characters' inner thoughts. (Visualising, Inferring) |
| • | Have the students research aspects of Mars using the questions already created. (Asking questions) |
| • | The students can write the next episode in the "Mousetrap" saga. "What happens to the astronauts? Does Skreek take over the Earth?" (Forming hypotheses; visualising) |

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A Name That Tells a Story

by Materoa Tangaere

From *School Journal*, Part 2, Number 3, 2007

Overview

What's in a name? Based on a true story, this is the tale of Te Whanaupani, who as a ten-year-old almost drowns in a river. This event then leads to the naming of another child. This story is set in the 1930s, and students will need to be aware that many aspects of life were different then.

Note: Check whether any of the students are related to the author or come from the East Coast region, where the story takes place. If so, they may have a sense of ownership with regard to this story. There are certain courtesies surrounding the right to share kōrero. If you have any concerns about using this story with your students, please check with your local iwi.

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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| • To support the students in developing the comprehension strategies of making connections, hypothesising, inferring, and identifying the main idea . |
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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?

• The inclusion of te reo and tikanga Māori
• The use of the macron (tohutō)
• The use of vivid verbs
• The fact that this tale is based on a true story (whānau kōrero)
• The explanation of the origins of a name
• The use of an author's note (the inclusion of the whakapapa gives credibility to the kōrero)
• The inclusion of a glossary
• The different tones of the text, ranging from cheeky and lighthearted to panicky and sorrowful
• The prefix "great" to indicate relationships between relatives
• The use of "tō tāua" to indicate relationships, responsibilities, and obligations within the extended whānau (for example, the idea of sharing <i>our</i> baby, rather than giving our baby to you)
• The absence of the narrator's name
• The intensity of the story's climax.

Readability

Noun frequency level: 8–9 years

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

• The pronunciation and understanding of words in te reo Māori
• The connection between the incident at the river and the name of the child
• The need to understand Māori customs and practices, both historical and in the present
• The use of complex sentences
• The use of the ellipsis after "Haere rā, e ..."
• The names of the people

- Words and concepts that some students may find challenging include: “mischief”, “looped”, “tripled”, “persuading”, “upstream”, “foamed”, “current”, “downstream”, “torrent”, “limp”, “verandah”, “wailing”, “overwhelmed”.

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

- Knowledge of te reo and tikanga Māori
- Knowledge and experience of rivers and their potential dangers
- Experience of flooding
- Knowledge of stories and legends that explain names and places
- Familiarity with other *School Journal* stories that include the use of te reo Māori.

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

I will be able to:

- recognise that names have significance for a variety of reasons and often have links with the past;
- make connections between the baby’s name, the title of the story, and the text;
- find clues in the text to help me understand the emotions 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

- Depending on the level of support your students require, you may choose to do a shared reading of the author’s note before you read the story (but not the meaning of the name). Explain that the students can use the glossary to check inferences about the meanings of words in te reo Māori (particularly the use of “tō tāua”).
- “What is a name? Why do we have them?” Discuss the students’ names. “Do you know where your name comes from?” “Why were you given it? What does it mean?” (Making connections)
- Set the scene. “Close your eyes and picture this.” Describe the scene for the students (for example, a small rural area in the 1930s—a Māori community, with the pā and marae close by). (Visualising; making connections)
- Discuss the title. Have the students make predictions about what they think the story will be about. (Inferring; forming hypotheses)
- Clarify the learning outcome(s) with the students.

During reading

- Read the first two sentences. Have the students predict who is narrating the story and who the speakers are. “Why do they need to keep away from the river?” “What do you think is going to happen?” “What do you know about the characters from these first two sentences?” (Inferring)
- Read to “... get up to mischief”. Make sure the students understand that Ipa and Pāpā are the same person. “What do we know about Ipa from this paragraph?” (Inferring)
- Read to “... the two little ones”. Make connections with the students’ lives and experiences. “Why is the oldest child (the narrator) looking after the little ones?” “What do you think will happen next?” (Making connections; forming hypotheses)
- Ensure that the students have an understanding of the concepts of upstream and downstream.
- Read to “... front of our house”. Have the students discuss the emotion of the text so far (the lighthearted beginning to the story followed by the build-up to panic) and find clues and specific vocabulary (particularly verbs) to support their ideas. (Inferring)

•	Have the students check their predictions so far and then predict what might happen next. (Forming hypotheses)
•	Read to "... but he'll be OK". Again, discuss the emotions portrayed in the text and the specific vocabulary that helps to create this sense of panic. Also discuss the purpose of the words "limp and lifeless", which help to slow down the text again. (Inferring; analysing and synthesising)
•	Read to the end. With the students, identify the meaning of "Haere rā, e ..." and who it is that Haumu is farewelling. (Analysing and synthesising)
•	Discuss the emotions within the last scene and the features that convey these (for example, the repetition of the word "wailing", the people dressed in black, and the gift of the baby to replace the lost child). (Inferring)
•	Discuss the use of te reo Māori in the last three paragraphs, and if necessary, encourage the students to predict the meaning of these phrases from the text. Confirm these predictions in the glossary. (Inferring; forming hypotheses)
•	Discuss the word "overwhelmed" with the students and connect this with the emotions within this part of the story. (Making connections)
•	Refer the students back to the title of the story. Have them predict what the name of the baby might mean. (Inferring; 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.
•	Read the author's note. Check the students' predictions of the name's meaning. Discuss the characters, relationships, and dates from the text, including the relationship between the author and the narrator. Ensure that the students understand what happened at the end as this could be quite confusing for some of them. (Forming hypotheses; making connections)
•	"What do you think is the main idea in this story?" (Inferring)
•	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 origins of their own name or names within their own families or research a name from their local environment. (Making connections)
•	The students could read "Family Treasures", SJ 1.3.07. Have them make connections with the idea that a name can be a taonga or treasure to a family and be passed down through the generations. (Making connections)
•	A trip to a marae could be organised. After the trip, the students could recount their experiences and the things that they learnt.
•	The students could research forms of communication and compare the 1930s with the present. "How did the family know that a child might have died? How did people find out things in those days?" Be aware that possible answers might include wairua (the spiritual dimension) and kaitiaki (the guardians of the marae). (Making connections; asking questions)
•	Other texts that include the use of te reo Māori are "Caterpillars", SJ 2.1.07, and "Piri and the Tekoteko", SJ 1.2.07.
•	If you are a non-Māori teacher and decide you wish to go deeper with the use of this text in your class, you should consider inviting a kaumātua to be present during the learning.